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The Numismatic circular.

Spink & Son.
[London]

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VOL. XVII

1909

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MONTHLY

NUMISMATIC CIRCULAR

SPINK & SON LTD
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MONTHLY

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GREEK COINS.

(*Continued from col. 11912.*)

COINS OF THE ITALO-GREEK CITIES

INTRODUCTION.

The coin types of the cities of Campania and Apulia inhabited by native Italians shew distinct evidence of the influence exerted by the Greek Colonists upon their less cultured neighbours, and when we also remember the large number of Greek vases and inscriptions found in these cities we are able to realize how much the Romans must have learnt from the Greeks during their long wars in Southern Italy before they invaded Greece under Sulpicius in the year 200 B.C.

The coins of the Samnite or Oscan cities of Campania present us with the best imitations of Greek types, and from the importance of the events which took place in that region, and the abundance of the coins illustrating them, it will be an advantage to our study of the whole series if we begin with the coins of Campania. Very many of these types, especially those in bronze, are so common that they may be obtained by collectors and students with small means.

The history of the Samnite occupation of Campania is not recorded with any detail by the ancient writers. Velleius Paterculus wrote of an Etruscan people who ruled the plains, probably from Vulturnum, near the site afterwards called Capua; they were driven out by the Samnites about the year 438 B.C., according to others 424 B.C.

Neibuhr (Vol. I, cap. III), gives an interesting account of what the ancient writers said of the Ausonians, the old race displaced by the Samnites. Raoul Rochette in his Fouilles de Capua (*Journal des Savants*, 1853), has mentioned Campanian traditions which seem to have an Etruscan origin, and Latinized forms of Etruscan names in inscriptions of Capua, as Felsinius — Velleius — Lartius — Maecenas — Volumnius. The Samnite invasion was facilitated by the quarrels and jealousies of the Greek colonies and the surrounding cities.

The remains of inscriptions and vases with grafitti in the Etruscan language may only show that some Etruscans lived in the plains, or may only show commercial relations with that race were common in early days. Diodorus of Sicily says, when, about 445 B.C., the Opici or Oscans conquered the former inhabitants they called the country Campania from their word for a plain Campus. —

(XII, XXXI) "When Theodorus was Archon of Athens the Romans nominated Marcus Genucius and Agrippa Curtius Chilon as Consuls. In this year there appeared in Italy the nation of the Campanians, so called on account of the fertility of the neighbouring plains". A later inroad of the same race from the mountains of Samnium took place according to Livy in 423 B.C. and three years later Cumæ fell into their hands. (IV, 37) "Vulturnum, a city of the Etrurians, which is now Capua, was taken by the Samnites and was called Capua from their leader Capys, or what is more probable from its fertile plains."

Doubts as to the accuracy of the histories of Livy and Diodorus have been expressed by Mommsen, Pais, Sambon and others, because the defeats and checks which the Romans evidently suffered are not mentioned, and the submissions of the Capuans and others are recorded at a date long before that submission appears probable from the evidence of the coinage.

The treaty concluded with Neapolis in 326 B.C. appears to have been correctly dated, and the abundance of the coins of that city shew how greatly the citizens advanced in commercial prosperity under their conquerors. The influence of Neapolis in the Campanian cities was naturally great for its port brought together merchants from Syracuse, Rhodes and Alexandria. The Campanian cities of the plains found there an outlet for the produce of the rich soil; Capua, Calatia, Atella and Compulteria sent their produce to that port, while Nuceria, Alfaterna, Nola and Acerræ used the little port of Pompei. These cities all used the Oscan letters in the legends of their coins, but all shewed in their types the influence of Greek artists.

It is probable that traces of monetary conventions may be seen in the types of two series of coins; one, bearing on the Obverse a head of Pallas and on the Rev. a cock, was used on the trade routes of Campania, Latium and Samnium, while another series, bearing on the Obverse a head of Apollo and on the Rev. a man-headed bull, was used by the cities connected with Neapolis.

Probably about the year 400 B.C. the Samnites became strong enough to unite in a confederacy which was known as that of the καμπανοι. The didrachms wich bear the legend **ΚΑΜΓΑΝΟΜ** are probably evidence of such a confederation of Samnites settled in the plains near Neapolis. From their style and fabric they must have been issued between 400 and 380 B.C. from the mints of either Cumæ or Neapolis, for their types are copied from those of these cities. No names of leaders or rulers of these early Samnites are recorded, and probably no one man was sufficiently powerful to make for himself a name in history. Formerly it used to be thought that Capua was the city from which these didrachms were issued, and this was the opinion of Pellerin, Eckhel, Raoul Rochette, Dr Head and Millengen, but that Cumæ or Neapolis issued these coins is now the opinion of Avellino, Imhoof-Blumer, A. Sambon, De Petra, and others.

As these didrachms are generally found in a much worn condition it is probable that they were in circulation for a much longer period than the twenty years between 400 and 380 B.C.

They were being issued at an eventful period, for in the year 400 B.C. the Ten Thousand returned to Greece from Asia, and Socrates died in the year following. In 395 B.C. Plato returned to Athens; Xenophon was at Scillus composing his works.

In 384 Aristotle has born, and two years afterwards Demosthenes. In 380 B.C. Isocrates wrote his Panegyricus. During this period from 397 B.C. Dionysius was waging war with the Carthaginians, and the Lucanians were advancing against the Greek Colonial cities of the South of Italy in alliance with that Tyrant who died in 367 B.C. After 380 B.C. as the coins bearing **ΚΑΜΓΑΝΟΜ** seem to have been no longer issued it is probable that the confederacy was no longer a power, and the cities of Campania began to issue their own special coinage.

It is difficult to trace the boundaries of Campania in the earlier days of the Confederacy, or to say when the boundaries mentioned by Strabo and the later writers were fixed, but probably at first the plains near Capua and Cumæ alone were included, and the hill country round Suessa, Cales and Teanum was later included in the region called Campania.

Virgil, Cicero, Pliny, Florus, Strabo and Polybius have all written of the beauty and fertility of Campania describing it as the fairest portion of Italy, the land of delight and prosperity.

The enervating effects of wealth made the inhabitants an easy prey to those hardy mountaineers who drove out the Etruscans, and who in their turn fell before the armies of Rome. Neapolis fell in 326, Nola in 313, Nuceria in 308. In 304 the Romans were the conquerors of Campania, and their second Samnite War came to an end.

Pyrrhus had passed through the country without obtaining any hold, but Hannibal was more successful, and after the battle of Cannæ in 216 B.C. took several cities, Atella, Capua, Calatia, Nuceria and Acerræ. After 212 B.C. the Carthaginians lost their hold on Campania, and under the Roman dominion the land enjoyed prosperity for many long years.

THE OSCAN ALPHABET ON THE COIN LEGENDS

In order that the student of this series may read the legends on the coins it will be necessary to learn the forms of the letters adopted by the Oscan citizens of Southern Campania by the Sabine citizens of the northern parts.

The most striking in their pecularity are the letters for a, d, r, and ph, Ꞡ Ꞡ ◁ and 8.

The following alphabet will be found useful.

a.	Ꞡ, Ꞡ.	z.	I.
b.	8, B.	h.	B, H, ⊢.
c. g.	⟩, ⟩, C.	th.	⊗.
d.	Ꞡ	i.	I ⊢ ⊢.
e.	Ǝ, E.	k.	⋊.
f.	⊐, Ǝ, ↑.	l.	⋁, ⋊, ⋁.

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m.	⋔ ⋔, M, III.	s.	Ƨ, ⊰.
n.	И, N, ⋈, ⋊.	t.	⊀ T.
o.	O.	u.	V, V̇, V̈.
p.	Π, Γ, ⊓.	ph or f.	8, 8̇.
r.	Ɑ, ɑ, D, ◁.		

We find almost all the varied forms of the letters here given on the coins of Campania, as for instance on those of Hyria we have all three forms of "n", N И ⋊ and also of "r" Ɑ ◁ ⊀, and "a" ΠΑΑ and of "v" Y V V̇. In the legends of Phistelia we find both forms of "s" Ƨ ⊰ and of "ph" 8 8̇ and of "t" T ⊀. On the coins on Nuceria and Capua we find both forms of "f" ⊐ ⊐.

The points or dots in some of the letters V̇, as in the name Hyria, suggest that the pronunciation of the first syllable was like that with an O sound for Strabo calls that city Οὔρειον, and the dot over İ may have signified a sound intermediate between I and E.

This Oscan alphabet was also used by the Italian mints during the Social war.

Some legends are partly written in Oscan and partly in Greek letters, as for instance NEOΓOИTEƧ and others all in Greek as YPINA.

The people who used this form of alphabet were a native Italian race called by Strabo and other Greek writers the ὄπικοι, and by the Latin writers Opici. The original form is preserved by Ennius who called them Opsci. They dwelt on the western side of the Appenines, in the country bounded on the South by the Œnotrian territory, and on the North by that of the Samnites.

Their language was closely related to the Latin, of which it is an older and less mixed form. The ablative termination "d", seen on the coin legends, is also found in the Duilian and other old Latin inscriptions. The Samnites or Sabines or Sabellians, who conquered and mixed with the Oscans, adopted their speech, as we see in the story, told by Livy (X, 20), of how Volumnius overcame a victorious army of Samnites on the banks of the Vulturnus when laden with spoils of Campania. He sent spies who could speak the Oscan language into their camp to learn their proposed movements.

The Samnites were of Sabine origin as the Greek form of their name Σαυνῖται implies. The letter b in the word Sabine being changed into v Savnitæ or Safnitæ.

The coinage of the Sabine cities bears witness to their readiness to receive Greek traditions and art. Livy records their love of decorated weapons and bright uniforms for their armies. They were not simple mountaineers conquered by the armies of a cultured city, but rather they themselves were the cultured luxurious citizens conquered by the more simple and warlike Romans. As early as the year 400 B.C., or about that time, the Samnites had already settled in Cumæ and Palaeopolis, the old part of Neapolis, and issued didrachms, wrought by Greek craftsmen, whereas the Romans did not issue silver coins until the year 268 B.C.

LIST OF THE CAMPANIAN CITIES WHICH ISSUED COINS

	Ɲ.	Æ.	Æ.
1 Campanos legend		400-380 B.C.	—
2 Acerræ Aurunca		—	270-250 B.C.
3 Alliba		360-330 B.C.	—
4 Atella		—	250-217 B.C.
5 Caiatia		—	270 B.C.
6 Calatia		—	260-210 B.C.
7 Cales		280-268 B.C.	280-240 B.C.
8 Capua	312 B.C.	335-263 B.C.	335-218 B.C.
9 Compulteria		—	268-240 B.C.
10 Hyria		400-325 B.C.	—
11 Nola		360-320 B.C.	—
12 Fensernia		380-335 B.C.	—
13 Iruthia		—	300 B.C.
14 Nuceria Alafaternum		280-268 B.C.	260-240 B.C.
15 Phistellia		380-350 B.C.	—
16 Suessa		280-268 B.C.	280-240 B.C.
17 Teanum		282-268 B.C.	282-268 B.C.
18 Velechia		—	250-210 B.C.
19 ROMANO series	260-203	300-268 B.C.	300-200 B.C.

CAMPANIAN DIDRACHMS FROM 400–380 B.C.

Before describing the coins it will be interesting to notice the legend KAMΓANOM.

It was regarded by Mommsen as a genitive plural to be compared with the legend ROMANOM on coins of Capua. A. Sambon suggests that the last letter may be a sigma placed on its side, as on so many coins of Magna Graecia.

The rude legend ƧOИAⅎЖA (*sic*) is found on a coin at Munich.

In the British Museum there is a coin with the legend KAMΓA-NON, the nominative neuter with ἀργυριον understood. It may be compared with the same termination on coins of Nola and Cumæ, NΩΛAION, KYMAION, and on the coins of those cities we also find NOΛAIOΣ and KYMAIOΣ.

On some coins at London, Paris, Berlin, Florence, and Naples the legend appears as OИAⅎMAH with M underneath (a sigma).

The letter H replacing the guttural K or Ж.

In the legend KAΓΓANOM the M is assimilated to the Γ as in many instances such as ΛAΓΓAION for ΛAMΓAION.

DIDRACHMS WEIGHING FROM 118–114 GRS.

I. Obverse. Head of Pallas to right, wearing Athenian helmet with crest, and decorated with a crown of olive-leaves composed of a twig with a side-shoot at the back. Sometimes under the head is a letter, as A or N.

Reverse. A man-headed bull walking to right with the head held level with the back; before him, or under him, a marsh bird with long neck and bill. The base composed of a double line.

Above the bull the legend either O/M ИAⅎMAH, or KAΓΓAИO with M before the Bull or ƧOИAⅎЖA, or KAMΓANOM, or KAMΓANON.

In the Naples Museum is a specimen with the bull walking to left and a fish in the exergue.

II. Obverse. Head of a nymph to right similar to those on the later coins of Cumæ.

Reverse. Man-headed bull running to right with off fore-foot raised from the ground or base formed with a double line.

Above the bull the legend KAΓΓANOΣ below the bull a serpent with its head to right; specimens of this type are to he seen at Berlin, Paris and Naples.

The weights vary from about 114 to 118 grains.

No Bronze coins bearing this legend appear to have been issued.

AURUNCA or ACERRAE

Small bronze coins are found in Campania in size $\frac{3}{4}$ of an inch bearing on the Obverse a head of Apollo laureate, to left, and on the Reverse a dolphin to left. The legend is partly in the field above, and partly below the dolphin, and the upper line is partly illegible on all known specimens, but the lower legend is generally clear ƧIIKKⅎИ. This word has been interpreted by Mr. A. Sambon as the name Maccius, probably that of a magistrate. The name is rare but has been found on an inscription found in Pompei. It is said to be also written Magidius or Makdiis.

In the British Museum Catalogue, p. 75, these coins are attributed to Aurunca, and this attribution is also given in Dr B. V. Head's, *Hist. Num.*, p. 26.

The legend above the dolphin is read as ЯVЖNVⅎYⅎ (Auruncud). Very similar is the reading of the legend, on a specimen in the Museum Kircher at Rome, by Garrucci ⋔IЖИVⅎYⅎ. That writer also attributes these coins to Arunca.

Avellino reading the legend as Makriis thought it might signify the little town Marcina near Amalfi, but this is probably a mistaken reading of a poor specimen. Millingen's attribution of these coins to Arpi, or Salapia, is extremely improbable. Löbbecke and Dressel thought these coins were issued from Neapolis, but he founded his opinion on a specimen restruck on a coin of Neapolis, on which part of that name was visible.

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Mr. A. Sambon attributes these coins to Acerræ (Acerra) because on some specimens the upper legend appears to be ΙΟΚΚΝ, or VΟΝΚΝ or VΟΚΝ or VΚΚΝ or ΜΙΟΝΟΚΝ or Μ···ΝVΚΝ.

Until a specimen is found in a condition sufficiently perfect to make certain of the reading we can only conjecture what it may have been.

When we try to judge from the history of these two cities, Acerrae and Aurunca, which city was more likely to have issued these coins our judgment as to the time of their issue becomes of the greatest importance.

Aurunca was the chief city of the Aurunci, a branch of the Ansones, the two names are the same, the letter "r" in the former name being often changed from the "s" of the latter.

We learn this from Servius, in his notes on *Aen.* VII, 727, and also from *Dion Cassius* (p. 2).

Festus also tells us the name was derived from Auson, the son of Ulysses and Circe, the founder of the city Aurunca. Livy relates that the city was destroyed about 337 B.C. by the Sidicini, and that the refugees fled to Suessa, which was afterwards called Suessa Aurunca.

According to Mr. A. Sambon the coins bearing the dolphin were issued between 270 and 250 B.C., if this is the period of their issue they cannot have been minted by Aurunca.

Mr. H. Bunbury says the city was never rebuilt, but perhaps he infers that from the silence of historians in regard to any later notices of the city. The story of its fall is told by Livy (VIII, 15).

Some traces of its ruins may be seen on the summit of a mountain ridge, now called La Serva or La Cortinella, about five miles north of Suessa.

The highest part of the hill on which the ruins stand, Monte di Santa Croce, is 3.200 feet above the sea Virgil alludes to this height in *Aen.*, VII, 727 "et quos de collibus altis Aurunci misere patres Sidicinaque juxta aequora" "Turnus, lo a thousand tribes he leads, those who on Massic hills the vineyards tend, those whom Auruncans from their mountains send". Abeken has described the ruins in the *Ann. d. Inst.*, 1839, p. 199-206.

If the legend ΜΙΚΝΥΦΥΝ were well established the question would arise as to whether it signified the name of the city or of the tribe, and as we have Suessa Aurunca so we might have Acerræ Aurunca.

ACERRAE

Acerrae Ἀκέρραι or Acerranus was situated about eight miles north-east of Naples, and the village on the site is still called Acerra.

In 332 B.C. it obtained the Roman "civitas". Livy (VIII, 17) says "The Acerrani were enrolled as Romans, in conformity with a law introduced by the Praetor Lucius Papirius, by which the right of citizenship with the privilege of suffrage was conferred".

In the Second Punic war Acerra was beseiged by Hannibal in 216 B.C., and when the citizens fled it was plundered and burnt. When the Carthaginians were expelled the citizens returned, and rebuilt the city with the consent of the Roman Senate.

(Livy, XXIII, 17; XXVII, 3). From the history of this city, according to Livy, it seems much more probable that the coins with the dolphin type were issued from its mint rather than from that of Aurunca. Eckhel referred these coins to Acerra.

Specimens are to be seen in the Museums of London, Paris, Berlin, Naples, Rome (Kircher) and they are found in small collections.

THE COIN-TYPES OF IMPERIAL ROME.

(*Continued from col. 10975.*)

NOBILITAS

NOBILITAS AVG or AVGG

Nobilitas, whether inherited through age or distinction of family, or acquired as a reward for high public offices, was held in the greatest esteem by the Romans: it is however little used upon the coinage. It did not appear until the time of Commodus and was quickly abused by Geta in whose case it is impossible to say to what kind of nobility it could refer. After Elagabalus it did not appear again until the time of Tetricus and his son and with these it disappeared. We must note that instead of a Personification the title *nobilis* or *nobilissimus* was used and introduced for the first time by Philippus the younger as Cæsar, and by Diocletian, in whose time the legend was common, NOBILIS or NOBILISSIMVS CAESAR(N. C or NOB. C), NOBILISSIMA FOEMINA (NF), as we find upon the coins of Helena and Fausta.

Nobilitas is generally personified by a female figure with long sceptre and the palladium.

OPS

OPI AVG — DIVIN

A woman seated with two ears of corn in the right hand or with the sceptre and the right hand raised above her head — are we to suppose she represents the goddess wife of Saturnus or the Personification of Riches? I am more inclined for the second hypothesis: but have no serious reason for excluding the first. In any case such representation is very rare, and may be called exceptional, only appearing under Antoninus Pius (with the title of AVG) and under Pertinax (with the title DIVINA).

PATIENTIA

PATIENTIA AVGVSTI

The Roman *Patientia* as la Vaillant well observes must not be understood in the Christian sense of supporting with strength and resignation the adversities of fate or the troubles of life, but rather in the sense of perseverance in carrying out difficult and troublesome work. This signification, which is derived from the representation itself of a female figure holding a sceptre, and indicating her strength of purpose with her right hand extended, is attributed to the great Hadrian upon a unique and rare denarius of whom we find this personification[1].

PAX

PAX (or PAXS, PACI, PACE) — AETERNA — AVG — AVGVSTA, AVGVSTI, AVGG, AVGVSTORVM — EQVITVM — EXERCITVS — FVNDATA — ORBIS TERRARVM — PERPETVA — P ROMANI — PVBLICA — VBIQVE PAX.

Daughter of Jupiter and of Themis, PAX, already honoured with temples and statues in Greece, had much greater honour among the Romans, who dedicated to her the most beautiful temple in Rome upon the Appian Way. Begun by Agrippina it was finished by the Flavii who deposited in it the rich spoils taken from the Temple at Jerusalem.

For although the Roman Empire was founded in war and maintained by war, peace was held in the highest esteem and considered as the reward of war and as a gift from the gods. So that it is not surprising that the coins upon which *Pax* is celebrated are very numerous.

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1. It is true that Spartianus recounts concerning the Emperor Hadrian "frigora et tempestates ita *patienter* tulit ut nunquam caput tegeret", but in spite of this assertion I do not think we ought to attribute to the patience of Hadrian the sense that we are accustomed to give to that of Job; and if it is true that Hadrian used always to go with his head uncovered we must conclude that covering it was distateful to him.

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A common type of *Pax*, which began with Augustus and lasted until the end of the Empire, is a seated female figure, standing or running, with a long sceptre, generally carried aslant, the branch of olive, cornucopia, caduceus, military ensign, ears of corn, the palm or crown. Sometimes *Pax* with the sceptre or olive-branch is in a swift biga, and thus we find her on the aurei of Gallienus and Probus with the legend VBIQVE PAX.

We sometimes find Pax with a torch in the act of setting fire to a heap of arms; but more often with the legend PAX a representation corresponds which really relates to war, of which according to the Roman feeling, it could only be the consequence.

Upon an Antoninianus of Gallienus with the legend PAX FVNDATA we see a trophy with two prisoners. Upon an aureus of Constantine with the legend PAX AETERNA AVG N are figured two woman turreted, one of whom presents a crown to the Emperor, the other a victory; and upon a small bronze of the same Constantine with the legend PACIS FVND(ator) a representation of Mars the warrior is given who bears a trophy and drags along a prisoner. Such is *Pax* as understood by the Romans. And it is to be noted that, while *Vittoria* is often accompanied, as we shall see in its place, by an epithet relating to the conquered people, Pax on the contrary is always understood in a general sense. Rome did not make peace by treaty with another nation, but granted it, after victory, to the whole world. *Pax orbi terrarum!*

To the coins recording *Pax* must be added those with the legend ARA PACIS (or simply PACIS) and shewing an altar, in connection with which Pax assumes a decidedly religious character.

With regard to this an observation of some interest is suggested by some coins of Salonina with the legend AVG(usta) IN PACE with a representation of *Pax* seated. It is a type which has given rise to long discussions; and different significations were attributed to it, among which is the noted one of De Witte, who would find in it a religious, Christian meaning, and, referring it to Pax Aeterna, would deduct from it the opinion that Salonina was converted to the new faith.

This interpretation appears, to me, strained, at least, and that of *Augusta sotto le spoglie della Pace* appears to me a rather more obvious meaning.

This latter would be also the key to the interpretation of other coins, among them, for example, some of the two Faustinas where the representation of Eternitas corresponds to the simple legend AVGVSTA. Would it not be natural to recognize that in this it was intended to represent the Augusta under the emblem of Aeternitas?

PERPETUITAS

PERPETVITAS (or PERPETVETAS, PERPETVITATI, PERPETVITATE) AVG, AVGG — IMP AVG.

There is one personification which may almost be confused with AETERNITAS. In the beginning indeed, when it was introduced by Alexander Severus, the type was a woman with sceptre and globe leaning her elbow on a column, while in later times she was replaced by the figure of Roma Nicephora (that is, holding a figure of Victory) a type used commonly to represent *Aeternitas* and Aeternitas is precisely the *Perpetuitas* of Rome.

And it is to be noted, as in the last instance, that when Rome is represented by it, as on a bronze of Severus II and on other similar coins of Constantine, the legend PERPETVITAS is in the nominative case while upon the coins bearing the allegorical representation of *Perpetuitas* the legend referring to it is sometimes in the dative, but more often in the ablative.

Another nominative case has been verified on a denarius, belonging to Valentinianus II. On this denarius (reported by Cohen in the *Numismatic Chronicle*) with the legend PERPETVETAS we find a representation of Phœnix with the globe which also shows how Perpetuitas may be confounded in a certain manner with Aeternitas.

Perpetuitas is not one of the common types of the Roman coinage.

PIETAS

PIETAS (PIETATI) — AETERNA, AVG, AVGG — AVGVSTA, AVGVSTAE, AVGVSTI, AVGVSTORVM — AVGG ET CAESS NN — DDD NNN — FALERI — MILITVM — MVTA — PVBLICA ROMANA — SAECVLI — SENATVS.

Roman piety unites in one whole, reverence for the gods, devotion to the Emperor, affection between the Augusti or between the Augustus and the people, tenderness of parents to sons, respect or affectionate care of the latter for their parents[1] and in general, love of one's neighbour, or in one word Religion. It therefore formed a great part of Roman political life, and wise rulers of the people held tenaciously to the preservation of such an indispensable element of government. On this account the representation of Pietas is one of the first in importance that the Empire inherited from the Republic, and, as the Emperors adopted, from the time of Augustus, the title of PIVS we find that the representation of *Pietas* is jealously and abundantly preserved upon the coinage almost without interruption until the end; relating sometimes to the Emperors, the Empresses or Imperial families, sometimes to the senate, the army, to Rome or to the people in general.

The types of *Pietas* are: a matron occasionally seated but almost always standing and often veiled, with a patera and sceptre; very seldom with military ensigns when it refers to the army. She often stands near an altar upon which she sometimes pours from a patera or places incense. Sometimes she raises one hand or both to the sky. Finally her personification resembles that of *Fecunditas* having three or four children in her arms or near her.

Sometimes there is a temple which symbolizes Pietas or simply the instruments of sacrifice, which is easy of explanation; but the case also occurs in which the legend *Pietas* is found with the representation of Mercury — and not in error, as it is repeated many times — a combination of which it is not easy to give the precise meaning, except that in this case it may be that Mercury should not be regarded as a messenger but as mediator between humanity and divinity.

Under Balbinus and Pupienus, the two right hands joined which have the legend CARITAS MVTVA, FIDES MVTVA and AMOR MVTVVS, have also PIETAS MVTVA.

PROVIDENTIA

PROVIDENTIA PROVIDENTIAE — AVG, AVG N, AVGVSTI, AVGG — CAESS — DEORVM — PROBI AVG NOSTRI — SENATVS

Divine *Providentia*, among the Romans is often united and confounded with the Imperial, or rather, it begins with the aureole of divinity and becomes imperial by degrees. The legend PROVIDENTIA was introduced for the first time upon the senatorial coinage of Augustus, accompanied by the representation of a lighted altar and thus we find it also upon the coins of Vitellius, Vespasian and his sons.

Under Titus however the representation was changed and underwent a first change of meaning. Here are the two Emperors, Titus and Vespasian facing, the one presenting the other with a globe. With Trajan the personification of Providentia assumes its true character and is represented by a female figure with sceptre, often leaning against a column, and with a globe at her feet, to which she, often, points with a rod. This is the type found most often on the coinage of a great number of Emperors until the time of Constantine; this type however did not prevent other types from gradually being substituted for it, or, at any rate, modifying it.

Under Hadrian, Providentia appears to have referred still almost exclusively to the gods, so much so that on some coins she takes the title of PROVIDENTIA DEORVM, with the representation of the Emperor, in a toga, receiving a sceptre brought to him by an eagle, and therefore, evidently, *ab Jove*. The same legend, in the time of Antoninus, accompanies the representation of a fulmen, another symbol of Jupiter.

1. Manius Acilius Glabrio erected a temple to Pietas in Rome to that young woman who nourished her old father in prison, a legend which under the name of "Roman Piety" formed the subject of a famous picture by Andrea del Sarto.

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But in the reign of Commodus, Providentia descends from Olympus, and becoming earthly, is to be referred to the grain which the Emperor has brought from Africa, is almost confused with Annona, is represented now by a trireme, now by Africa herself who comes into contact with Hercules, and it is impossible to say whether, henceforth, she is related more closely with divinity or with the Emperor. The symbols and emblems are gradually modified.

For the sceptre and globe which from the beginning formed the true type of Providentia are gradually substituted a cornucopia, patera, plough, ship's rudder, two ears of corn or a military ensign. Septimus Severus and Caracalla represent Providentia with the head of Medusa, Gallienus with Mercury, Aurelianus with Venus, Crispus and Constantine II with Jupiter, and the gate of a camp with which Constantius II represented her for the last time.

Providentia Deorum who first appeared upon the coinage was transformed in the course of time into *Providentia Senatus, Providentia Caess, Providentia Probi aug. nostri.*

PUDICITIA

PVDICITIA (PVDICITIAE) — AVG, AVGG, AVGVSTAE

Pudicitia was represented for the first time on the coins of the virtuous Plotina, upon a beautiful denarius of gold and silver which bore the inscription ARA PVDIC. And the allusion was fully justified, recording as it does one of the many virtues of her who was certainly one of the best of the Empresses.

But Hadrian and Sabina adopted the same emblem immediately afterwards; in spite of the fact that the latter, who was not happy in her marriage nor probably very virtuous, had her sleep troubled by the apparition of Antinous. And then she was adopted not only by the few empresses who could honour themselves thus, but also by the many others by whom she could not be named except ironically.

According to our modern ideas Pudicitia may be called a virtue more strictly feminine than masculine and should be adopted — whether rightly or wrongly — only by the Empresses, and hence it is strange to see it figured also upon the coins of several Emperors. If it merely concerned Trajanus Decius, Erennius Etruscus, Hostilianus, Trebonianus Gallus and Gallienus [1], we might be tempted to suppose that their coins with this impression were hybrids made with the coins of Etruscilla for the first and of Salonina for Gallienus: which would not occasion much wonder seeing how irregular the system of coinage was at this time. But we have the denarii of Hadrian (even of Hadrian himself!) which leave no doubt on the subject. There are many of his denarii upon which Pudicitia appears, and among the others there is one which with the same representation and the legend PVDIC in the field, bears the circular legend PM TR P COS III, which can only refer to Hadrian, this not being the age of incorrect legends.

We must therefore take as regular all the coins of the Emperors quoted above although we cannot succeed, except up to a certain point, in deciding their true signification.

Pudicitia is represented by a woman standing or seated, generally with a sceptre, draped in her own clothes, often in the act of covering with a veil her face or breast, or with her hand on mouth or breast. Sometimes she has with her one or more children, sometimes she is in the act of sacrificing upon an altar. Her figure is always alone upon the coins; but upon some rare medallions Pudicitia is accompanied by Felicitas, Securitas or Abundantia.

Upon a large bronze in my collection found last year in Rome [2] and which I believe to be unique, of Faustina the Younger with the legend PVDICITIA, the figure is seated and veiled holding two ears of corn. Probably it is intended to represent Pudicitia under the appearance of the chaste Ceres.

1. I pass by two denarii, one barbarous and the other blundered, of Septimius Severus and Gordianus which cannot be used as data upon which to form a judgment.
2. See *Appunti di Num. Romana*, n. LXVII.

(*To be continued.*)

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900.

(*Including the names of several hitherto Unpublished Artists.*)

One hundred and twenty-third Article.

(*Continued from col. 10991.*)

PHRYGILLOS (*Greek*). Sicilian Coin- and Gem-engraver of the second half of the Vth century before our era, *circ.* 440-400 B.C. His signature often occurs on the obv. of coins, signed on Rev. by Evarchidas or Euthymos.

According to the late Prof. Furtwängler, Phrygillos was probably a native of Asia Minor, as his name indicates, and he may have received his artistic education at Athens. By his style, he is connected with the school of Pheidias.

Besides coin-dies for the Syracusan Mint, this Engraver has also signed gems, one specimen of which has come down to us. It is a carnelian intaglio, of the former Blacas collection, representing Eros kneeling and playing with knuckle-bones. The head of this Genius reminds one, says Babelon, of Polycleites' Doryphorus.

Gem, by Phrygillos.

The inscription **ΦΡΥ** on Syracusan coins invariably represents the signature of the engraver Phrygillos. A fine coin of Thurium is also signed **ΦΡΥ** but in this case the name is thought to represent a magistrate.

The types of Phrygillos' heads all appear to date of the period preceding the siege of Athens. They are characterised by a microscopic delicacy in the treatment of details, which is another proof that the artist practised the art of gem-engraving.

It has been suggested, and perhaps with reason, that Euainetos was a pupil of Phrygillos.

The known types of Syracusan coins by this Engraver are the following: —

1. Æ. Tetradrachm (*Circ.* B. C. 430-415 or later). Obv. **ΣΥΡΑ ΚΟΣΙ ΟΝ.** Head of Arethusa, to l., wearing earrings, necklace, and a sphendone adorned with stars and inscribed **ΦΡΥ** on frontal band; around, four dolphins.

℞. Quadriga to l., led by charioteer (Persephone?), bearing lighted torch and holding reins in r. hand; above, Nike flying to r. about to crown charioteer; in ex. ear of barley with three leaves to l.: border of dots.

B.M.Cat., *Sicily*, p. 168, nº 158. — Bunbury Sale Catalogue, 1896, lot. 454. — Hill, *Coins of Ancient Sicily*, Pl. III, 13.

Syracusan Tetradrachm, by Phrygillos.

Several varieties of this type are in the British Museum Collection (nºs 159, 160, 161, &c.).

Although unsigned, the following tetradrachm has been ascribed

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to Phrygillos, on account of similarity of style (Vide *Evans Sale Catalogue* 1898, Pl. v, lot 87).

2. Æ. Tetradrachm. Obv. [ΣΥ]ΡΑΚΟΣ[ΙΟΝ]. Head of Nike (?) to r., wearing necklace and earrings with three pendants; hair in korymbos; around head, four dolphins: the whole within circle.

℞. Quadriga to l., led by female charioteer, carrying flaming torch; above, Nike flying to r. about to crown charioteer; in ex., ear of barley with three leaves: border of dots.

Cat. of Greek Art, Burlington Fine Arts Club Exhibition, 1903, Pl. CII, n° 129.

Syracusan Tetradrachm.

It will be observed that the reverse of this coin is similar to that of the signed piece. The head on obv. may represent one of the earliest dies of this engraver.

3. Æ. Tetradrachm. Obv. ΣΥ ΡΑΚ ΟΣ Ι ΟΝ. Head of Persephone to l., wearing earring and necklace; hair bound with wreath of barley and poppy, the latter with one leaf and a poppy-head over forehead; beneath ΦΡΥΓΙΛΛΟΣ; around, four dolphins.

℞. By *Euthymos* (*q. v.*). Quadriga to r., driven by naked winged youth, looking upwards towards Nike, flying to l., who crowns him; in ex., ΕΥΘ, and Skylla swimming to r., her r. arm extended towards a fish, which swims before her, her l. holding a trident over her shoulder; behind her, a dolphin to r.: border of dots.

B.M.Cat., *Sicily*, p. 168, n° 156 var. — Weil, *Künstlerinschriften* &c., Pl. I, n°s 8-9. — Holm, *Geschichte Siciliens*, III, Pl. v, n° 2. — Head, *Coins of Syracuse*, Pl. III, n° 14. — Du Chastel, *Syracuse*, Pl. VI, n° 70.

Obv. of Syracusan Tetradrachm, signed ΦΡΥΓΙΛΛΟΣ.

Other varieties are described in Torremuzza, &c.

4. Æ. Tetradrachm. Obv. ΣΥΡΑΚΟΣΙΟΝ. Head of Korê, to l.; on frontal band of sphendone, traces of the inscription ΦΡΥ; around head, three dolphins.

℞. By *Euarchidas*. Quadriga to l., led by Persephone, represented facing, and carrying flaming torch; above horses, Nike flying to r. and holding wreath and aplustrum; in ex., ear of barley; under exergual line, the artist's signature, ΕΥΑΡΧΙΔΑ.

Evans, *Num. Chron.*, 1890, Pl. XVIII, fig. 7. — Salinas, Pl. XVII, fig. 25 (Collection Duc de Luynes).

Syracusan Tetradrachm, by Phrygillos and Euarchidas.

Other varieties of ℞. will be found enumerated amongst the signed works of Euarchidas (*q. v.*).

5. Hemidrachm. Obv. Head of Korê, to l., wearing sphendone adorned with stars; under the chin, Φ; around, three dolphins.

℞. By *Euarchidas* (?) Quadriga to l., led by Persephone, crowned by Nike flying to r.; in ex., ear of barley, and to l., the letters ΕΥ.

Evans, *Num. Chron.*, 1890, p. 306 and Pl. XVIII, 8.

The ear of barley usually accompanies heads by the engraver Phrygillos. Possibly the reverses bearing this symbol in exergue are all by Euarchidas.

6. Æ. Litra. Obv. Female head to l., adorned with sphendone, inscribed behind ΦΡΥ; in front of head ΣΥ and dolphin; behind, ear of corn.

℞. Sepia (eledone moschata).

Imhoof, *Monnaies grecques*, p. 29. (Berlin Museum).

7. Æ. Obv. Female head to l., hair in sphendone inscribed behind ΦΡΥ.

℞. Wheel; in two top angles ΣΥ—ΡΑ; in two lower ones, two dolphins.

Another variety has the signature ΦΡΥ in the field behind the head.

Maddalena Sale Catalogue, 1902, lots 657-8.

Syracusan copper Coins, by Phrygillos.

"Ces petites monnaies", remarks Dr Sambon, "sont de véritables chefs-d'œuvre de la glyptique syracusaine; elles ont été considérées comme telles dans l'antiquité, puisque quelques exemplaires sont signés, et c'est un exemple jusqu'ici unique dans le monnayage du bronze".

The same types of copper coins occur without the signature, but are undoubtedly also by Phrygillos.

The fine Tetradrachms of the types reproduced below are now ascribed to Phrygillos in preference to Kimon.

Syracusan Tetradrachms.

Fine specimens of these occurred in the Nervegna sale, Rome, 1907; Paris sale, 19-20 December 1907; and Vienna sale, 8-9. January 1908.

Prof. Percy Gardner in *Types of Greek Coins* suggests the possibility of Phrygillos being the author of the coins of Velia, Tarentum, Terina, Metapontum and Herakleia, signed Φ. "On a fine piece of Thurium (B.M.Cat., *Italy*, p. 287) the obv. bears the letter Φ, the ℞. the syllable ΦΡΥ. It is possible that in all cases Φ may be the initial of a magistrate's name, but, more likely, it is the signature of an artist, who may possibly, as the Thurian piece suggests, be the Sicilian engraver Phrygillos. Certainly the style of these pieces is uniform, and as fine and delicate as that of Phrygillos' signed works". Furtwängler did not agree with this on account of the absolute dissimilarity of style between the Thurian coin and those signed Φ of the Magna Graecia mints (*Masterpieces of Greek Sculpture*, I, 106, note 1).

Dr Arthur Evans places the signature ΦΡΥ on the Thurian coin on the same rank as that of Nikandros (*Num. Chron.*, 1896, p. 138). "Phrygillos", writes Dr A. Sambon (*La Gravure monétaire en Sicile*, Le Musée, 1907, p. 301) « partage avec Molossos le mérite d'avoir porté la glyptique, à Thurium, à son plus haut degré de perfection.

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Phrygillos a signé des premières lettres de son nom (ΦΡΥ), une monnaie de Thurium d'un dessin remarquable (B.M. Cat., p. 287, n° 3; *illustrated*); mais je crois qu'il faut lui attribuer également toute une série de monnaies de Thurium, Velia, Pandosia, Terina, signées simplement de l'initiale Φ, d'autant plus que quelques

Stater of Thurium, by Phrygillos.

pièces de Thurium ont, sous le taureau (qui sur la croupe a un Φ minuscule), un petit oiseau qui bat des ailes et qui paraît une devise parlante, car c'est un pinson (φρυγίλος, en italien *frungillo*). Phrygillos, plus que tout autre graveur de l'époque, a su suivre dans le petit espace d'une monnaie les sains préceptes de l'art phidiasique, et il l'a fait avec un sentiment exquis. Il n'est pas improbable que cet artiste soit le même que celui qui a gravé les coins syracusains qui portent en toutes lettres la signature ΦΡΥΓΙΛΛΟΣ, mais, pour expliquer les différences de style qui existent entre les deux monnayages, il faudrait admettre qu'il s'est établi à Thurium après avoir travaillé pour Syracuse, surtout si on veut lui attribuer les superbes pièces de Pandosia et d'Héraclée signées Φ".

The same author in his admirable preface to his sale catalogue of a "*Collection de monnaies antiques de la Grande Grèce et Sicile*, 19-20 December, 1901, Paris" gives a further account of Phrygillos' activity as a Coin-engraver: "A Terina, dès 410-400, nous trouvons le graveur Phrygillos, qui infuse une nouvelle vie aux images appauvries des coins monétaires. Il n'y a pas de doute possible sur l'identité de l'artiste Φ (pour nous Phrygillos), des monnaies de Terina, avec l'artiste Φ des monnaies de Thurium; sur une des monnaies de Terina, il profite de la présence d'un oiseau à côté de la nymphe pour répéter, sous le siège de la nymphe, l'image identique du pinson (φρυγίλος), qui se voit sur sa plus belle

Didrachm of Velia, by Φ.

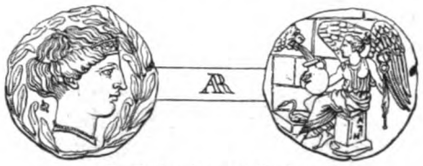
monnaie de Thurium, et c'est également une composition dont il pouvait à juste titre être fier: la nymphe ailée (Ligée-Niké) assise, jonglant avec des balles, telle une des filles de Pandarée, dans la Minyade de Polygnote (Cab. de Berlin). Mais son chef-d'œuvre à

A. Didrachm of Terina.

Terina est la délicieuse figure de Ligée assise sur une hydrie renversée, tenant un oiseau sur l'index de la main gauche et le caducée de la main droite (Regling, pl. II, γγ; pl. I, R.S.). Phrygillos

B. Didrachm of Terina.

a été assisté à Terina par un autre artiste de grande valeur, ΑΓΗ·· — peut-être le même qui a travaillé à Thurium et à Métaponte — qui signe un revers délicieux, copié probablement de quelque bas-relief célèbre. Ligée est assise sur un cippe (signé ΑΓΗ), à côté d'une fontaine et présente son hydrie sous le jet d'eau qui sort d'un déversoir en forme de tête de lion; un cygne baigne dans une vasque aux pieds de la nymphe (Regling, pl. II, 66).



C. Didrachm of Terina.

"C'est encore sous la direction de Φ... (Phrygillos) qu'a été gravée la ravissante monnaie de Pandosia, ayant d'un côté une tête de Hera Lacinia de face, inspirée de la tête de face de la nymphe Aréthuse, par Cimon, et, au revers, Pan assis près d'un Terme (B.M. Cat., p. 370; Regling, pl. III, 9)".

Stater of Pandosia, signed Φ.

"Le monnayage de Velia, dès 420, est sous l'influence artistique de Thurium. Les plus belles monnaies de cette époque montrent à l'avers une tête d'Athéna identique à celles de Thurium, accostée souvent de la signature Φ (Phrygillos) et, au revers, une composition admirable représentant un lion terrassant ou dévorant un cerf. Phrygillos — car je crois que c'est lui le créateur de ces types — se révèle par ces dessins un des artistes animaliers les plus remarquables de l'époque".

From the above it will be noticed that Dr Sambon is of opinion that Phrygillos is the author of the fine coins of Thurium, — which rank amongst the finest issues of that mint, — Terina, Heracleia, and Metapontum.

Distater of Thurium, signed Φ.

"These dies", wrote the late Prof. Furtwängler", are most probably the work of the artist who signs with a Φ in Terina, and whose personality makes itself so distinctly felt on its coinage (comp. Stuart Poole, *Num. Chron.*, 1883, 269 sqq.; Pl. XI, XII). His style, in the design of the seated Nike of the ℞ bears so surprising and unmistakable a resemblance to that of the Parthenon frieze that he must have stood in the closest relations to the artist of the frieze — in other words, to Pheidias. His activity in Terina is evidently somewhat later than his Thurii period, for the Thurii work recalls the style of the Lemnia, while the head of the nymph on the coins of Terina is, like the reverse, in the manner of the Parthenon frieze. These coins of Terina, following, as they do, closely on coins of the period in which the trammels of archaic convention are still felt, must from evidence of style be dated in the same time as the Parthenon frieze — *i. e.* between 440 and 430 B. C.". Dr Sambon contests the date proposed by Furtwängler and puts the coins down to circ. B. C. 460-400.

The reverses of the coins of Terina present Nike in changing attitudes of a singularly playful grace, alone paralleled by the similar types of the Fountain Nymph of the Thessalian Larissa. We

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see her resting on an overturned hydria (B); seated on a base and drawing water with the same vessel from the fountain in the wall (C); in a chair, throwing and catching two balls on the back of her hand (A), repeated in a different form at Larissa, and also in two instances seated on a base. In all subjects but that of the game of ball she holds the caduceus. In n° 1 (A) a little bird rests on her hand; in n° 4 (D) she leans her left hand on the side of the cippus, while she holds the caduceus in the right, pointing towards the ground. The composition in all cases is masterly " (Stuart Poole, *loc. cit.*).

D. Didrachm of Terina, by **Φ**.

These Didrachms of Terina belong to the period of finest art, and are infinitely superior in style to those of the Engraver **Π**, who may have been a pupil of **Φ**. The head of the nymph Terina bears close relationship in the composition to the head of Korê on Syracusan tetradrachms of transitional style.

Very probably, as suggested by Prof. Furtwängler, we meet with the same artist's hand on the reverse of a coin of Pandosia, which is also signed **Φ**. The seated youthful hunter (Pan, according to Sambon) is quite in the style of the Parthenon frieze. The obv. is more remarkable still, in that it presents a facing head of Hera, with flowing hair, on either side, " another instance of the more recent Pheidian tendency, which we see brought to expression in certain figures of the Parthenon frieze and in the Dioscuri of Monte Cavallo. The whole scale of gradation from the Lemnia to the Dioscuri of Monte Cavallo. The whole scale of gradation from the Lemnia to the Dioscuri, which we trace in the large monuments, is exactly reproduced, step by step, in the works of a die-cutter " (*Masterpieces* &c., I, p. 106).

To Phrygillos we may perhaps ascribe the fine Staters, Hemidrachms, and Diobols of Heracleia signed **Φ**, and possibly also the beautiful didrachm of Metapontum, with head of Demeter to l., wearing a diaphanous veil and crowned with corn-wreath, and on ℞. **ΜΕΤΑ** (to r.), ear of corn, with leaf to l. on which a field-mouse.

PHYBES (*Germ.*). A Jew of Hanover vho in 1565 was entrusted to work the mint at Wunstorf (Brunswick) by Duke Erich. His name occurs in 1565 and 1567.

BIBLIOGRAPHY. — Eduard Fiala, *Münzen und Medaillen der Welfischen Lande*, Wien, 1904.

PHYLAX. Perhaps a misreading for Scylax. Fictitious signature on a sard representing an Actor or Philosopher (King, p. 223).

PIACENZA, BERNARDO (*Ital.*). Florentine Goldsmith of the end of the fifteenth century, whom Bolzenthal names, but who may not have practised the medallic art.

PIANTANIDA, GIACOMO (*Ital.*). Mint-master at Milan, appointed 12. July 1589; his heirs were in office from 24. December 1590 to 8. August 1591, when Marco Cresnasco succeeded them.

BIBLIOGRAPHY. — Fratelli Gnecchi, *Le Monete di Milano*, 1884.

PIAZZA DE LODI, ALBERTO (surnamed **TOCCAGNI** (*Ital.*). According to Gaetano Milanesi, this artist may be the author of the medals signed : **A. T.**, in particular that of Francesco Sforza, dated 1455 (Armand II, p. 26, 1.).

PIBWORTH, CHARLES J. (*Brit.*). Sculptor and Medallist, residing in London, Member of the Society of Medallists. By him are : Portrait-medallions of Sarah Vennell; — J. Hugh Thomson; — A Gentleman; — Maxime, &c.

PICARD, ERNEST (*French*). Contemporary Sculptor and Medallist, born at Brest; pupil of Chapu. At the Salon of 1883 he exhibited amongst others two Portrait-medallions of a Lady, and a Gentleman.

PICARD, PIERRE (*French*). Engraver of Jetons, *circ.* 1531-1534.

PICARD (*French*). A jeton of 1787 (Wood and Coal Trade) is signed : **PICARD DEDIT** (Florange, *Essai sur les Jetons et Médailles de Mines*, p. 66, n° 253).

PICARD Y FAREN (*Span.*). A firm of Die-sinkers who in 1834 issued a Proclamation Medal of Queen Isabella I. at Santiago de las Vegas, which is signed : **PICARD Y FAREN FT.**

PICART (*French*). Engraver of the seventeenth century, and the author of various religious medals (Medals or Crosses of St. Benedict). *Vide* Numismatic Chronicle, 1863, pp. 123-127.

PICART, JACQUES (*French*). Goldsmith of Cambrai, who has engraved méreaux for that town, *circ.* 1676-1678.

PICAUD, CHARLES LOUIS (*French*). Contemporary Sculptor; pupil of his father, A. Millet, and G. Crank; by whom are various Portrait-medallions, amongst which I have noted : 1884. Mlle X***; — 1885. Mme Picaud; — Mlle Picaud; — 1892. M. & Mme Henri Picaud; — 1903. M. Dorrian; — M. X***; — 1904. M. Rouchier; — M. Delaunay; — Mme J. S***; — M. X***; — Head of a Fisherman; — 1906. Portrait-medallion of M. Bourganel, senator of the Loire; — Portrait-medallion of M. J. Bezacier; — 1908. Portrait-medal of M. Bourganel, &c.

PICAULT, ÉMILE LOUIS (*French*). Contemporary Sculptor, born at Paris; pupil of Royer. Many of his bas-reliefs partake of a medallic character. 1863. Captive Greeks at Syracuse, medallion in wax; — 1864. Human Life, bas-relief in clay; — 1866. The Eleusynian Mysteries, medallion in clay; — 1867. The Tomb of Orpheus, a medal; — 1873. Offering to the Lares on the Via romana; — Perseus and Andromache; — 1876. Our Butterflies; — 1878. Othello and Desdemona; — Herodias giving orders to have St. John the Baptist beheaded, etc.

PICCIOLI (*Ital.*). A Bolognese Sculptor of the first half of the nineteenth century, whose signature occurs on two Portrait-medals of the composer Gioacchino Antonio Rossini, struck in commemoration of the first performance of his Stabat Mater at Bologna, 1842. Both medals were engraved by Grottolini, and only modelled by Piccioli. His signature : **PICCIOLI F.** occurs also on a Portrait-medal of Cardinal Ugo Spinola, 1842.

PICCIONE, PROF. MATTEO (*Ital.*). Contemporary Sculptor of Rome, now residing at Rimini, in Romagna; an eminent archaeologist and numismatist, and founder and director of the periodical " Battaglie di Archaeologia ".

Beside numerous works of sculpture, he has executed several Portrait-medallions and plaques, cast in bronze, among which I have noted : Pope Leo XIII.'s father and mother (bas-relief); — Pope Leo XIII. (medallion of 120 mill. in diam.); — Cardinal

Rampolla, Papal Secretary of State under Leo XIII. (this medallion has been officially described as an excellent work); — Cardinal Jacobini, Portrait-medallion; — Mr. S. M. Spink, Portrait-medallion, etc.

PICHENAT, HONORAT (*French*). Mint-master at Aix in Provence, 1543-44.

PICHL, J. B. (*Bohem.*). Die-sinker and Medallist residing at Prague. I have noticed his signature on the following medals : Friedrich Smetana, composer, 1892; — Various Plaquettes and Medals commemorating the Jubilee of Francis Joseph I., Emperor of Austria, 1898; — Baron Appel, 60 years' service Jubilee; — Prize

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Medals of Agricultural and other Shows, Exhibitions, etc.; — Medals of local interest, etc.

The Pichl Die-sinking establishment is the most important in Bohemia, and has for thirty years or more produced most of the commemorative medals, badges, ticket, etc., issued in that country.

PICHLER, ANTONIO (*Austr.*). Really *Johann Anton*. Gem-engraver, born at Brixen in Tyrol, on 12. April 1697, died at Rome, on 14. September 1779. He began life in the mercantile profession, under the care of a rich uncle at Nice, but his native inclinations soon led him on a different path. He visited Italy, and at Naples took employment with a goldsmith, where he learned die-sinking and became a very clever Engraver of armorial bearings, seals, and precious stones. In 1732 he married, during a visit to his native land, Therese Pinzeritz, the daughter of a Bohemian musician. By her he had two sons, Giovanni, and Giuseppe, who both distinguished themselves in the glyptic art, and three daughters.

The success and encouragement with which the artist met in Italy, led him to settle at Rome in 1743, where he could extend the circle of his patrons, and again this change proved most fortunate for him. He however had the grief to lose his wife, but after two years married again, this time a Roman lady, Cajetana Magozzi, who presented him with six children, one of whom, Luigi, also attained distinction in his father's footsteps.

He died on 14. September 1779, and was buried in S. Lorenzo in Lucina.

Antonio Pichler excelled in the imitation of antique subjects, but also produced intaglios and cameos from his own designs. His works are sometimes signed in Greek, **ΠΙΧΛΕΡ**, although we meet also with the following forms of signature : **A. P.**; — **A. Π.**; — **PICHLER F.**; — **A. P. F.**; — **ANTONIO**; — **A. ΠΙΧΛΕΡ**, etc.

Among the artist's best known productions Dr Rollett mentions: **CAMEOS.** Faun, bust to l.; cornelian; signed : **A· ΠΙΧ**. (Vienna Museum); — Homer, facing bust, after the Vatican bust; signed : **ΠΙΧΛΕΡ ΕΠΟΙΕΙ**; — Isis; — Sardanapalus, etc.

INTAGLIOS. Bust of Aesculapius; cornelian; after the gem by Aulos; signed : **ΑΥΛΟΥ** and **A. P. F.** (a masterpiece); — Amazon, bust to r.; — Cupids, after an antique; — Antinous, head to l.; cornelian; — Apollo, bust to r.; topaz; — Bacchanalian scene (an exact copy of the gem known as Michael Angelo's seal); cornelian; — Bacchante, bust to r.; — Bacchante standing before Term; — Head of Brutus, between two swords, and inscription : **EID. MAR**; cornelian (after a coin); — Head of Michael Angelo Buonarroti; — Head of Julius Caesar; topaz; signed : **ΠΙΧΛΗΡΟΣ**; — Centaur bending his bow; signed : **A. P. F.** (engraved for Metastasio's seal); — Centaur and Cupid riding on his back; — Chiron carrying the youthful Achilles; — Head of Cicero; signed : **Π**; — Cleopatra, half-length figure; — Bust of Cromwell; — Diana; — Diana montana; cornelian; signed : **ΠΙΧΛΕΡ ΕΠΟ.**; after the gem by Apollonios (one of the artist's finest productions); — Bust of Dido; **ΔΙΔΩΝ**; — Diomedes with the Palladium; — Hercules, nearing his death, on mount Oeta; — Youthful Hercules, bust to r.; dark sardonyx (Franz v. Pulzsky's cabinet in Budapest); — Head of Homer, chalcedony; — Isis, bust three-quarter face to r.; — Bust of Juba; — Leda and the Swan; signed : **A· ΠΙΧΛΕΡ**; — Head of Leucothea; — Head of Livia, as Ceres; cornelian; — Head of Lysimachus; — Laureated male head; — Heads of Mark Antony and Cleopatra, chalcedonyx; — Head of Marcellus; — Head of Medusa, cornelian; — Meleager, after the Vatican statue; — Mercury; signed : **ΠΙΧΛΕΡ ΕΠΟ.** (after the gem by Dioscurides); — Helmeted head of Minerva; crystal; — Baron de Montesquieu; — Muse, leaning against column, her hand to her head; signed : **ΠΙΧΛΕΡ**; — Oedipus with his two daughters Antigone and Ismene in front of the Temple of the Furies; onyx; after a drawing by Raphael Mengs; — Bust of Palladio; — Bust of Perseus; cornelian; — Horse attacked by a lion; signed : **ΑΥΛΟΥ**; — Priam at the feet of Achilles, claiming Hector's body; cornelian; — Sacrifice to Priapus; five figures around altar near Term of Priapus; — Priestess, standing near a column, with sacrificial knife in her hand; — Priestess, standing near a column, holding sacrificial vase; — Priestess offering a ram; — Psyche dancing, Eros playing the lyre, and Anteros the double flute; — Laureated head of Ptolemy; — Head of Raffaelo Santi; — Head of Sabina, consort of Hadrian; cornelian; — Head of Scipio Africanus; — Seneca; — Bust of Severus; cornelian; — Head of Socrates; cornelian; signed : **ΠΙΧΛΗΡΟΣ**; — Bust of Xenophon, with inscription : **ΞΕΝΟΦΩΝ**; — The Muses (copied from denarii of the Pomponia gens); — Fauns and Nymphs; — The three Graces; — Venus marina; — Venus callipyga; — Cupid riding on a sea-lion; — Cupid mounted on Centaur; — Cupid embracing Psyche; — Venus reproaching Cupid; — The Venus de' Medici; — Venus bathing; — Venus seated on rocks; — Venus on her knees; — Venus terrestrial; — Venus and Cupid; — Cupid repairing a bow; — Cupid riding on Pegasus; — Cupid leaning on a hoe; — Cupid burning a butterfly with his torch; — Cupid embracing Psyche, etc.

Many of Antonio Pichler's cameos and intaglios are known by plaster casts. He excelled in engraving figures of Venus and Cupid. His copies after the antique are as a rule very correct.

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PICHLER, GIACOMO (*Ital.*). Son of Giovanni Pichler, and also a Gem-engraver, who died young. He learned the art under his uncle Luigi Pichler, and produced a number of intaglios, many of which were commissioned to him by Count Somariva of Milan, where he had settled, near his sister Teresa, wife of the famous poet, Vincenzo Monti.

PICHLER, GIOVANNI (*Ital.*). Really *Johann Anton*. Gem-engraver, Painter, Draughtsman, and Line-engraver, son of Antonio Pichler. born at Naples on 1. January 1734, died at Rome on 25. January 1791. His father first instructed him, and he later studied under Domenico Corvi, the celebrated painter. So rapid was his progress that at the age of sixteen he produced his first notable work, a copy

Giovanni Pichler, by Luigi Pichler.

in onyx of an antique gem representing Hercules crushing the lion. In the same year, 1750, he cut another intaglio, showing a bull attacked by a lion, which is signed : **ΠΙΧΛΕΡ**. His intellect was endowed with rare powers, but although he devoted himself to various branches of art, Gem-engraving always remained his work of predilection.

For a number of years the artist worked for antiquaries, who benefitted by his skill, as we learn from the following extract : " Pichler told Dutens (' Mem. d'un Voyageur ', iii, 153) that, although he had always been striving to imitate the ancient masters, he did not consider his own best works as equal to even their mediocre performances. Nevertheless, having once obtained a fine sardonyx, he engraved on it a youth with a hoop (*trochus*), tolerably to his satisfaction. He lost the gem, and supposed it to have been stolen by a pupil. Some weeks after, a noted antiquary, Alfani, brought him his gem, for which he had just paid fifty zecchini to another antiquary, Christiani. The latter had bought it from a peasant, who stated that he had dug it up in his garden. Pichler was ordered to make a fac-simile at the price of forty zecchini. Alfani then took the two to Paris, sold the first to M. St. Augny, the copy to another amateur, both as antiques, at a hundred Louis each. The purchasers chancing to meet, each claimed his own as the antique of the two, and finally sent both by post to Rome, for Pichler's judgment. The latter told the whole story, having discovered that his pupil had employed a contadino to pass off the gem on Christiani ".

In 1761 Pichler was entrusted with the painting of four Altar tablets and Choir table for the Franciscans at Orioli, but this is the only important work of painting that he did, beside the large altar-

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piece, representing St. Thomas of Villanova, executed for the Augustine monks of Bracciano.

In 1763 he definitively settled at Rome and married there Antonia Selli, by whom he had several children.

On the visit of the Emperor Joseph II. to Rome in 1769, Countess Schuvalow commissioned Pichler to make his portrait, which was approved of, and won him the title of Gem-engraver to His Majesty, and a knighthood.

In 1775 he was persuaded to go to London, but did not go further than Milan, difficulties arising in his family that obliged him to return to Rome, where Pope Pius VI. gave him a special appointment, and entrusted him with the execution of his portrait, as Clement XIV. had done before him.

"Pichler's intaglios are usually on stones of large dimensions, the drawing is admirable, the engraving not very deep, but after the true Greek manner, the details carefully given and the whole beautifully polished. This great artist's forte lay in the representation of female loveliness : his large bust of Helen, his numerous copies of the antique Venus at full length in her various attitudes, and in busts, constitute the noblest of his works. Köhler accuses him of having produced a large number of Etruscan Scarabei, in imitation of their peculiar style, and designed to pass for antique ; and also of inserting " artists' signatures " upon really ancient gems at the request of their owners — the most despicable of frauds " (King, *Antique Gems*, 1872, p. 440).

Rossi states that Pichler passed a few of his intaglios as antiques, at times either to ridicule some pretended connoisseur or to punish others who had criticised his work, but that in such cases he never asked a bigger price than for productions which he would have acknowledged to be modern and by his own hand. His reputation was such that some of his contemporaries inscribed his name on their own works in order to facilitate their sale.

Pichler prepared paste reproductions of his cameos and intaglios; they number 220, but do not comprize many of his earlier works. His imitations of antique gems were so clever, that even Winckelmann was deceived by some of them. He usually signed : I. Π. ; — ΠΙΧΛΕΡ ; — ΠΙΧΛΕΡ ΕΠΟΙΕΙ ; — ΠΙΧΛΕΡ ΕΠ. ; — Π. ; — J. P., &c.

Dr Rollett's list of Pichler's glyptic works comprises no less than 379 pieces :

CAMEOS. Helmeted head of Achilles ; agate-chalcedony ; signed : ΠΙΧΛΕΡ ; — Spread eagle flapping its wings ; agate jasper ; — Head of Marcus Agrippa ; — Head of Marcus Agrippa wearing turreted crown ; — Agrippina, wife of Germanicus, to r., carrying the ashes of her husband ; agate-onyx ; — Bust of Alexander the Great ; agate-onyx ; signed : ΠΙΧΛΕΡ ; — Busts of Alexander the Great (three other varieties) ; — Alexander the Great, dying ; head to l. ; after the antique bust in marble at Florence ; onyx ; signed : ΠΙΧΛΕΡ ; — Cupid, head to l. ; signed : ΠΙΧΛΕΡ ; — Cupid chained and seated on a dice, inscribed : ΠΙΧΛΕΡ ; agate jasper ; — Cupid holding a butterfly to his breast ; — Cupid, leaning against a pediment, caressing a butterfly ; — Cupid holding a butterfly over a torch ; cornelian-nicolo ; signed : ΠΙΧΛΕΡ ; — Cupid and Psyche ; agate-chalcedony ; — Cupid chaining Psyche kneeling at his feet ; — Bust of Antinoüs (after the statue in the Capitol) ; agate-chalcedony ; — Antiope, with Amphion and Zethus (after the group in the Villa Albani) ; agate-onyx ; — Bust of Antonia, mother of Germanicus ; — Head of Apollo ; agate-onyx of three strata ; signed : ΠΙΧΛΕΡ ; — Head of Apollo ; agate-jasper (after the statue in the Vatican) ; — Apollo, standing figure ; agate-onyx ; — Apollo, as a hunter ; agate-onyx ; signed : ΠΙΧΛΕΡ ; — Head of Arethusa ; agate-onyx (after a Syracusan coin) ; — Head of Ariadne, diademed ; — Head of Ariadne to l., looking up ; — Bacchus and Ariadne ; agate-chalcedony ; signed : ΠΙΧΛΕΡ (after a modern group) ; — Silenos to l. holding wine-cup, skin and club ; — Head of Bacchante, wearing ivy-wreath ; — Head of Bacchante, wearing laurel-wreath ; agate-onyx of four strata ; — Bust of Bacchante ; signed : ΠΙΧΛΕΡ ; — Bust of Britannicus, son of Tiberius Claudius and Messalina ; signed : ΠΙΧΛΕΡ ; — Laureated head of Julius Caesar ; agate-onyx ; signed : ΠΙΧΛΕΡ ; — Cicero, facing bust ; — Danaid advancing to r., holding vase and torch ; agate-onyx of four strata ; signed : ΠΙΧΛΕΡ ; — Head of Diana ; agate-onyx ; — Diana huntress, with dog at her feet ; — Bust of Diogenes ; agate-onyx ; — Diomedes carrying the Palladium ; agate-onyx ; signed : ΠΙΧΛΕΡ ; — Drusus, son of Tiberius ; onyx (after a coin) ; — Boar to r. ; — Eurydice, stung by serpent ; agate-onyx ; signed : ΠΙΧΛΕΡ ; — Head of Faun ; agate-onyx (this gem has long been considered as antique) ; — Female Faun eating grapes ; — Flora ; onyx of three strata (was taken for an antique) ; — Head of Germanicus ; agate-chalcedony ; signed : ΠΙΧΛΕΡ ; — Hebe and eagle ; agate-jasper ; signed : ΠΙΧΛΕΡ ; — Hector's leave-taking of Andromache for the fight with Achilles ; signed : ΠΙΧΛΕR (in the Kibaltchich collection ; *illustrated*) ; —

Hector's leave-taking, Cameo by Giovanni Pichler.

Head of Helen of Troy, with double diadem ; cornelian-nicolo of four strata ; signed : ΠΙΧΛΕΡ ; — Head of Helen, wearing Phrygian cap ; agate-chalcedony ; signed : ΠΙΧΛΕR (*illustrated*) ; —

Head of Helen, Cameo by Giov. Pichler.

Youthful Hercules strangling the serpents (after a painting by Annibale Caracci) ; — Head of Hercules ; agate-onyx ; signed : ΠΙΧΛΕR (after the gem by Gnaios) ; — Hercules seated on lion's skin ; agate-onyx ; — Hercules standing, leaning on club ; agate-onyx ; signed : ΠΙΧΛΕR (after the statue in Naples) ; — Hercules slaying the horses of Diomedes ; — Hermaphroditos and the nymph Salmakis (after a painting by Annibale Caracci) ; — Head of Jupiter Sarapis, wearing modius ; — Head of Justitia ; onyx (after the original in the Vatican) ; — Head of the philosopher Karneades ; signed : ΥΛΛΟΥ ; — Leda and the Swan ; signed : ΠΙΧΛΕΡ ; — — Lucilla, consort of Lucius Verus ; agate-onyx (after an antique) ; — Bust of Luna, wearing Phrygian cap decorated with stars ; — Head of Lysimachus ; agate-onyx ; signed : ΠΙΧΛΕΡ (after a coin) ; — Head of Maecenas, to l. ; — Head of Maecenas, to r. ; — Head of Medusa, three-quarter face, in high relief ; — Melpomene ; agate-onyx (after the statue in the Vatican) ; — Head of Mercury, wearing petasos ; — Mercury, Hebe and Cupid ; — Helmeted head of Minerva ; agate-onyx ; signed : ΠΙΧΛΕΡ (after a coin) ; — Helmeted head of Mercury to l., helmet adorned with laurel-wreath ; agate-onyx ; — Hygiaea feeding serpent entwined around altar ; beside, Abundantia ; — Athene Promachos ; sardonyx of three strata (formerly in the Marlborough collection) ; — Head of Mithridates ; agate-onyx ; (after a bas-relief in the Capitol) ; — Head of Niobe ; agate-onyx ; signed : ΠΙΧΛΕR (after an antique statue at Florence) ; — Octavia, consort of Nero ; agate-chalcedony (after the antique) ; — Orpheus and Eurydice ; signed : ΠΙΧΛΕΡ ; — Pan, seated on a skin and playing the syrinx ; agate-onyx ; — Head of Paris, to l. ; signed : ΠΙΧΛΕΡ ; — Small head of Paris, to l. ; onyx ; — Bust of Poppaea, consort of Nero (after the antique) ; — Head of Psyche, to r., signed : ΠΙΧΛΕΡ ; — Head of Psyche, to r. ; — Head of Psyche ; cornelian-nicolo ; — Psyche, on her knees, in the attitude of grief ; agate-jasper ; signed : ΠΙΧΛΕΡ ; — Head of Ptolemy ; agate-onyx ; — Head of Sappho ; signed : ΠΙΧΛΕΡ ; — Head of Sappho, laureated ; signed : ΠΙΧΛΕΡ ; — Head of Sappho, to l. ; agate-jasper ; signed : ΠΙΧΛΕΡ ; — Head of Sappho ; agate-onyx ; — Bust of Sappho to l. ; hair in sakkos ; onyx ; signed : Π (in the Vienna Museum) ; — Semiramis ; agate-jasper ; — Head of Seneca,

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to l.; signed: ΠΙΧΛΕΡ; — Socrates; agate-onyx (has been considered as antique); — Bust of Solon; agate-chalcedony (after an antique); — Terpsichore; agate-onyx; signed: ΠΙΧΛΕΡ; — Head of Tiberius; — Head of Trajan; — Tuccia, a Vestal virgin; agate-onyx; — Tuccia, to r.; agate-onyx; signed: ΠΙΧΛΕΡ; — Bust of Ulysses; agate-onyx (has been held as antique); — Bust of Ulysses; agate-onyx; signed: ΠΙΧΛΕΡ; — Venus, after her bath, draping herself; onyx; — Venus rising from her bath; — Venus and Cupid; signed: ΠΙΧΛΕΡ; — Bust of Venus; — Head of Vespasian; signed: ΠΙΧΛΕΡ; — Laureated head of Vespasian; agate-chalcedony (after the antique); — Head of Vestal virgin; — Vestal virgin walking; agate-onyx; — Vestal virgin kneeling; beside, a lamb, &c.

INTAGLIOS. Achilles dragging after him the body of Hector; — Aeschyles; cornelian (a masterpiece); — Bust of Aesculapius; sardonyx; signed: ΠΙΧΛΕΡ; — Bust of Aesculapius to r., laureated; sard; — Agrippina seated before the urn containing the ashes of Germanicus; cornelian; signed: ΠΙΧΛΕΡ (after the statue in the Museo Farnese at Rome); — Another, smaller; — Agrippina seated; cornelian; signed: ΠΙΧΛΕR (after the statue in Naples); — Bust of Ajax; sard; signed: ΠΙΧΛΕR (after the marble bust in the Vatican); — Head of Alexander the Great; signed: ΠΙΧΛΕΡ; — Fragment of a bust of Alexander the Great; — Bust of Antinous; chrysoprase; signed: ΠΙΧΛΕΡ; — Bust of Antinous; sard; signed: ΠΙΧΛΕR (after the marble statue in the Capitol); — Antinous standing to l.; signed: ΠΙΧΛΕΡ; — Apollo, nude, standing on a base; — Head of Apollo, to r. (after the antique); — Bust of Apollo; signed: ΠΙΧΛΕR (after a bust in the Vatican); — Apollo advancing to l.; signed: ΠΙΧΛΕΡ (after the statue in the Vatican); — Apollo leaning against a column; chalcedony; signed: ΠΙΧΛΕΡ; — Apollo; chalcedony; — Apollo leaning against trunk of tree; chalcedony; signed: ΠΙΧΛΕR (after a statue in Florence); — Apollo and Hyacinthus; signed: ΠΙΧΛΕΡ; — Head of Ariadne, to r.; cornelian; signed: ΠΙΧΛΕΡ (after a marble in the Capitol); — Head of Ariadne, to l.; sard; — Ariadne seated on a rock; Cupid at her side weeping; signed: ΠΙΧΛΕΡ; — Artemisia seated holding urn; sard; signed: ΠΙΧΛΕΡ (after an antique gem); — Head of Augustus; cornelian; signed: ΠΙΧΛΕΡ (after an antique marble); — Aurora and Cephalus; — Atalante, holding the golden apple; signed: ΠΙΧΛΕΡ; — Head of Bacchante; — Bust of Bacchante, with right breast uncovered; signed: ΠΙΧΛΕΡ; — Bacchante holding thyrsus; sard; — Dancing Bacchante; signed: ΠΙΧΛΕΡ; — Bacchante, drunk, to r., holding patera and thyrsus; signed: ΠΙΧΛΕΡ (after the antique); — Small figure of Bacchante emptying a vase; — Bust of Bacchante, beside a Term; — Bacchante, in ecstasy, kneeling on altar before Term; — Bacchante, nude, dancing before a Term, and holding a dagger to her mouth; — Blacat, an Englishman; cornelian; — Head of Brutus; sard; signed: ΠΙΧΛΕΡ; — Head of Brutus; cornelian (after an antique marble); — Bulgaria, as as conquered Roman province; sard; signed: ΠΙΧΛΕΡ; — The same Representation, smaller; cornelian; signed: ΠΙΧΛΕΡ; — Quintus Lutatius Catulus, consul; head to l.; — Centaur, with Cupid riding on his back; sard; signed: ΠΙΧΛΕΡ (after a marble statue in the Villa Borghese; in commission for Prince Kaunitz); — Centaur and Cupid; chrysoprase; signed: ΠΙΧΛΕΡ; — Head of Clement XIV.; — Bust of Cleopatra, to r., with the snake; cornelian; signed: ΠΙΧΛΕΡ; — Clio; smaragd; — Clio seated on a stool; chalcedony (after an antique); — Clio seated, reading; signed: Π; — Head of Cupid; — Cupid catching a butterfly; — Cupid striking a butterfly with a whip; — Cupid seated on a rock and holding a myrtle-wreath on which a butterfly; cornelian; signed: ΠΙΧΛΕΡ; — Cupid; a variety; cornelian; — Cupid riding on Pegasus; agate; signed: ΠΙΧΛΕΡ (after a marble statue in the Villa Borghese); — Cupid on hippocamp; sard; signed: ΠΙΧΛΕΡ (after a marble statue in the Villa Albani); — Another, a variety; — Cupid bending his bow; sard; signed: ΠΙΧΛΕΡ (after a painting by Parmegianino); — Cupid resting on a scythe; signed: ΠΙΧΛΕΡ (after an antique cameo); — Another, smaller; — Cupid and Psyche, embracing each other; signed: ΠΙΧΛΕΡ; — Another; unsigned; — Cupid and Psyche, embracing each other; cornelian; signed: ΠΙΧΛΕΡ (after a marble group in the Capitol); — Cupid and Psyche, standing, embracing each other; onyx; signed: ΠΙΧΛΕΡ; — Dacia, represented as a conquered Roman province; cornelian (after a marble relief in the Capitol); — Danae, asleep; signed: ΠΙΧΛΕΡ; — Head of Diana, to r.; cornelian (has been taken for an antique); — Another, similar, unfinished; — Diana, standing to r., holding bow and arrow; signed: ΠΙΧΛΕΡ; — Diana, advancing rapidly; — Dido, abandoned by Aeneas, and Cupid in tears; chalcedony (after a painting from Herculaneum); — Diomedes carrying off the Palladium; sard; signed: ΠΙΧΛΕΡ; — Discobolus; sard; — Erato seated on chair; in front of her an urn and wreath; — Head of Euripides; — Euterpe leaning against column, holding double flute; green plasma; signed: Π (after a 'consular' coin); — Faun and Lute player; sard (after an antique marble vase in the Villa Borghese); — Female Faun carrying youthful Bacchus; — Fortuna; chalcedony (after the antique); — Portrait of a Lady; hyacinth; signed: ΠΙΧΛΕR; — Galatea standing on shell drawn by two dolphins (Venus marina); sard; signed: ΠΙΧΛΕΡ; — Ganymedes carried up by eagle; signed: ΠΙΧΛΕΡ; — Bust of Genius; sard; signed: ΠΙΧΛΕΡ; (after a marble in the Vatican); — St. George killing the Dragon; onyx; — Gladiator; onyx; — Gladiator, in fighting attitude; niccolo; signed: ΠΙΧΛΕΡ; — Gladiator, rushing forward; sard; signed: ΠΙΧΛΕΡ (after a marble statue in the Villa Borghese); — Dying Gladiator, sard; signed: ΠΙΧΛΕΡ (after a marble statue in the Capitol); — The three Graces; cornelian (after the antique); — The three Graces, nude; signed: ΠΙΧΛΕΡ; — The three Graces, the middle one nude, the two others clothed; signed: ΠΙΧΛΕR (after an antique vase); — Group of three figures; cornelian (after an antique vase); — Harpokrates, seated on lotus flower with Apis bull, on Nile barge; — Hebe, floating in the air, filling a cup; signed: ΠΙΧΛΕΡ; — Hebe, seated, and filling the eagle's cup; signed: ΠΙΧΛΕΡ; — Hebe holding the cup to the eagle; cornelian (after a painting by Hamilton); — Hector, kneeling, bending over Patroclus (2 varieties); — Head of Hercules; sard (after Gnaios); — Head of Hercules; beside, a club; cornelian; signed: ΠΙΧΛΕΡ; — Hercules carrying globe and standing on another; sard; — Youthful Hercules strangling the serpents; — Hercules slaying the boar; beside, a tree; — Hercules crushing the Nemean lion; onyx (after an antique gem); — Hercules crushing the lion; signed: ΦΙΛΗΜΟΝΟC and Π; — Hercules, kneeling, carrying the globe on his shoulders; — Hercules and Penthesilea; — Hercules holding the sinking Penthesilea; — Hercules Bibax; — Hercules, resting, seated on skin; signed: ΑΔΜΩΝ; — The Farnese Hercules; chalcedon; signed: ΠΙΧΛΕΡ; — Hermaphroditos, standing, nude, and admiring himself; — Hermaphroditos, seated; at his feet, Cupid in attitude of grief; — Hermaphroditos lying on a mattress; cornelian; signed: ΠΙΧΛΕΡ (after a marble statue in the Villa Borghese; in commission for Lord Percy); — Hermaphrodite wrestling with the nymph Salmakis; chalcedony; signed: ΠΙΧΛΕΡ (after a painting by Annibale Caracci); — Head of Homer; cornelian (after the Farnese bust); — Bust of Homer (after an antique bust at Naples); — Head of Iole; cornelian (after an antique); — Head of Isis; — Bust of Joseph II.; chalcedony (cut in commission for Countess Schuwalow during the Emperor's visit at Rome in 1769); — Juno, enthroned; beside, a peacock; signed: ΠΙΧΛΕΡ; — Jupiter, standing, holding thunderbolt and skin of the goat Amalthea; at his feet, an eagle; — Kallirhoë, as victim of the Bacchus priest Koresos; — Another, smaller; signed: ΠΙΧΛΕΡ; — Korybante; cornelian (after a paste in the Florence Museum); — Warrior leading horse to drink; Indian sard (after an ancient gem; in the Pulszky collection); — Head of Laocoon; — Leander swimming across to Hero's tower; with Etruscan border; — Count Lechi, of Milan; agate; — Leda and the swan; cornelian; signed: ΠΙΧΛΕΡ; — Leda and the swan; cornelian; — Leda, seated, and the swan; beside, a tree; cornelian; — Leda, seated, embracing the swan with both arms; sard; signed: ΠΙΧΛΕΡ; — Leda and the swan; dark sard; signed: Π (formerly in the Marlborough collection); — Leda and the swan, seated on a rock; cornelian; signed: ΠΙΧΛΕR (2 var.); — Leukothea; diademed head to l.; cornelian; signed: ΠΙΧΛΕΡ; — Head of Leukothea with diadem and vine-wreath; — Head of Livia; — Lion devouring bull; signed: ΠΙΧΛΕΡ; — Head of Lysimachus; cornelian; signed: ΠΙΧΛΕΡ; — Head of Maecenas; — Mars, resting; sard; signed: ΠΙΧΛΕΡ (after the marble statue in the Villa Ludovisi); — Mars and Venus, embracing each other; signed: ΠΙΧΛΕΡ; — Mask;

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sard; signed: Π; — Comic Mask, with the inscription: ΔΙCIC; cornelian; — Head of Medusa, almost facing; onyx-nicolo; — Head of Medusa; sard; after the celebrated gem by Solonos; signed: ΠΙΧΛΕΡ (*illustrated*); — Melpomene, leaning against column; cornelian; — Melpomene, to r., holding torch; — Head of Mercury; — Mercury riding on ram, and holding caduceus; chalcedony; — Mercury standing on a basis, holding caduceus and skin; — Mercury; signed: ΠΙΧΛΕΡ (after the statue in Florence); — Mercury, holding patera, out of which a butterfly is drinking; beside a caduceus; — Mercury, holding caduceus, and placing his right hand on his mouth; signed: ΠΙΧΛΕΡ; — Mercury, holding caduceus in r. hand, and in the left a ram's head on discus; chalcedony; signed: ΠΙΧΛΕΡ (after the gem by Dioscorides); — Minerva medica, standing; sard; signed: ΠΙΧΛΕΡ (after an antique candelabrum bas-relief in the Vatican); — Minerva medica, standing; cornelian (after the antique statue in the Giustiniani Palace); — Muse; cornelian (after an antique); — Muse, leaning against column, her head sunk in her hand; agate; signed: ΠΙΧΛΕΡ; — Nemesis; sard; — Neptune, holding trident, and stepping on prow of galley; etruscan border; — Laureated head of Nero; cornelian; signed: ΠΙΧΛΕΡ; — Laur. head of Nero; sard (after an antique); — Head of Omphale; cornelian; signed: ΠΙΧΛΕΡ; — Head of Omphale, also wearing the lion's skin; sard; signed: ΠΙΧΛΕΡ; — Head of Omphale, wearing lion's skin; signed: ΠΙΧΛΕΡ; — Omphale, holding club; signed: ΠΙΧΛΕΡ; — Omphale, advancing to r., holding club; signed: ΠΙΧΛΕΡ; — Offering of Pan and Aesculapius; cornelian; signed: ΠΙΧΛΕΡ; — Offering to the god Terminus; sard; — Offering to the goddess Salus; cornelian; — Portrait of Marquis d'Orcasittas; cornelian; — Pan, running, blowing the syrinx; — Pan, seated on goat's skin, holding double flute; — Papirius and his mother; chalcedony; signed: ΠΙΧΛΕΡ (after a marble statue in the Villa Ludovisi); — A variety, in cornelian; — Head of Paris; white sard; signed: ΠΙΧΛΕΡ; — Head of Paris; cornelian (in commission for Lady Spencer); — Head of Paris, wearing ornamented bonnet; — Pastor fido, seated on rock and drawing a thorn out of his foot (after a statue in the Capitol); — Peleus washing his hair (in the Pulszky collection); — Bust of Perseus; — Perseus and Andromeda; cornelian; signed: ΠΙΧΛΕΡ (after the group in the Capitol); — Perseus and Andromeda; rock crystal (after an antique bas-relief in the Capitol); — Pindar; — Head of Pius VII.; — Head of Phocion; cornelian; — Head of Phocion; signed: CKYΛΛKO; — Polyhymnia; chalcedony (in commission for Sir William Hamilton); — Offering to Priapus; cornelian (after an antique in the Paris Cabinet); — Term of Priapus being adorned by two nymphs; — Priest, holding pitcher; — Bust of Psyche; signed: ΠΙΧΛΕΡ; — Head of Psyche; oriental topaz (after an antique); — Bust of Psyche; cornelian; signed: ΠΙΧΛΕΡ; — Bust of Psyche, to l., looking down; signed: ΠΙΧΛΕΡ; — Psyche, holding pitcher, and Cupid, blowing double flute; cornelian; signed: ΠΙΧΛΕΡ (after Angelica Kauffmann); — Bust of Raphael; signed: ΠΙΧΛΕΡ; — Head of Regulus; — Head of Caius Antius Restio; cornelian; — Helmeted head of Roma; cornelian; signed: ΠΙΧΛΕΡ; — Head of Quintus Pompeius Rufus; sard; — Salus; cornelian; signed: ΠΙΧΛΕΡ; — Head of Sappho; cornelian; signed: ΠΙΧΛΕΡ; — Another; sard; — Another, smaller; sard; — Another; with laurel-wreath bound with string of pearls; signed: ΠΙΧΛΕΡ; — Saturn, holding scythe; — Saturn, holding serpent, the emblem of eternity; — Satyr pursuing a Bacchante; signed: ΠΙΧΛΕΡ; — Satyr, dancing, and playing the syrinx; cornelian; — Satyr catching hold of a nymph from behind and kissing her; amethyst; signed: ΠΙΧΛΕΡ (after a painting from Herculaneum, in the Naples museum); — Satyr, in a state of intoxication, seated on a rock, and asleep; sard; signed: ΠΙΧΛΕΡ; — Semiramis, handing sceptre to Ninyas; agate; — Head of Septimius Severus, to r.; — Head of Silenos, wearing ivy-wreath; signed: ΥΛΛΟΥ; — Silenos holding thyrsus; at his feet, an amphora; — Silenos blowing the double flute; — Silenos carrying youthful Bacchus; — Dancing girl; cornelian (after a painting from Herculaneum); — Dancing girl, holding veil over her head; amethyst; signed: ΠΙΧΛΕΡ (after an ancient painting); — Dancing girl, playing on the lyre; sard; signed: ΠΙΧΛΕΡ; — Dancing girl, playing on cymbals; cornelian; signed: ΠΙΧΛΕΡ (from a painting by Caracci in the Palazzo Farnese); — Terpsichore, leaning against column, holding lyre; — Thalia, holding sword and mask; — Theseus, finding his father's sword under a rock; sard; — Theseus, in front of the gate of the Labyrinth where he has slain the Minotaur (after the gem by Philemon; *illustrated*); — Thetis; sard; — Head of

Theseus; Intaglio by Giov. Pichler.

Tiberius; signed: ΠΙΧΛΕΡ; — Tuccia, a Vestal virgin; signed: ΠΙΧΛΕΡ; — Tuccia, as before, holding simpulum; chalcedony; signed: Π; — Tuccia; cornelian; — Urania; sard; signed: ΠΙΧΛΕR (after a "consular" denarius, of the Pomponia gens); — Another, a variety; sard; signed: ΠΙΧΛΕΡ; — Venus, nude, standing on a basis; signed: ΠΙΧΛΕΡ (3 var.); — Venus Anadyomene; hyacinth; — Venus, slightly draped (2 var.); — The Venus de' Medici; cornelian; — Another; chalcedony; — Venus; signed: ΠΙΧΛΕΡ (after the Florence marble statue) (2 var.); — Venus, nude, admiring herself; — Venus callipyga; cornelian; signed: ΠΙΧΛΕΡ (after the statue in the Farnese Museum); — Venus callipyga, in a different attitude; amethyst; signed: ΠΙΧΛΕΡ (3 var.); — Venus rising from the bath; signed: ΠΙΧΛΕΡ (from the marble statue in the Vatican); — Venus, placing her l. foot on vase, and holding drapery in l. hand; signed: ΠΙΧΛΕΡ; — Venus covering her breast with drapery; signed: ΠΙΧΛΕΡ; — Venus pouring water from a vase over her head; signed: ΠΙΧΛΕΡ; — Venus, seated, drying herself after the bath; sard; — Venus, almost kneeling, reaching a patera; — Venus marina, standing on shell, drawn by two dolphins; signed: ΠΙΧΛΕΡ; — Venus arising out of the water, her arms over her head; — Venus, with raised skirt, holding a bird (known also as 'Innocency'); cornelian; signed: ΠΙΧΛΕΡ; — Venus, hunting; yellow sard; — Venus, in reclining attitude; chalcedony; signed: ΠΙΧΛΕΡ (after the painting by Titian, at Florence); — Venus terrestris; sard; signed: ΠΙΧΛΕΡ; — Venus victrix; sard; signed: ΠΙΧΛΕΡ (after the marble group in the Villa Borghese); — Lucius Verus; cornelian (after the statue in the Villa Borghese; in commission for Sir William Hamilton); — Victory; — Victoria navalis; sard (in commission for General Schuwalow); — Bust of Virgil, &c.

Beside these, Giovanni Pichler executed a number of Portrait-cameos and intaglios, some of which cannot now be identified. A series of plaster casts of these exists in the Vienna Imperial Cabinet.

Raspe *Tassie gems* further describes some productions of Antonio and Giovanni Pichler, which are not mentioned in Dr Rollett's work. Amongst these are: Sphinx seated with a butterfly on the axle-tree in the circle of a serpent; — Atys; cameo signed: ΠΙΧΛΕΡ; — The Ephesian Diana within a temple; — Cupid riding on sea-lion; — Venus reproaching Cupid; — Amphitheatre with spectators; — Apotheosis of Titus; — Prometheus, with the vulture; — Copy of the famous 'Portland' Vase; — Hercules strangling the lion (one of Giovanni's earlier works, executed when he was only fourteen years old); — Hercules taming the bull (executed at the age of seventeen); — Achilles dragging the body of Hector out of the walls of Troy (repeated at least a dozen times); — Cameo, from a statue by Guglielmo della Porta, of the monument of Pope Paul III., in St. Peter's Church at Rome; —

"This artist", says King "must be declared the greatest proficient of his age, unless indeed Rega be equalled with him, in the art of engraving in intaglio... His works were often sold by the dealers as antiques of the first order. To prevent this fraud he ever afterwards signed his works with his name in full, in delicate Greek capitals, ΠΙΧΛΕΡ".

On his early death, the art world of Rome joined with his family in mourning over "Il celebre Giovanni Pikler" and "Artifice di sempre gloriosa memoria". His biographer writes: "Sprech-

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en wir nun von Giovanni Pichler's Styl, so lässt sich dieser mit den zwei Worten : einfach und grossartig ausdrücken ; denn diese beiden Eigenschaften findet man mehr oder weniger in jedem seiner Werke : und dies ist nicht wenig, wenn man weiss, dass in diesen Eigenschaften hauptsächlich das Schöne und Wunderbare in den Arbeiten dieser Art der Kunst beruht, und wegen welcher die ausgezeichneten antiken und modernen Werke der Gemmoglyptik so sehr geschätzt werden. Betrachtet man die Sache genauer, so unterscheiden sich die Arbeiten Giovanni Pichler's durch etwas ganz Eigenes, durch eine nur ihm zukömmliche Art, in welcher er z. B. Kopfhaare in Masse reizend darstellt und mit ein paar freien Strichen deren Feinheit andeutet, in welcher er dem leicht geschlossenen Munde eine edle Grazie, den Augen eine wunderschöne Form zu geben weiss. Dazu kommt eine höchst correcte Zeichnung, eine Kraft und Energie des Schnittes, ein mit Gefühl und Tüchtigkeit ausgeführtes Basrelief, im classischen, harmonisch-hohen Geist der Alten" (Rollett, *op. cit.*, p. 21).

The same writer continues (p. 22) : " Wenn man die Werke Giovanni Pichler's im Ganzen betrachtet, mit ihrer Wahrheit, mit ihrem charakteristischen Ausdruck, mit ihrer Bewegung, so mangeln fast die Worte, so viele höchste Schönheit und einfache Grazie zu beschreiben, und die Bezeichnung für die Bewunderung der Technik zu finden, die in ihrer Reinheit und Schärfe so glänzend war, dass er sich auch dadurch vor allen neueren Künstlern auszeichnete, und ihm keiner an die Seite gestellt werden konnte. Breit in der Anlage, entwickelt er die Formen vollkommen plastisch, mit völliger Belebung. Zugleich gab er seinen Steinen eine denen der antiken Künstler nicht nachstehende Politur. Aus seinen stets mit harmonischer Empfindung gezeichneten Werken wird ersichtlich, dass er sich tief in den Geist seiner antiken Vorbilder einstudirte, daher ihn auch alle Kunstfreunde und Kenner ungemein hochschätzten, die durch Winckelmann auf den Werth und die Würde der antiken Gemmoglyptik aufmerksam gemacht worden waren."

There are various portraits of John Pichler ; one by Mastrellini was reproduced in the enamel paste of the Tassies.

Between 1776 and 1791, Pichler cut, after his own drawings, the Stanzas of Santi, but was unable to finish the work.

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PICHLER, GIUSEPPE (*Ital.*). Also known as *Johann Joseph Pichler*. One of Antonio's elder sons, born at Rome in 1760, and also a Gem-engraver. He produced chiefly copies of antique gems but executed too a number of portraits from nature. One of his best works is the head of a Youth, which is natural and very tasteful. Of almost equal merit is a Female head wearing diadem.

By him are the following intaglios : Achilles seated on a rock ; — Bacchante and Maenad, dancing ; — Youthful Bacchus, held by two kneeling Nymphs ; — Head of Ceres ; signed : ΠΙΧΛΕΡ ; — Ceres in chariot drawn by serpents ; signed , Ι. ΠΙΧΛΕΡ ; — Diana and Cupid ; signed : ΠΙ. ΕΠ. ; — Helmeted head of Hannibal, facing ; — Hercules, leaning on spear, and at rest ; beside, quiver against tree ; — Hope and Fidelity ; — Head of Io (2 var ; one signed : ΠΙΧ.) ; — Juno and Minerva, in biga ; — Head of a Greek philosopher ; — Head of Marcus Aurelius ; cornelian (in the Pulszky collection) ; — Head of Medusa, almost facing ; signed : ΠΙΧΛΕΡ ; — Perseus standing beside Pegasus ; — Satyr seated, asleep ; — Venus victrix ; signed : ΠΙΧ ; — Female bust, facing ; — Head of Livia, as Ceres ; amethyst (Vienna Museum) ; — Bacchus and Cupid (Berlin Museum) ; — The three Graces ; brown sard ; after Canova (Berlin Museum) ; — Head of Lion ; rock-crystal (Berlin Museum) ; — Head of Sirius ; topaz (a copy of the famous gem by Gnaios. This topaz, which is inscribed ΣΚΥΛΛΟΣ was sold by Giuseppe Pichler to a dealer at Rome for the sum of 100 Ducats. It is now in the Hermitage Museum, St. Petersburg) ; — Numerous heads of animals, particularly dogs and lions, &c. ; — Head of Alexander I. of Russia ; cameo in cornelian-onyx ; signed : Ι. Π. (now in the Vienna Museum) ; — Cameo with the three portraits of Alexander I. of Russia, Alexander the Great, and Julius Caesar, superposed ; signed : ΠΙΧΛΕΡ ; — Another, similar ; signed : ΠΙΧΛΕΡ Φ ; — Copies of antique gems, at for instance, of the famous Etruscan gems representing the Heroes of Troja, &c.

This artist died after 1820.

BIBLIOGRAPHY. — *As above.*

(*To be continued.*)

PORTRAIT PLAQUETTE

OF M. CONSTANTIN ALEXANDRESCU

BY **T. SZIRMAI.**

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THE BRITISH IMPERIAL BRONZE COINAGE.

PART 14.

The subjoined abbreviations are used in describing the coins : —
O. — Obverse.
R. — Reverse.
E. — Edge.

In the previous articles on the above subject I omitted to describe the following coins in my collection :

QUEEN VICTORIA.

Penny, 1874.
O. — Similar to the obverse of Type 3.
R. — Similar to the reverse of Type 3, except that the lighthouse is represented as a more slender structure, and the numerals of the date, 1874, are closer together in the exergue [1].
E. — Plain.
Penny, 1874.
O. — Similar to the obverse of Type 3.
R. — Similar to the reverse of Type 3, except that the lighthouse is represented as a more slender structure, and the numerals of the date, 1874, with the Mint mark H below them, are closer together in the exergue.
E. — Plain.
Penny, 1875.
O. — Similar to the obverse of Types 3.
R. — Similar to the reverse of Type 3, except that the lighthouse is represented as a more slender structure, and the numerals of the date, 1875, are closer together in the exergue.
E. — Plain.
Penny, 1876.
O. — Similar to the obverse of Type 3.
R. — Similar to the reverse of Type 3, except that the lighthouse is represented as a more slender structure, and the numerals of the date, 1876, with the Mint mark H below them, are closer together in the exergue.
E. — Plain.
Penny, 1879.
O. — Similar to the obverse of Type 3.
R. — Similar to the reverse of Type 3, except that the lighthouse is represented as a more slender structure, and the numerals of the date, 1879, are closer together in the exergue.
E. — Plain.
Halfpenny, 1876.
O. — Similar to the obverse of Type 3.
R. — Similar to the reverse of Type 3, except that the numerals of the date, 1876, with the Mint mark H below them, are closer together in the exergue.
E. — Plain.

KING EDWARD VII.

Penny, 1908.
O. — Similar to the obverse of Type 1.
R. — Similar to the reverse of Type 1, except that the date, 1908, is in the exergue.
E. — Plain.
Halfpenny, 1908.
O. — Similar to the obverse of Type 1.
R. — Similar to the reverse of Type 1, except that the date, 1908, is in the exergue.
E. — Plain.
Farthing, 1908.
O. — Similar to the obverse of Type 1.
R. — Similar to the reverse of Type 1, except that the date, 1908, is in the exergue.
E. — Plain.

In addition to the foregoing Dr. Arthur Andrews, of Albury, New South Wales, Australia, has very kindly sent me excellent rubbings and lucid descriptions of the following undescribed British Imperial bronze coins in his collection : —

QUEEN VICTORIA.

Penny, 1876.
O. — Similar to the obverse of Type 3.
R. — Similar to the reverse of Type 3, except that the lighthouse is represented as a more slender structure, and the numerals of the date, 1876, are closer together in the exergue [2].
E. — Plain.
Penny, 1895.
O. — Similar to the obverse of Type 5.
R. — Similar to the reverse of Type 5, except that the letters of the legend are closer together.
E. — Plain.
Farthing, 1860.
O. — Similar to the obverse of Type 2.
R. — Similar to the reverse of Type 1.
E. — Plain.
This coin is a mule.

In referring to the state of preservation of the British Imperial bronze coins described in this and former contributions on the subject, I have invariably applied the word " Choice " to the most perfect specimens. Some time ago a correspondent wrote to me as follows : —

" Please say in a future article whether the word ' Choice ' is synonymous with ' Mint State ' ".

In reply I beg leave to say that I do not use the words " Mint State " when describing the state of preservation of a coin, because I consider them misleading.

During the operation of stamping the pieces, the hardened steel dies, which have the obverse and reverse designs of the coins engraved upon them, become worn, consequently some of the coins produced have not all the details of the designs impressed upon them. As the quality of the steel employed for making the dies is not uniform, it occasionally happens that some dies will last much longer than others. An obverse and reverse die of exceptional quality have been known to produce two hundred thousand silver florins, the normal out-turn of a pair of dies for striking florins being about seventy-two thousand pieces.

After careful consideration I have adopted the following general classification of the state of preservation of numismatic specimens, which I sincerely hope will be acceptable to collectors, namely, "Proof", "Choice", "Fine", "Fair", and "Poor".

I have frequently seen new coins with a "Choice" obverse and a "Fair" reverse, and vice versa, yet they were all in "Mint State". Although such pieces of money are suitable for general currency, they are certainly undesirable specimens for preservation in a numismatic collection.

Bronze coins intended for preservation should always be kept in small square, envelopes, made of good smooth paper, with ungummed flaps, or else in cabinets fitted with shallow mahogany trays pierced with circular openings to hold them, as it has been found that some common kinds of paper and also such woods as cedar act injuriously upon the alloy of which they are composed. Coin cabinets of the best make and finish are supplied by Messrs.

1. On the reverse of certain British Imperial bronze coins of the same type, denomination, and year of issue, the numerals of the date are closer together in the exergue, while on others they are farther apart. Some numismatists distinguish these varieties by the names " narrow date ", and " wide date ", but I presume that differences such as these depend more upon the caprice of the engraver of the dies than upon any studied intention of the designer of the coins, inasmuch as they do not materially affect the general character of the type. Pence and halfpence with the wide date minted in the year 1876 are scarce when in a choice state of preservation. The pence with the narrow date coined in the years 1875 and 1879 are also rare, especially the latter.

2. As no Imperial bronze coins were stamped in the Royal Mint, London, in the year 1876 a reverse die without the letter "H" below the date must have been sent to Ralph Heaton and Sons. The Mint, Birmingham, were all the Imperial bronze coins dated 1876 were struck. It is a very interesting variety, and there are doubtless other specimens in existence, but I have only heard of this example.

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Spink and Son, Limited, London. The trays are doubly pierced so that coins can be easily lifted out of the holes.

Henry GARSIDE.

AN UNDESCRIBED BRITISH IMPERIAL PATTERN PENNY.

Mr. William Norman, of Newcastle-on-Tyne, very kindly informs me that he has in his collection a British Imperial pattern penny of the second bronze type of Queen Victoria, but struck in copper, and dated 1861. It is heavier and thicker than the bronze penny of the same type which was issued for currency, and weighs one hundred and seventy-five grains, being coined at the rate of forty pieces to the pound avoirdupois. It therefore weighs over twenty-nine grains more than the current penny, which is minted at the rate of forty-eight pieces to the pound avoirdupois. Its mintage was abandoned by a Treasury Order early in January, 1861. It is of extreme rarity, only four specimens being known. There is no example in the Royal Mint Museum, London, or the British Museum, London.

Henry GARSIDE.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

ROYAL NUMISMATIC SOCIETY.

Oct. 15. — Sir Henry H. Howorth, President; in the chair. — Mr. A. H. Baldwin exhibited a gold stater of Gortyna, in Crete, of the third century B.C., having on the obverse the head of Zeus laureate, and on the reverse a bull standing and the legend ΓΟΡΤΥΝΙΩΝ. This coin is of great rarity, only two other specimens being known. Mr. Baldwin exhibited also a series of silver coins of Juba II. of Mauretania, bearing portraits of himself and his queen Cleopatra Selene, daughter of Mark Antony and Cleopatra of Egypt. — Mr. Horace W. Monckton showed a specimen of a medal in bronze bearing the portraits of Darwin and Dr. A. Russell Wallace, recently issued by the Linnean Society to celebrate the fiftieth anniversary of the reading of a paper by Darwin and Dr. Wallace on the tendency of species to form varieties. The medal was designed by Mr. F. Bowcher, and executed by Mr. John Pinches. — Mr. F. Mavrogordato read a paper entitled 'Was there a Pre-Macedonian Mint in Egypt?' The paper was based on two small coins (obols) of Athenian type, with the reverse an owl, but having in addition two hieroglyphic signs, one of which has been interpreted as representing the word "increase," the other as the throne-name of the Egyptian king Hakor (Achoris). As Athenian coins had a wide circulation in Egypt from early times, Mr. Mavrogordato was disposed to see in these two interesting pieces an attempt to supplement this Greek money with a local issue of the same type. — Mr. Robert Ll Kenyon communicated a paper on a recent find of silver coins at Bridgnorth in Shropshire. The hoard consisted of 144 pieces in all; but as they were in a poor condition, 55 could not be identified. The coins were chiefly of Elizabeth, James I., and Charles I.; Mary and Philip being represented by two pieces only. The coins of Charles I. were all of the Tower mint, with the exception of a half-crown of Worcester, which, though somewhat clipped, was nevertheless in fine condition. Mr. Kenyon was of opinion that the hoard was concealed during March, 1646, when Bridgnorth was besieged by the Parliamentary forces.

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BRITISH NUMISMATIC SOCIETY.

Oct. 21. — Mr. Carlyon-Britton, President, in the chair. — Messrs, J. ten Eyck and F. T. Kieffer were elected members. — Mr. E. R. H. Hancox described a number of finds, chiefly of cut halfpence and farthings, made at different times on the seashore at Dunwich. Comprised therein were single specimens of cut farthings of William I., of Carlyon-Britton type IV. (Hks. 237) and type VIII. (Hks. 241); a fragment of a penny of Henri I. of Andrew type XI. (Hks. type IV.), and cut farthings of the same reign, of Andrew type XIII. (Hks. 265) and Andrew type XIV. (Hks. 255); cut farthings of Stephen, Hks. 270 and type 18, and a cut halfpenny of Hks. 268. The bulk of the finds consisted of pennies, cut halfpence, and cut farthings of the first issue of Henry II. (Hks. 285); the short-cross issues of Henry II., Richard I., John, and Henry III.; and the various short-cross and long-cross issues of the last-named king, There were present also pence and round halfpence and farthings of Edward I., II., and III., and a half-penny of Richard II., in addition to entire and cut coins of William the Lion, and Alexander III. of Scotland. The total number of specimens exhibited, including fragments, was over 300; and many other examples are known to have been found. As was to be expected, no indication of the existence of the locally alleged mint at Dunwich was disclosed by coins of the periods represented in these finds.

Major R. P. Jackson dealt with 'Coin-Collecting in Mysore', and gave an interesting account of the pleasures and difficulties of coin-collecting from the people and money-changers in that province. He described some 600 coins in his own collection, and distributed them into three groups: 1. Those in circulation before the usurpation of Haidar Ali Khan in 1761, to the number of 161; 2. Those struck between 1761 and 1799 by Haidar and his son Tippoo, to the number of 323; 3. The issues of Khrishna Rajah Udaiyar between 1799 and 1843, to the number of 126. In the last-named year the mintage of Mysore coins ceased and the East India Company's pieces were introduced.

Exhibits: Mr. Carlyon-Britton, a coronation medal of William III. and Mary, with the inscription "Non rapit imperium vis tua sed recipit" on the edge, of which no example was known to the authors of 'Medallic Illustrations'; and a penny of Offa of Mercia (Pehtvald moneyer) hitherto unpublished. Mr. L. A. Lawrence, pennies of Henry IV., V., and VI., Lieut.-Col. Morrieson, a single *paisah* of Tippoo Saib of Mysore. Mr. A. H. Baldwin, Cromwell farthings (one unpublished), and a rupee bearing a bust of the reigning Emperor of China, recently coined to assert his suzerainty over Tibet. Mr. John West, a copper coin of Ebura Cerealis (Granada), copied from the type of Panormos, exhibiting on the reverse a Gorgon's head at the junction of three human legs, and found at Abingdon with some Roman second-brass coins. Mr. S. M. Spink, a silver medal awarded for the study of sleeping sickness, bearing the bust of the late F. M. G. Tulloch, R.A.M.C. Mr. H. W. Taffs, a third-brass coin of Carausius, found at Basingstoke. Mr. Samual Page, a silver *hardi* of Henry IV., found at Sturton-le-Steeple, Notts. Mr. S. H. Hamer, rare tokens of Cornwall, Lancaster, and Tamworth.

(*Athenaeum.*)

REVIEWS

Numismatique de l'Évêché de Genève aux XIe et XIIe siècles. *Avec figures dans le texte.* Par Eugène Demole. Genève, 1908, pp. 141.

Previous to the find of 1892, described by Dr A. Ladé (*Le Trésor du Pas-de-l'Échelle*, 1895) very few coins were known of the Bishopric of Geneva in the XIth and XIIth centuries. In 1843 two deniers of bishop Conrad, and an obol of Aldagodus were discovered in the demolition of the basilica of St. Paul at Rome, and in 1886 Dr Demole had the good fortune to come across and publish the first coin known of bishop Frederick, whose episcopate ranged from 1032 to 1073. The find of 1892 on Mont Salève brought to light 1000 to 1200 coins, among which were 101 varieties of deniers in the name of Frederick, 234 in the name of St. Peter, and 10 varieties in the name of St. Maurice, which last appear to form a link between the first and second.

The present monograph deals with the coinage of the Episcopate of Geneva in the XIth and XIIth centuries. The author enters into very minute details in his description of individual types. The coins belong to the episcopates of Frederick (*circ.* 1032-1073), Guy de Faucigny (1078-1120) and Humbert de Grammont (*circ.* 1120-1135), Many are figured in the text.

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Dr Demole adds a great deal of information to our knowledge of mediaeval numismatics of Geneva, and all who are interested in this series will be grateful to him for this painstaking and valuable work.

L. F.

***

Die Amazonen auf Griechischen Münzen. *Von Dr. F. Imhoof-Blumer.* Sonder-Abdruck aus Nomisma, Untersuchungen auf dem Gebiete der antiken Münzkunde. Herausgegeben von Hans von Fritze und Hugo Gaebler, Heft II, 1908, 4to, 18 pp. + 2 Pl.

Dr Imhoof-Blumer draws attention to the fact that contributors to modern Lexika have omitted to take Greek coin-types in to consideration when dealing with the subject of Amazons in ancient times.

His present paper describes a number of coins depicting Amazons. The head of Kyme on the well-known tetradrachms of Kyme, and on other numerous silver and copper coins of that mint, is the only Amazon head occurring on coins of Pre-Roman times.

During Imperial times, 2nd and 3rd centuries A.D. Amazon types are not of infrequent occurrence on coins of certain Asiatic mints. In the number described by the author, I have noticed as particularly interesting the following: Kyme (Nerva), Amazons of Kyme and Myrina; Ephesus (Domitian), Amazons of Ephesus and Smyrna; Smyrna and Pergamum in alliance (Caracalla), Amazon and Asklepios, also Amazon and Tyche of Pergamum; Tomis (Caracalla), Herakles standing seizing by her girdle the Amazon Hippolyte who is attempting to escape on rearing horse. The representation of Hippolyte and Herakles is repeated in many forms on coins of Perinthos, Herakleia Pontica, Bruzos, Thyateira, and Alexandria.

The usual type of Amazon is a female figure, adorned with a turreted crown, clad with short chiton and wearing high boots, carrying very often the bipennis, holding a patera, or other object, etc.

Dr Imhoof-Blumer's most valuable and interesting most recent contribution to numismatics is embellished with two fine autotype plates illustrating all the Amazon-types that he has found a record of on ancient Greek coins.

L. F.

CORRESPONDENCE

To the Editor *Numismatic Circular.*

Dear Sir,

Unable to solve the problems set by your correspondent E. Z. in the October number of the *Numismatic Circular*, I yet venture to give a note of some countermarks in my own possession, as perhaps adding to the sum of information of the subject.

1. I B, large and well-formed, on either face of an Anglesey Mines halfpenny.
2. I F. on a George II. halfpenny.
3. I H, on either face of a Long Live the King' halfpenny (date 1795).
4. I·A (or possibly J·A), on an Anglesey Mines halfpenny (1789).
5. I P, on a George IV. halfpenny.
6. The following, on a George III. (1799) halfpenny,

I·P

7. The following on, a completely defaced piece.

I S

On the reverse is engraved "Samuel Bury Bolton 1792" (4 lines).

Of the crowned letter series I have the following, generally of the rudest workmanship.

1. S, on 1797 penny.
2. B, on 1799 halfpenny.
3. P. Reverse W·H on a 1797 penny.
4. On a George II. halfpenny, and of neat workmanship, the name *S. Bagshaw.*

Over the initial S. is stamped a large crowned E.

5. A similar form with I in place of E.

These were all picked up in a large and very unpromising lot of poor copper, and associated with many other forms such as, T·S (crowned), B C (crowned), Durham (crowned), so that no inference can be drawn from the origin of the lot.

From an examination of the lot I refer to I conclude that a large number of countermarked coins were used as small change by tradesmen, particularly in Ireland, that many were so marked for pure advertisement, that others were used as love tokens, as a rough kind of register of births, and so on, while quite as number may have been employed as electioneering tokens or for other political purposes — consequent, no doubt, on a heavy paper duty.

G. G. R.

ADDITIONAL FORM

On a George III. (1797) penny: I B, rudely struck. On the reverse is W. Simons, 1800.

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

Le Musée. Septembre-Octobre 1908.

Jean de Foville, *La Statuaire grecque et les médailles antiques : L'Art Ionien en Asie au VIe siècle.* — A. Sambon, *Les Grands Musées : Le Musée de Naples.* — L'amateur, *Carnet de l'amateur.* — A. Sambon, *Bulletin numismatique : Recueil des monnaies de l'Italie méridionale depuis le VIIe siècle de notre ère jusqu'au XIXe. Bénévent* (fin); *Salerne.*

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Einladung. — Zeitgemässe Betrachtungen über die moderne Medaille. — Vorstandssitzung am 7. Oktober 1908. — Besprechungen. — Verschiedenes. — Anzeigen.

Berliner Münzblätter. November 1908.

Emil Bahrfeldt, *Der Bracteatenfund von Borne* (Fortsetzung). — H. Halke, *Zwei neue Bracteatenstempel.* — IV. Abt. (*Numismatik u. s. w.*) *des Gesamtvereins der deutschen Geschichts- und Altertumsvereine. — Numismatische Gesellschaft zu Berlin. — Frankfurter Numismatische Gesellschaft. — Personalnachrichten. — Münzversteigerungen. Münzverkäufe. — Anzeigen.*

Numismatische Correspondenz. November 1908. Rudolf Kube, Berlin. 1490 Nos.

Zecca di Benevento Soldo d'Oro di Scauniperga e Luitprando. E. Martinori.

Hommage de l'auteur.

A Proposito di un Obolo inedito. E. Martinori.

Hommage de l'auteur.

Notices extraites de la Chronique de la Revue Numismatique. Adrien Blanchet.

Hommage de l'auteur.

Verzeichniss verkäuflicher Munzen u. Medaillen. Sally Rosenberg. Frankfurt a/M. 5646 Nos.

Sammlung Consul Ed. F. Weber, Hamburg. Ie Abteilung. Griechische Münzen.

Versteigerung in München den 16. November 1908 und folgende Tage. Expert: Dr Jacob Hirsch. 4747 Nos.

Auktions-Catalog einer schönen Sammlung Römischer Münzen, entschliessend einen Fund Goldmünzen Constantins des Grossen und seiner Familie, aus dem Besitze eines auswärtigen Architekten.

Versteigerung in München den 25. November 1908. Expert: Dr Jacob Hirsch. 271 Nos.

Sammlung Arthur Löbbecke, Braunschweig. — Kunstmedaillen und Plaketten des XV. bis XVII Jahrhunderts.

Versteigerung in München den 26. November 1908 und folgende Tage. Expert: Dr Jacob Hirsch. 942 Nos.

Catalogue de Monnaies, Médailles et Jetons. No 8. 1908.

F. de Nobele, Bruxelles. 1173 Nos.

Numismatische Mitteilungen. Oktober 1908.

Aus numismatischen Vereinen. — Dr Gustav Schöttle, *Ueber die Gemeinschaftsmünzen von vier oberschwäbischen Reichsstädten aus dem Jahre 1732 und die Montfortischen Kreuzer. — Münz-Verkehr.*

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Bolletino Italiano di Numismatica. Settembre 1908.
Lodovico Laffranchi, *Bibliografia numismatica romana.* — Edoardo Martinori, *A proposito di un obolo inedito di Giovanni XXII.* — A. Cunietti-Cunietti, *Alcune varianti di monete di zecche italiane N. LXIII, LXIV, LXV.* — Isaia Volonté, *La carta moneta in Italia.* — Quintilio Perini, *Le monete gettate al popolo nella solenne incoronazione di Vincenzo II. Duca di Mantova* (1627). Continuazione. — *Notizie varie.*

La Gazette Numismatique. Nos 7 et 8. Avril-Mai 1908.
A. de Witte, *Le Graveur Théodore Victor Van Berckel. Essai d'un catalogue de son œuvre* (suite). — Jean Justice, *Essai d'un dictionnaire descriptif général des méreaux belges* (suite). — Fred. Alvin, *Essai d'un daler de Georges d'Autriche, prince-évêque de Liège.* — *Nouvelles diverses.* — *Nécrologie.* — *Trouvailles.*

Le Correspondant du Collectionneur. No 33.
Ed. Prevot, Paris. 945 Nos.

Monnaies Françaises, Livres de Numismatique.
Collection de M. C. Vente à Paris, le 9 Novembre 1908. Expert : E. Bourgey. 387 Nos.

Revue Numismatique. 3e trimestre 1908.
R. Jameson, *Une trouvaille de statères de Mélos.* — E. Cavaignac, *Les monnaies d'Eleusis.* — A. Dieudonné, *Récentes acquisitions du Cabinet des Médailles : 1o Monnaies grecques de Thrace ; 2o Trouvaille de monnaies de Juba II. à El Ksar* (Maroc). — P. Bordeaux, *La distribution aux Français de 300 millions de pièces en métal de cloche pendant les années 1792 et 1793.* — L. Caillet, *Lettre de Charles VII aux Lyonnais (18 juin 1453).* — R. Mowat, *Emploi frauduleux des jetons.* — *Chronique.* — *Bulletin bibliographique.* — *Procès-verbaux de la Société française de Numismatique.*

Blätter für Münzfreunde. Oktober 1908.
J. E. Bennert, *Münzen und Medaillen der Republik Uruguay.* — Dr. E. Stange, *Eine Bischoflich Mindensche Münzordnung.* — *Aus Rheinland und Westphalen.* — *Münzfunde.* — *Neue Münzen und Medaillen.* — *Gelehrte Gesellschaften und Vereine.* — *Sammlungen. Versteigerungen.* — *Verschiedenes.* — *Berichtigung.*

Numismatisches Literatur-Blatt.
September und Oktober 1908. Pp. 1387-1410.

Catalogue Général de Monnaies, Médailles & Jetons. 113e fascicule. Septembre 1908. Monnaies d'Amérique. Nos 3697-4044. E. Boudeau, Paris.

Catalogue of the Collection of Greek, Roman and **Byzantine Coins,** the property of the late Frederick H. Betts Esq. of New York., U. S. A.
Sale by Auction at Messrs Sotheby, Wilkinson & Hodge's rooms on October 30th 1908. 161 lots.

The Numismatic Chronicle. Part. III. 1908.
J. Mavrogordato, *Was there a Pre-Macedonian Mint in Egypt?* — G. F. Hill, *Two Hoards of Roman Coins.* — Sir Henry H. Howorth, K.C.I.E., *The Coins of Ecgbeorht and his son Athelstan.* — Lady Evans MA., *A Silver Plaque of Charles I as Prince.* — Miss Helen Farquhar, *A note on William Holle, Cuneator of the Mint.* — *Miscellanea.*

Frankfurter Münzzeitung. 1. November 1908.
X. Nessel, *Die Münzen der Bischöfe zu Strassburg. Hohenstaufenzeit.* — Dr. J. Ebner, *Nachstempel auf Prager Groschen.* — Direktor Dr. E. Demole, *Rationelle Methode zur Bestimmung der Richtung und des Anfangs von Münzinschriften.* — *Neue Medaillen und Münzen.* — *Kleine Mitteilungen.* — *Numismatische Gesellschaften.* — *Literatur.* — *Bevorstehende Versteigerungen.*

La Gazette Numismatique. Nos 9 & 10. Juin-Juillet 1908.
G. de L., *La Monnaie au Congo.* — A. de Witte, *Le graveur Théodore van Berckel. Essai d'un catalogue de son œuvre* (suite). — Jean Justice, *Essai d'un dictionnaire descriptif général des méreaux belges* (suite). — Fréd. Alvin, *Rectification.* — *Nécrologie.*

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La Rassegna Numismatica a Roma. — Leonardo Forrer. *L'incisore Filippo Rega.* — *Rassegna bibliografica. Gli opuscoli.* — *I periodici.* — *I Cataloghi.* — *Numismatica dell' Italia antica.* — *Numismatica romana.* — *Numismatica italiana.* — *Trovamenti,* etc.

Die Amazonen auf Griechischen Münzen. *Von Dr. F. Imhoof-Blumer.* Sonder-Abdruck aus Nomisma, Untersuchungen auf dem Gebiete der antiken Münzkunde. Herausgegeben von Hans von Fritze und Hugo Gaebler, Heft II, 1908, 4to, 18 pp. + 2 Pl.
Hommage de l'Auteur.

Numismatique de l'Évêché de Genève aux XIe et XIIe siècles. Eugène Demole. 8o. 141 pp. avec figures dans le texte.

CATALOGUE

OF

COINS and MEDALS for SALE

Special attention is directed to the fact that every coin or medal catalogued in the following lists is guaranteed to be absolutely genuine (except when expressly stated in the description to be otherwise) and if not approved of can be returned, when the full amount paid will be refunded.

Collectors will also kindly note that every care is taken when compiling the catalogues not to overrate the condition of the pieces but to faithfully represent them according to their merits.

All orders should be sent to our West-End House, 17 and 18, Piccadilly, London, W.

(For further particulars see first page of this Circular.)

ABBREVIATIONS

N. = Gold. — *Æ.* = Silver. — *Æ.* = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — ℞. = Reverse. — F. D. C. = Fleur de coin. = Mint state. — E. F. = Extremely fine. — V. F = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce — *R.* = Rare. — *RR.* = Very rare. — *RRR.* = Extremely rare. — *H.* = Head, *Historia Numorum.* — *B.* = Babelon, *Monnaies consulaires.* — *C.* = Cohen, *Monnaie. impériales, 2e édition.* — *M.* = Mionnet, *Monnaies grecques et romaines.* — *Ev.* = Evans, *Ancient British coins.* — *K.* = Kenyon, *Gold coins of England.* — *Hks.* = Hawkins, *Silver Coins of England.* — *Rud.* = Ruding, *Annals of the Coinage.* Ed. 1840. — *A.* = Atkins, *British Colonial coins.* — *T.* = Tancred, *Historical Record of War Medals.* — *M.I.* = *Medallic Illustrations of English History,* Franks and Grueber. — *Mad.* = Madai, *Münzcabinet.* — *S. R.* = Schulthess-Rechberg *Thaler-cabinet.* — *Rm.* = Reimmann, *Sale Catalogue.* — *B. M. Cat.* = British Museum Catalogue.

GREEK COINS

(Continued from col. 11003.)

CARIA

APHRODISIAS

60470 *Augustus and Livia.* Æ. Obv. **CЄBACT OI.** Heads of Augustus laur., and of Livia, jugate to r. ℞. **ΑΠΟΛΛΩΝΙΟC ΑΦΡΟΔΙCIЄΩΝ ΥΙΟC.** Cultus-statue of Aphrodite facing, veiled, and wearing kalathos; above her extended hands to l., star; to r., crescent. *B. M. Cat.*, 94.
From the Berlin Museum Duplicates Sale. E. F. 1 17 6

60471 *Gallienus.* Æ. Obv. **AV KAIΠOΛI ΓAΛΛHNOC.** Bust of Gallienus to l., radiate, wearing cuirass and paludamentum. ℞. **A Φ POΔ I CIЄΩN.** The Emperor on horseback galloping to l., wielding lance. *B. M. Cat.*, 141. V. F. 1 15 »

CNIDUS

60472 (*Circ.* B.C. 650-550). Æ. Drachm. Obv. Forepart of lion to r. ℞. Incuse square within which head of Aphrodite to r., wearing round earring and saccos bound with ribbon passed three times round it. Wt. : 95 grs. *B. M. Cat.*, pl. XIII, 8. V. F. 1 10 »

60473 Æ. Drachm. Similar type. Aphrodite wears necklace; hair indicated by dots. *B. M. Cat.*, pl. XIII, 10. V. F. 1 5 »

60474 Æ. Drachm. Obv. Head of lion to r. ℞. Incuse square, within which head of Aphrodite to r. ; hair bound with taenia, back hair in formal curls down neck. F. » 17 6

60475 (*Circ.* B.C. 550-500). Æ. Drachm. Obv. Forepart of lion to r. ℞. Incuse square within which head of Aphrodite to r., of fine archaic style wearing pendent earring and necklace ; hair indicated by dots, in queue, and bound with diadema of beads. Wt. : 96 grs. *B. M. Cat.* Pl. XIV, 1. V. F. 1 10 »

60476 Æ. Drachm. Obv. As last. ℞. **KNI.** Head of Aphrodite as last, earring round, necklace with ornament in front, diadema plain. Wt. : 97 grs. *B. M. Cat.*, pl. XIV, 2. E. F. 2 2 »

60477 Æ. Drachm. Similar. Incuse square well defined. E. F. 1 15 »

60478 Æ. Drachm. Similar type. E. F. 2 » »

60479 Another. V. F. 1 » »

60480 Another. F. » 12 6

60481 (*Circ.* B.C. 500-480). Æ. Drachm. Type as last. Head of Aphrodite without earring; hair in lines worn in queue and bound with sphendone. *B. M. Cat.* Pl. XIV, 3. V. F. 1 5 »

60482 Æ. Drachm. Similar type, but hair bound with myrtle wreath. *B. M. Cat.* Pl. XIV, 4. F. 1 1 »

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SATRAPS OF CARIA

60483 *Mausolus* (B.C. 377-353). ÆR. Tetradrachm. Obv. Head of Apollo facing, laur., with flowing hair; chlamys fastened round neck. ℞. **ΜΑΥΣΣΩΛΛΟ**. Zeus Stratios standing to r. clad in chiton and himation, holding labrys over r. shoulder and long spear in l. hand. Wt.: 231 grs. *B. M. Cat.*, pl. XXVIII, 2. *A choice specimen from the Delbeke Collection.* E. F. 45 » »
60484 ÆR. Tetradrachm. Similar type. F. 4 10 »
60485 ÆR. Drachm. Similar type. Wt.: 56 grs. *B. M. Cat*, pl. XXVIII, 4. V. F. 2 10 »
60486 ÆR. Drachm. Similar. Wt.: 55 grs. F. 1 10 »
60487 ÆR. Drachm. Similar type; wreath in field of reverse. *B. M. Cat.*, 14. F. 1 15 »
60488 *Pixodarus* (B.C. 340-334). ÆR. Didrachm. Obv. Head of Apollo facing, laur., with flowing hair; chlamys fastened round neck. ℞. **ΓΙΞΩΔΑΡ (ΟΥ)**. Zeus Stratios standing to r., holding labrys and spear. Wt.: 106 grs. *B. M. Cat.*, pl. XXVIII, 13.
A magnificent specimen from the Hoskier Collection. E. F. 25 » »
60489 ÆR. Didrachm. Similar type. Wt.: 104 grs. *Fine style.* V. F. 10 » »
60490 ÆR. Didrachm. Similar type. *Different, more graceful style.* V. F. 9 10 »
60491 ÆR. Didrachm. Similar type. *Slight defect on cheek.* V. F. 7 10 »
60492 ÆR. Didrachm. Similar type. F. 3 10 »
60493 ÆR. Didrachm. Similar type. *Somewhat clipped.* V. F. 3 10 »

CALYMNA

60494 (*Circ.* B.C. 300–190). ÆR. Didrachm. Obv. Head of beardless warrior to r., wearing close-fitting crested helmet with vizor over forehead, chin-piece and neck-piece. ℞. **ΚΑΛΥΜΝΙΟΝ**. Lyre; the whole within dotted square. Wt.: 101 grs. *B. M. Cat.*, pl. XXIX, 9. *An excellent specimen.* E. F. 5 » »
60495 ÆR. Didrachm. Similar type. *Almost as good.* V. F. 4 » »
60496 ÆR. Didrachm. Similar type. *Oxidized.* V. F. 2 10 »
60497 ÆR. Didrachm. Similar type. *Slightly damaged by cleaning.* F. 1 » »

COS

60498 (*Circ.* B.C. 300-166). ÆR. Didrachm. Obv. Head of young Herakles to r., wearing lion's skin. ℞. Incuse square within which dotted square containing crab; above, **ΚΩΙΟΝ**; beneath, club and magistrate's name: **ΕΜΓΡΕΓΩΝ**. Wt.: 75 grs. *B. M. Cat.*, 45.
From the Montagu and O' Hagan Collections. V. F. 5 » »
60499 ÆR. Drachm. Obv. Head of bearded. Herakles to r., in lion's skin. ℞. As last; magistrate's name, **ΛΥΚΩΝ**. Wt.: 48 grs. *B. M. Cat.*, 61. V. F. 2 » »

RHODES

CAMIRUS

60500 (*Circ.* B.C. 600-500). ÆR. Stater. Obv. Fig-leaf with sprouts in the form Ψ in the intervals of the lobes. ℞. Incuse divided by band into two oblong compartments, surfaces scored with irregular lines. Wt.: 188 grs. *B. M. Cat.*, pl. XXXIV, 7. E. F. 4 10 »
60501 ÆR. Stater. Similar type; two young figs sprouting from stalk of leaf. Wt.: 186 grs. *B. M. Cat.*, pl. XXXIV, 8. V. F. 3 10 »
60502 ÆR. Stater. Fig-leaf more realistic than on the two preceding coins, no sprouts between lobes. ℞. Incuse as before, each compartment of which is divided in three portions by diagonal lines; rough surfaces. *B. M. Cat.*, pl. XXXIV, 9 *var.* F. 3 » »
60503 ÆR. Tritemorion. Obv. Fig-leaf. ℞. Incuse square. *B. M. Cat.*, 10. *R.* V. F. 1 5 »

RHODUS

60504 (*Circ.* B. C. 408-400). ÆR. Hemidrachm. Obv. Head of Helios three-quarter face to wards r., hair flying loose. ℞. **Ρ Ο**. Rose; all within incuse square. *B. M. Cat.*, pl. XXXVI, 3. V. F. » 15 »
60505 (*Circ.* B C. 400-333). ÆR. Didrachm. Obv. Head of Helios three-quarter face towards r., hair loose. ℞. **ΡΟΔΙΟΝ**. Rose with two buds; in field, l., **Ε**; all within incuse square. Wt.: 103 grs. *B. M. Cat.*, pl. XXXVI, 8 *var.* V. F. 4 » »
60506 ÆR. Didrachm. Similar type. In field of reverse, to r., bud; to l., bunch of grapes and **Ε**. Wt.: 106 grs. V. F. 3 3 »
60507 ÆR. Didrachm. Similar. V. F. 1 15 »
60508 ÆR. Didrachm. Obv. Head of Helios in high relief. ℞. **ΡΟΔΙΟΝ**. Rose, in field to r., **Ε** and bud; to l. grapes hanging from stalk attached to rose. Wt.: 105 grs. *B. M. Cat.*, 33. V. F. 3 » »
60509 ÆR. Didrachm. Similar type; in field of ℞. to r., bud; to l., kantharos and **ΕΥ**. *B. M. Cat.*, pl. XXXVI, 10 *var.* V. F. 2 » »
60510 ÆR. Didrachm Obv. Head of Helios in profile to r., hair bound with radiate taenia. ℞. **ΡΟΔΙΟΝ**. Rose; in field r., bud; l., cornucopiae and **ΕΥ**. *Very fine style. RR.*
From the Warren and Hoskier Collections. V. F. 8 » »
60511 (*Circ.* B.C. 333-304). ÆR. Didrachm of transitional type and style. Obv. Head of Helios three-quarter face towards r., hair loose. ℞. Rose with bud; in field, l., **Ρ** and Ares running l., holding spear; above, magistrate's name: **ΑΓΣΙΔΑΜΟΣ**. *Not in B. M. Cat.* E. F. 6 » »
60512 ÆR. Didrachm. Obv. Head of Helios radiate three-quarter face towards r. ℞. **ΡΟΔΙΟΝ**. Rose with bud on r. side; in field, l., harpa and **ΕΥ**. Wt.: 101 grs. *B. M. Cat.*, 53. V. F. 1 7 6
60513 (*Circ.* B.C. 304-166). ÆR. Tetradrachm. Obv. Head of Helios radiate, three-quarter face towards r. ℞. **ΡΟΔΙΟΝ**. Rose with bud on r. side; in the field, magistrate's name: **ΑΜΕΙΝ ΙΑΣ**; to l., symbol, prow; border of dots. Wt.: 207 grs. *B. M. Cat.*, XXXVIII, 1.
A very fine specimen from the Delbeke Collection. E. F. 20 » »
60514 ÆR. Tetradrachm. Similar type.
From the O'Hagan Collection. V. F. 5 10 »
60515 ÆR. Didrachm. Obv. Head of Helios radiate, three-quarter face towards r. ℞. **Ρ Ο** (in field). Rose with bud on r.; above magistrate's name **ΑΓΗΣΙΛΑΜΟΣ**; in field l., Artemis running l., holding torch; border of dots. Wt.: 101 grs. *B. M. Cat.*, pl. XXXVIII, 4. *Left eye damaged.* F. D. C. 3 » »
60516 ÆR. Didrachm. Obv. As last. ℞. **ΡΟΔΙΟΝ**. Rose as before; in field, magistrate's name **ΑΜΕΙΝ ΙΑΣ**; symbol, aplustre. Wt.: 100 grs. *B. M. Cat.*, 134. V. F. 1 10 »
60517 ÆR. Didrachm. Obv. As last. ℞. **ΡΟ** (in field). Rose with bud; above, magistrate's name, **ΜΝΑΣΙΜΑΧΟΥ**; in field l., Athena standing l., helmeted, holding aplustre. Wt.: 105 grs. *B. M. Cat.*, 143. *An extremely fine and well centred specimen.* F. D. C. 7 10 »
60518 ÆR. Didrachm. Similar type. F. » 17 6
60519 Another. F. » 12 6
60520 ÆR. Drachm. Obv. Head of Helios unradiate, three-quarter face towards l., hair loose. ℞. **Ρ Ο** (in field). Rose with bud; above, magistrate's name **ΑΙΝΗΤΩΡ**; in field l., caduceus and monogram. *B. M. Cat.*, pl. XXXIX, 1. V. F. » 6 6
60521 ÆR. Drachm. Obv. Head of Helios as last, but turned towards r. ℞. Type as last; magistrate's name. **ΑΡΙΣΤΑΚΟΣ** (no monogram in field). Wt.: 39 grs. *B. M. Cat.*, 163. E. F. 2 10 »
60522 ÆR. Drachm. Obv. As last. ℞. Type as before, magistrate's name **ΓΟΡΛΟΣ**; symbol, torch. Wt.: 43 grs. *B. M. Cat.*, 167 *var. An extremely fine specimen with head in bold relief.* F. D. C. 3 5 »
60523 ÆR. Drachm. Similar. V. F. » 15 »
60524 ÆR. Drachm. Similar type; symbol, cornucopia. V. F. » 15 »
60525 Drachm. Similar type; magistrate's name **ΣΤΑΣΙΩΝ**; symbol, bunch of grapes. Wt.: 41 grs. *B. M. Cat.*, 182 *var.* V. F. » 14 6
60526 (*Circ.* B.C. 176-88). ÆR. Drachm. Obv. Head of Helios to r., radiate. ℞. Shallow incuse containing **Ρ Ο** (in field) Rose with bud on r.; to l., shield; above, magistrate's name **ΑΡΤΕΜΩΝ**. Wt.: 42 grs. *B. M. Cat.*, 251. V. F. » 16 »
60527 ÆR. Drachm. Similar type; magistrate's name **ΑΡΙΣΤΟΚΡΑΤΟΣ**; symbol, cornucopia. *Beautiful style.* E. F. 1 10 »
60528 ÆR. Drachm. Similar type; magistrate's name **ΕΥΦΑΝΗΣ**; symbol to r., headdress of Isis. Wt.: 36 grs. *B. M. Cat.*, 261. V. F. » 9 »
60529 ÆR. Drachm. Similar type; magistrate's name, **ΘΡΑΣΙΜΕΝΗΣ**; symbol, risung sun. Wt.: 42 grs. *B. M. Cat.*, 265. V. F. » 12 6
60530 ÆR. Drachm. Similar type; magistrate's name, **ΜΗΝΟΔΟΡΟΣ**; symbol to r., star. Wt.: 32 grs. *B. M. Cat.*, 271. V. F. » 12 6
60531 ÆR. Drachm. Similar type; magistrate's name **ΜΝΗΜΩΝ**; symbol, cornucopia. Wt.: 47 grs. *B. M. Cat.*, 272. V. F. 1 » »
60532 ÆR. Trihemiobol. Obv. Head of Helios to r., radiate ℞. **Ρ Ο** Rose with bud; border of dots. *B. M. Cat.*, 309. V. F. » 12 6
60533 (*Circ.* B.C. 88-43). ÆR. 1 ½ Drachm. Obv. Head of Helios radiate, three-quarter face towards l. ℞. **Ρ Ο** Full-blown rose to front; above, palm; below, ear of corn; border of dots. Wt.: 63 gr. *B. M. Cat.*, pl. XLI, 1. F. D. C. 5 » »
60534 ÆR. 1 ½ Drachm. Similar type. F. D. C. 3 » »
60535 Æ. Obv. Head of Helios to r., radiate. ℞. Full blown rose to front; around, magistrate's name; border of dots. *B. M. Cat.*, pl. XLI, 5. V. F. » 10 »
60536 Æ. Obv. As last. ℞. **Ρ Ο** Nike standing to l., holding wreath and palm; in field, bird; border of dots. *B. M. Cat.*, pl. XLIII, 11 *var.* V. F. » 15 »

(*To be continued.*)

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ROMAN CONSULAR

EARLY ITALIAN BRONZE COINS

AES RUDE

(*Sixth Century B.C.*)

60537 **Etruria**. Fragment of irregular shape. Weight : 256 grammes. F. 1 10 »
60538 — — Another. Weight : 135 grammes. F. 1 » »
60539 — — Another. Weight : 129 grammes. F. 1 » »
60540 **Latium**. Fragment of circular piece of bronze. Wt. : 52,5 grammes. F. 1 5 »

AES GRAVE

(*5th and 4th Centuries B.C.*)

60541 **Latium** *Saura Faliscorum*. Æ. Uncia. Barley-corn and dot on either side. Wt. : 20 grammes. *Garrucci*, pl. XXXIV, 6. V. F. » 4 6
60542 — *Sabini*. Æ. Uncia. Obv. Astragalus and dot. ℞. One dot in the field. Wt. : 23 gr. *Garr.*, pl. XXXVII, 6. F. » 3 6
60543 — *Sutrium*. Æ. Triens. Obv. Horse running to l., and four dots. ℞. Wheel and four dots. Wt. : 88 gr. *Garr.*, pl. XL, 2. F. 1 » »
60544 — — Æ. Sextans. Obv. Tortoise. ℞. Wheel and two dots. Wt. : 47 gr. *Garr.*, pl. XL, 4. V. F. » 12 6
60545 — *Tibur*. Æ. Uncia. Obv. Barley-corn ; above, ΙΛ ; below M and dot. ℞. Flower of eight petals. Wt. : 19,5 gr. *Garr.*, pl. XLIV, 6. V. F. » 15 »
60546 **Umbria**. *Tuder*. Æ. Uncia. Obv. Vase with two handles and dot. ℞. †Λ. Spear head and dot. Wt. : 22 gr. *Garr.*, pl. LV, 6. *Rare*.
An extremely fine specimen from the Nervegna Collection. V. F. 4 » »
60547 — — Æ. Uncia. Wt. : 8 gr. Similar type. *Garr.*, pl. LVI, 11. V. F. » 12 6
60548 — — Another similar. F. » 7 6
60549 — — Æ. Triens. Obv. Open hand and four dots. ℞. Two clubs between which traces of inscription, and four dots. Wt. : 27 gr. *Garr.*, pl. LVI, 5. F. » 5 »
60550 — — Æ. Sextans. Obv. Grasshopper between two dots. ℞. Lyre between two dots. Wt. : 14 gr. *Garr.*, pl. LVI, 9. V. F. » 5 »
60551 **Picenum**. *Hatria*. Æ. Quadrans. Obv. Dolphin to r. ; below, three dots. ℞. Dolphin to r. ; above, HAT. Wt. : 106 gr. *Garr.*, pl. LXII, 1. F. 1 5 »
60552 **Apulia**. *Luceria*. Æ. Quadrans. Obv. Dolphin to l. ; below, three dots. ℞. Star of six rays. Wt. 76 gr. *Garr.*, pl. LXIV, 3. F. 1 5 »

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ROMANO-CAMPANIAN COINS

(B.C. 342-211).

60553 ℞. Obv. Helmeted head of Mars, bearded, to l. ; behind oak-leaf with acorn ℞. ROMANO. Horse's head bridled to r. ; behind, ear of corn, *Babelon*, 4. F. » 8 »
60554 Æ. Obv. ROMANO. Helmeted head of Minerva to r. ℞. ROMANO. Horse's head bridled to l. *Bab.*, 5 *var. Scarce*. V. F. » 6 6
60555 ℞. Obv. [ROMANO]. Laur. head of Apollo to l. ℞. Free horse to r. ; above, star. *B.* 6. *Fine style*. V. F. 2 » »
60556 ℞. Obv. Head of Minerva to r., wearing helmet of Perseus ; behind, carnyx. ℞. ROMANO. Victory, half nude, standing to r., holding with left hand a long palm, on top of which she fixes a laurel-wreath by means of bands ; in the field, ΛΛ. *B.* 7. V. F. 2 » »
60557 ℞. Obv. Diademed head of Hercules, beardless, to r. ; lion's skin fastened round neck, club on shoulder. ℞. ROMANO. Wolf suckling Romulus and Remus. *B.* 8. E. F. 4 4 »
60558 ℞. Similar type.
A good Coin from the Hoskier Collection. E. F. 3 3 »
60559 ℞. Another. V. F. 1 5 »
60560 Æ. Triens. Obv. Diademed head of Juno to r. ; head forming four tresses falling on neck ; behind, four dots. ℞. ROMA. Young Hercules, standing to r., holding in r. hand club with which he is about to strike Centaur ; in front, 4 dots. Wt. : 50 gr. *B.* 15. V. F. » 18 6
60561 Æ. Quadrans. Obv. Head of young Hercules to r., wearing boar's skin headdress ; behind, three dots. ℞. ROMA. Bull prancing to r. ; below a dragon, in the field, three dots. Wt. : 18 gr. *B.* 17 *var.* F. » 4 »
60562 Æ. Sextans. Obv. Wolf and twins ; in the field, two dots. ℞. ROMA. Raven standing to r., holding flower in its beak ; behind, two dots. *B.* 20. F. » 5 »
60563 Æ. Uncia. Obv. Radiated head of Sol, facing ; in the field, to l., a dot. ℞. ROMA. Crescent and two stars ; in the field, a dot. *B.* 21. *From the Nervegna Collection*. E. F. 4 » »
60564 ℞. Quadrigatus. Obv. Laur. and beardless head of Janus. ℞. ROMA (in incuse letters). Jupiter, holding sceptre and hurling fulmen, standing in quadriga led by Victory and galloping to r. *B.* 23. *A beautiful specimen with head in bold relief*. F. D. C. 1 5 »
60565 ℞. Quadrigatus. Similar type. E. F. » 15 »
60566 ℞. Quadrigatus. Similar type. *Later style*. F. D. C. » 15 »
60567 ℞. Quadrigatus. Similar. F. D. C. » 10 »
60568 Another. V. F. » 5 »
60569 Electrum. Obv. Double female head wearing stephane. ℞. Quadriga of Jupiter to r. *B.* 26. *Scarce*. E. F. 6 6 »
60570 Electrum. Similar type. *Almost as good*. E. F. 5 15 »
60571 Æ. Sixty Sestertii. Obv. Helmeted head of Mars to r. ; behind, ↓X. ℞. ROMA. Eagle, with spread wings, standing on fulmen to r. *B.* 29.
An extremely fine specimen from the Wotech collection. F. D. C. 13 » »
60572 Æ. Sixty Sestertii. Similar type.
From the Hoskier Collection. F. D. C. 9 » »
60573 Æ. Sixty Sestertii. Similar type, but of somewhat rougher style. F. D. C. 8 » »
60574 Æ. Obv. Helmeted head of Mars, beardless, to r. ; behind, club. ℞. ROMA. Free horse prancing to r. ; above, club. *B.* 33. *Patinated*. E. F. » 9 »
60575 ℞. Obv. Helmeted head of Mars, beardless, to r. ℞. ROMA. Horse's head, bridled, to r. ; behind, *harpé*. *B.* 34. V. F. » 15 »
60576 Æ. Obv. Laur. head of Apollo to r. ℞. ROMA. Bridled horse prancing to l. *B.* 39. V. F. » 7 6
60577 Æ. Obv. Head of Minerva to r. wearing helmet ornamented with eagle's head. ℞. ROMA. Dog walking to r. *B.* 42. V. F. » 5 »

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REPUBLICAN COINS

FIRST PERIOD (B.C. 268-217)

60578 Æ. Uncia. Without mark of value. Obv. Head of Mercury wearing winged petasos to r. ℞. ROMA. Prow of galley. *An excellent specimen with dark green patina. Scarce*. F. D. C. » 17 6
60579 Æ. Sextans. Obv. Head of Mercury to r. ; above, two dots. ℞. ROMA. Prow of galley ; below, two dots. *B.* 18. *Patinated*. F. D. C. » 17 6
60580 Æ. Sextans. Similar type. V. F. » 6 »
60581 Æ. Uncia. Obv. Helmeted head of the goddess of Rome to l. ; behind dot. ℞. ROMA. Prow of galley ; below, dot. *B.* 19. *Light green patina*. V. F. » 7 6
60582 Æ. Uncia. Similar type. V. F. » 5 6
60583 Æ. Sextans. Obv. Head of Mercury to r. ; above, two dots. ℞. ROMA. Prow of galley ; above, ear of corn ; below, two dots. *B.* 30. V. F. » 6 6
60584 ℞. Quinarius. Obv. Helmeted head of Roma to r. ; behind, V. ℞. ROMA. The Dioscuri on horseback to r. ; above two stars. *B.* 3. V. F. » 4 »
60585 ℞. Quinarius. Similar type ; letter H in the field of ℞. (Hatria ?). *B.* 33. V. F. » 3 »
60586 ℞. Denarius. Similar type ; X behind head of the goddess of Rome ; HP in field of ℞. (Lucius Plautius Hupsaeus ?) *B.* 32. M. » 1 »
60587 ℞. Denarius. Similar type ; dolphin in the field of ℞. *B.* 20. M. » 1 »
60588 Æ. Semis. Obv. Laur. head of Jupiter to r. ; behind, S. ℞. ROMA. Prow of Galley ; above, S ; in the field, to r., C. *B.* 27. V. F. » 6 »

SECOND PERIOD (B.C. 217-154)

60589 Æ. Dupondius. Obv. Helmeted head of the goddess of Rome to r. ; wearing earrings. ℞. Prow of galley to r. ; above, I I ; to r., K ; beneath. ROMA. Wt. : 39.3 gr. Type of Babelon, 48 *var. Struck over an older Campanian issue. Unpublished and of great interest*. F. 15 » »
60590 Æ. Semis. Obv. Laur. head of Jupiter to r. ; behind, S. ℞. ROMA. Prow of galley ; above, S. *B.* 50. V. F. » 4 »
60591 Æ. Semis. Similar type ; arrow in the field of ℞. V. F. » 4 »

(*To be continued.*)

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ROMAN IMPERIAL

(*Continued from col. 11008.*)

GALBA († A.D.69)

60592 Æ². Obv. SER.GALBA IMP.CAESAR AVG.TR.P. Laur. head to r. ℞. CERES AVGVSTA S.C. Ceres seated to l., holding two ears of corn, and a torch. *Cohen* 21. *Patinated.*
From the Löbbecke Collection. E. F. 1 15 »

60593 Æ². Obv. SER.GALBA IMP.CAESAR AVG.P.M.TR.P.P..... Laur. head to r. ℞. FIDES PVBLICA S.C. Faith standing to l, holding patera and cornucopia. *Not in Cohen. Patinated.* V. F. 1 10 »

60594 Æ². Obv. SER.GALBA IMP.CAES.AVG.TR.P. Laur. head to r. ℞. LIBERTAS AVGVS.S.C. Liberty standing to l., holding sceptre and flamen cap. *C.* 103. E. F. 1 10 »

60595 Æ¹. Obv. SER.GALBA IMP.CAESAR AVG.TR.P. Laur. head to r. ℞. LIBERTAS PVBLICA S.C. Type as last. *C.* 108. V. F. 1 5 »

60596 Æ¹. Similar type with laur. and draped bust to r. *C.* 112. *A Paduan imitation.* V. F. 1 10 »

60597 Æ¹. Obv. SER.GALBA IMP.CAES.AVG.TR.P. Laur. head to r. ℞. S.C. Victory advancing to l., holding statuette of Pallas and palm. *C.* 256.
From the Mackerell Collection. E. F. 3 10 »

60598 Æ¹. Obv. SER.GALBA IMP.CAESAR AVG.TR.P. Laur. and draped bust to r. ℞. S.C. Victory advancing to l., holding palm and wreath. *C.* 263. V. F. 1 5 »

60599 Æ. Obv. IMP.SER.GALBA AVG. Bare head to r. ℞. S.P.Q.R.OB.C.S. within oak-wreath. *C.* 286.
From the Stobart Collection. E. F. 10 10 »

60600 Æ. Similar type. V. F. 8 10 »

60601 Æ¹. Obv. SER.GALBA IMP.CAES.AVG.TR.P. Laur. and draped bust to r. ℞. S.P.Q.R.OB.CIV.SER. within oak-wreath. *C.* 294. V. F. 2 » »

60602 Æ¹. Obv. IMP.SER.GALBA AVG.TR.P. Similar type. *C.* 297. V. F. 1 17 6

60603 Æ². Similar type. *C.* 298. V. F. » 5 »

60604 Æ¹. Obv. SER.GALBA IMP.CAESAR AVG.TR.P. Laur. head to r. ℞. S.P.Q.R.OB.CIVES.SERVATOS. within oak-wreath. *C.* 305. V. F. 1 10 »

60605 Æ. Obv. SER.GALBA IMPERATOR. Laur. head to r. ℞. VICTORIA P.R. Victory holding palm and wreath, standing to l. on globe. *C.* 322. E. F. 1 7 6

INTERREGNUM (A.D.69)

60606 Æ. Obv. ADSERTOR LIBERTATIS. Helmeted bust of Mars to r. ℞. PRIN.LEGION XV. Victory standing to r., erecting a trophy. *Published in the Numismatic Circular.* Col. 3331. *RR.* V. F. 5 10 »

OTHO (A.D.69)

60607 Æ. Obv. IMP.M.OTHO CAESAR AVG.TR.P. Bare head to r. ℞. PAX ORBIS TERRARVM. Peace standing to l., holding caduceus and olive-branch. *C.* 3. E. F. 1 » »

60608 Æ. Similar type. V. F. » 15 »

60609 Æ. Obv. IMP.OTHO CAESAR AVG.TR.P. Bare head to r. ℞. PONT.MAX. Vesta veiled seated to l., holding patera and sceptre. *C.* 7. *Superb specimen.* F. D. C. 2 10 »

60610 Æ. Obv. As last. ℞. SECVRITAS P.R. Security standing to l., holding wreath and sceptre. *C.* 17. F. » 5 »

VITELLIUS (A.D.69)

60611 Æ². Obv. A. VITELLIVS GERMA.IMP.AVG.P.M.TR.P. Laur. and draped bust to r. ℞. CONCORDIA AVGVSTI S.C. Concord seated to l. near lighted altar, holding patera and cornucopia. *C.* 14. *Beautiful portrait.* V. F. 2 10 »

60612 Æ. A.VITELLIVS GERM.IMP.AVG.TR.P. Laur. head to r. ℞. CONCORDIA P.R. Concord seated to l., holding patera and double cornucopia. *C.* 18. V. F. » 6 »

60613 Æ. Obv. A.VITELLIVS GERMANICVS IMP. Bare head to r. ℞. As last. *C.* 21. E. F. 1 » »

90614 Æ. Obv. A.VITELLIVS IMP.GERMAN. Laur. head to r. ℞. CONSENSVS EXERCITVM. Mars, nude, advancing to l., holding spear and legionary eagle. *C.* 28. V. F. » 15 »

60615 Æ. Obv. A.VITELLIVS GERM.IMP.AVG.TR.P. Laur. head to r. ℞. LIBERTAS RESTITVTA. Liberty standing to r. holding cap and sceptre. *C.* 47. F. » 5 6

60616 Æ. Similar type. F. » 5 »

60617 Æ¹. Obv. A.VITELLIVS GERMAN IMP.AVG.P.M.TR.P. Laur. and draped bust to r. ℞. PAX AVGVSTI S.C. Peace standing to l., holding cornucopia and olive-branch. *C.* 65.
From the Friedrich Collection. V. F. 9 » »

60618 Æ¹. Obv. A.VITELLIVS GERMANICVS IMP.AVG.P.M.TR.P. Type as last. *C.* 67. E. F. 10 » »

60619 Æ¹. Similar type. V. F. 5 » »

60620 Æ. Obv. A.VITELLIVS GERM.IMP.AVG.TR.P. Laur. head to r. ℞. PONT.MAXIM. Vesta veiled, seated to r., holding patera and sceptre. *C.* 71.
From the Bosco Reale find. E. F. 12 10 »

60621 Æ. Similar type. V. F. 10 » »

60622 Æ. Similar type. V. F. » 8 »

60623 Æ. Similar. V. F. » 6 »

60624 Æ². Obv. A.VITELLIVS GERMA.IMP.AVG.P.M.TR.P. Laur. head to r. ℞. PROVIDENT S.C. Altar. *C.* 73. F. » 5 »

60625 Æ¹. Obv. A.VITELLIVS GERMAN.IMP.AVG.P.M.TR.P. Laur. and draped bust to r. ℞. S.C. Mars, nude, advancing to r., holding spear and trophy. *C.* 79.
From the Carfrae, Astronomer, and Walters Collections. F. 1 10 »

60626 Æ. Obv. A.VITELLIVS IMP.GERMAN. Laur. head to r. ℞. VESTA P.R.QVIRITIVM. Vesta seated to l., holding patera and torch. *C.* 90. F. » 4 »

60627 Æ. Obv. A.VITELLIVS IMP.GERMAN. Laur. head to r. ℞. VICTORIA AVGVSTI. Victory advancing to l., holding shield inscribed S.P.Q.R. *C.* 99. V. F. » 10 »

60628 Æ. Similar type with head to l. *C.* 101. F. » 4 »

60629 Æ². Obv. A.VITELLIVS GERMA.IMP.AVG.P.M.TR.P. Laur. head to r. ℞. VICTORIA AVGVSTI. Victory standing to l., inscribing on buckler. *C.* 103. *Patinated.* V. F. 3 » »

60630 Æ. Obv. A.VITELLIVS GERM.IMP.AVG.TR.P. Laur. head to r. ℞. XV VIR SACR.FAC. Tripod on which a dolphin; in the interior, a raven. *C.* 111. E. F. » 12 6

VESPASIAN (A.D.69-79)

60631 Æ. Obv. CAESAR VESPASIANVS AVG. Laur. head to r. ℞. ANNONA AVG. Female seated to l. *C.* 28. E. F. » 9 »

60632 Æ. Obv. IMP.CAES.VESP.AVG.P.M. Laur. head t. r. ℞. AVGVR. TRI.POT. Sacrificial implements. *C.* 43. E. F. » 7 6

60633 Æ. Obv. CAESAR VESPASIANVS AVG. Laur. head to r. ℞. CERES AVGVST. Ceres standing to l., holding torch and ears of corn with poppy. *C.* 53. F. D. C. 8 » »

60634 Æ. Obv. IMP.CAESAR.VESPAS.AVG.TR.COS.III.TR.P.P.P. Laur. head to r. ℞. CONCORDIA.AVG. Concordia seated to l., holding cornucopia and ears of corn, ex., EPHE (in monogram). (*Struck at Ephesus*). *C.* 67. V.F. » 10 »

60635 Æ. Obv. IMP.CAESAR VESPASIANVS AVG. Laur. head to r. ℞. COS.ITER.TR.POT. Mars advancing to r., holding spear and trophy. *C.* 88. E. F. » 7 6

60636 Æ. Obv. IMP.CAESAR VESPASIANVS AVG. Laur. head to r. ℞. COS.ITER.TR.POT. Peace seated to l., holding caduceus and olive-branch. *Not in Cohen.* F. D. C. 8 10 »

60637 Æ. Similar type. F. D. C. 9 10 »

60638 Æ. Similar type. E. F. » 7 6

60639 Æ. Similar. F. » 1 6

60640 Æ. Obv. Similar type. ℞. COS.ITER.TR.POT. Peace standing to l., holding caduceus and olive-branch. *Not in Cohen.* F. D. C. 6 10 »

60641 Æ. Obv. Similar type. ℞. COS.ITER TR.POT. Equity standing to l., holding sceptre and scales. *Not in Cohen.* E. F. 5 » »

60642 Æ. Obv. IMP.CAESAR VESPASIANVS AVG. Laur. head to r. ℞. COS VI. Bull butting to r. *C.* 112 *var.* F. D. C. 7 10 »

60643 Æ. Obv. As last. ℞. COS VII. Eagle with spread wings on altar, looking left. *C.* 121. E. F. » 8 »

60644 Æ. Obv. As last. ℞. COS VIII. Mars, nude, standing to l., holding spear and trophy. *C.* 125. F. D. C. » 12 6

60645 Æ². Obv. IMP.CAES.VESP.AVG.P.M.T P.COS.V.CENS. Radiated head to l. ℞. FELICITAS PVBLICA S.C. Felicity standing to l., holding cornucopia and patera. *C.* 152. *Patinated.* V. F. » 6 6

60646 Æ². Similar type with head to r. E. F. » 12 6

60647 Æ. Obv. IMP.CAESAR VESPASIANVS.AVG. Laur. head to r. ℞. FORTVNA AVGVST. Fortune standing to l. on altar, holding rudder and cornucopia. *C.* 172. F. D. C. 7 10 »

60648 Æ¹. Obv. IMP.CAES.VESPAS.AVG.P.M.TR.P.P.P.COS.III. Laur. head to r. ℞. FORTVNAE REDVCI S.C. Fortune standing to l., holding cornucopia and palm-branch; at her feet, globe and rudder. *C.* 193 *var.* E. F. 1 15 »

60649 Æ¹. Obv. DIVO AVG.VESP.S.P.Q.R. Vespasian, holding sceptre and Victory, seated on quadriga of elephants to r. ℞. IMP.T.CAES.DIVI.VESP.F.AVG.P.M.TR.P.COS VIII. In the field, S.C. *C.* 205. *R. Patinated.*
From the Weber and Mackerell Collections. V. F. 1 15 »

60650 Æ. Obv. Laur. head to r. ℞. IMP.XIII. Sow with its young. *C.* 210. M. » 1 »

60651 Æ. Obv. CAESAR VESPASIANVS AVG. Laur. head to r. ℞. IMP.XIX. Modius with seven ears of corn. *C.* 215. F. D. C. » 10 »

60652 Æ. Obv. IMP.CAES.VESPAS.AVG.P.M.TR.P.IIII.P.COS.IIII. Laur. head to r. ℞. PACI AVGVSTI. Nemesis advancing to r., holding caduceus; at her feet, a serpent. *C.* 283. V. F. 4 15 »

60653 Æ¹. Obv. IMP.CAES.VESPASIAN.AVG.P.M.TR.P.P.P.P.COS.IIII. Laur. head to r. ℞. PAX AVGVSTI S.C. Peace standing to l., holding palm-branch and cornucopia. *C.* 327. V. F. 1 » »

60654 — Æ. Obv. IMP.CAESAR VESPASIANVS..... Laur. head to r. ℞. PON.MAX.TR.P.COS VI. Female seated to l., holding olive branch. *C.* 371. E. F. » 5 6

60655 Æ. Similar type. M. » 1 »

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60656 Æ. Obv. IMP.CAESAR VESPASIAN.AVG. Laur. head to l. ℞. PONT.MAX.TR.POT.P.P.COS.V.CENS Winged caduceus between two cornucopiae. *C.* 377. E. F. » 12 6

60657 Æ. Obv. IMP.CAES.VESP.AVG.CEN. Laur. head to r. ℞. PONTIF MAXIM. Vespasian seated to r., holding sceptre and olive-branch. *C.* 387. F. D. C. » 7 6

60658 Æ¹. Obv. IMP.CAES.VESPASIAN.AVG.P.M.TR.P.P.P.COS.III. Laur. head to r. ℞. ROMA S.C. Roma standing to l., holding Victory on globe and spear. *C.* 419. E. F. 2 10 »

60659 Æ². Obv. IMP.CAES.VESPASIAN.AVG.COS.VIII.P.P. Laur. head to r. ℞. S.C. Victory advancing to l., holding shield inscribed S.P.Q.R. *C.* 466. *Patinated.* F. D. C. 2 » »

60660 Æ. Obv. Laur. head to r. ℞. TRI.POT. Vesta seated to l., holding simpulum. *C.* 561. F. » 1 6

60661 Æ. Obv. DIVO.VESPASIANO. Radiated head to r. ℞. CONSECRATIO. Spread eagle to r. *C.* 651. *Restoration by Gallienus.* F. D. C. » 5 »

60662 Æ. Quinarius. Obv. KAICAP OYECΠACIANOCCEB ACT·OY. Laur. bust to r. ℞. Victory holding palm and wreath, advancing to r. *Struck at Caesareia.* E. F. » 15 »

VESPASIAN, TITUS and DOMITIAN

60663 Æ. Obv. IMP.CAESAR VESPAS.AVG.COS.II.TR.P.P.P. Laur. head of Vespasian to r. ℞. AVG.VESPAS.LIBERI.IMP. Bare heads of Titus and Domitian facing each other. *C.* 1. *R.* V. F. 1 5 »

60664 Æ. Obv. IMP.CAESAR VESPASIANVS AVG. Laur. head to r. ℞. CAESAR AVG.F.COS.CAESAR AVG.F.PR. Bare heads of Titus and Domitian facing each other. *C.* 5. V. F. 1 » »

(*To be continued.*)

CONTINENTAL COINS

GERMAN SERIES

(*Continued from col. 11010.*)

SAYN-WITTGENSTEIN

60665 *Gustavus* (1657-1701). Æ. Gulden 1674. Obv. GUSTAV.G.Z.S.W.V.HON.H.Z.HVN.L.V.CL. Bust to r. ℞. UT PRESSA PALM. 1674. Crowned shield of arms, at side of which, IZ W. V. F. » 8 »

SCHAUMBURG

60666 *Ernest* (1601-1622). Broad medallic thaler. Undated. Obv. ERNESTUS : D : G : HOL : SCA : E : STE : C : D : G : Shield of arms surmounted by three helmets. ℞. HATS GOT : UORSEN : SO : WIRTS WOL GESCHEN. The Duke in full armour on horseback to r. *Rm.* 5519. E. F. 3 » »

SCHWARZBURG

Rudolstadt Branch.

60667 *Frederick Günther* (1814-1867). Æ. Thaler, 1812. Obv. FRIEDRICH GUNTHER FÜRST ZU SCHWARZBURG RUDOLSTADT. Bare head to r. ℞. X EINE FEINE MARK CONVENTIONS MÜNZE. Within oak-wreath : EIN SPECIES THALER 1812. *Rm.* 5601. E. F. » 14 »

60668 Æ. Thaler. 1813. Similar type. E. F. » 15 »

Sondershausen Branch.

60669 *Günther Frederick Charles.* Æ. Thaler, 1870. Obv. Bare head to l. ℞. Crowned double headed eagle. F. D. C. » 6 »

SPIRE

60670 *Augustus*, Bishop. Æ. Thaler, 1770. Obv. AVGVSTVS D.G.EP.SPIR.S.R.I.P.ET.PRÆEP.WEISS.ELECT.29 MAI CONSECR.16. SEPT.1770. Crowned and draped shield of arms; below, 10 EINE FEIN MARC. ℞. SED IVSTE NEC SIBI SED SVIS DEO O.M.AVSPICE SVAVITER ET FORTITVTER. Pallas and three Genii. F. D. C. » 12 »

STOLBERG

60671 *Christopher Frederick and Jobst Christian* (1704-1738). Æ. Gulden, 1738. Obv. Crowned shield of arms. ℞. Stag in front of crowned column. E. F. » 3 »

60672 *Christ. Louis and Frederick Botho.* Æ. Half-gulden, 1756. Similar type. E. F. » 2 »

STRALSUND

60673 Æ. Half-gulden, 1625. Obv. DER.STAD.STRALSUND.GELT. Cross and arrow. ℞. REICHS.SCHROT.VND.KORN. In the field : .16. | REICHS | TALER | 1625. V. F. » 2 »

STRASSBURG

60674 *N.* Ducat. Undated. Obv. GLORIA IN EXCELSIS DEO. Helmeted shield of arms. ℞. Within palm and laurel-branches : DVCATVS REIPVB.ARGENTINENSIS. E. F. 1 10 »

TEUTONIC ORDER

60675 *Maximilian* (1590-1618). Æ. Thaler, 1603. Obv. MAX : DG : ARCH : AUST : DVX : BVR : MAG : PRVSS : ADMI. The Archduke as Grand master standing to l. between helmet and emblem of the order. ℞. Knight on horseback to r. within circle of shields; below him, 1603. E. F. » 10 »

60676 Æ. Half-thaler, 1614. Similar type. V. F. » 4 »

TRAUTSON

60677 *Francis Eusebius* (1678-1728). Æ. Thaler, 1708. Obv. FRANC. EUSEB.TRAVTHSON COM.IN.FALKHENSTAIN. Bust to r. ℞. L.B.IN.SPREGHEN : ET SCHROVENSTEIN. Helmeted shield of arms; below, 1708. *Rm.* 5699. E. F. 1 5 »

TREVES

60678 *Baudoin de Luxembourg* (1307-1354). Æ. Gros. Obv. ⁘ BALD' ⁘ ARChIEPS ⁘. Bust of the Archbishop facing, wearing mitre. ℞. + MONETA ⁘ TREVER ⁘. Crossed keys. E. F. » 3 6

60679 *Werner von Falkenstein* (1388-1418). *N.* Ducat. Obv. VVERNERVS ARChIEPVIS (crossed keys). Shield of arms within tressure of six curves. ℞. MONETA TREVERI. The Archbishop seated facing; below, shield of arms. F. D. C. 1 7 6

60680 *John Hugo.* Æ. Undated thaler. Obv. IOAN.HUGO.D.G.ARCH.TREVS.S.R.I.PER.GALL.ET.REG.ARELAT. Bust to r. ℞. ARCHIC.ET.PRINC.EL.EPIS.SPIR.ADMR.PRVM.PRÆP.WEISS. Three shields of arms, in the midst of which cross and bishop's hat. *Brilliant. RR.* F. D. C. 6 15 »

60681 *Clement Wenceslaus.* Æ. Thaler, 1773. Obv. CLEM.WENC.D.G.A.EPISC.TREV.S.R.I.A.C. & EL. Bust to r. ℞. EPISCOP.AVG.A.P.P.CO.ELVANG. 1773. Shield of arms surmounted by cross and bishop's hat, over sword and sceptre in saltire. F. D. C. 1 7 6

WALDECK & PYRMONT

60682 *George Victor.* Æ. Double thaler, 1856. Obv. GEORG VICTOR FURST ZU WALDECK. U. PYRMONT. Bare head to l. ℞. 2 THALER VII EINE F. MARK 3 ½ GULDEN. Crowned and draped shield of arms; below, VEREINS 1856 MÜNZE. *Rm.* 5715. F. D. C. 1 15 »

60683 *Frederick.* *N.* 20 Marks, 1903. Obv. FRIEDRICH FÜRST ZU WALDECK UND PYRMONT. Bare head to l. ℞. DEUTSCHES REICH 1903 20 MARK. Crowned Imperial eagle. *Brilliant.* F. D. C. 1 8 6

WESTPHALIA

60684 *Jerome Napoleon* (1807-1813). *N.* 10 Thalers. Obv. HIERONYMUS NAPOLEON. Laur. head to l. ℞. KOENIG VON WESTPHALEN FR. PR. In the field, .X.THALER.1811.B. F. D. C. 3 » »

60685 *N.* 20 Frank, 1808. Similar type. V. F. 1 5 »

60686 Æ. Gulden, 1812. Obv. Laur. head to r. ℞. Inscription around large $\frac{2}{3}$. V. F. » 3 »

60687 Æ. Gulden, 1812. Similar. V. F. » 2 6

60688 Æ. Gulden, 1813. Similar type. V. F. » 3 6

WITTENBERG

60689 *Martin Luther.* Æ. Thaler 1661. Obv. Mart. Luther der. h. Schrifft. D : Weiland. Pred : u : Prof : z : Wittenb : Bust of Luther three-quarter face to r.; below, 1661. ℞. Gottes Wort. u. Luthers Lehr. Vergehen nun. u. nimmermehr. View of Eisleben; below, shield of arms. *Madai*, 5768. E. F. 1 7 6

WÜRTEMBERG-OELS

60690 *Elisabeth Maria*, widow of Sylvius Nimrod († 1686). Æ. Death thaler, 1686, struck by her son Sylvius Frederick. Obv. ELISABET MARIA DUC. WURTEMB.TEC. Veiled bust to l. ℞. CAR.FR.D.MONST.OLS | FILIA | SYLVII : DUC. WURT & TEC. &c. *Rm.* 4878. *RR.* F. D. C. 6 6 »

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WURTEMBERG

60691 *Eberhardt Louis* (1693-1733). AV. Double pistole. Obv. EBER. LUD : D.G.DUX WUR : & T. Bust to r. ℞. CUM DEO ET DIE 1732. Crowned shield of arms. *R.* V. F. 1 15 »

60692 *Charles Eugene* (1744-1793). AR. Thaler, 1759. Obv. CAROLVS D : G : DVX.WURT : & T. Bust to r. ℞. PROVIDE ET CONSTANTER. Helmeted shield of arms; below, 10 F.M.1759. *Rm.* 4948. V. F. » 13 6

60693 *Frederick I.* (1806-1816). AR. Thaler, 1810. Obv. FRIEDRICH I. KOENIG VON WÜRTTEMBERG. Head to l. ℞. Crowned shield of arms and supporters; ex., 1810. E. F. » 10 »

60694 *William.* AR. Thaler, 1825. Obv. WILHELM KOENIG VON WÜRTTEMBERG. Head to r. ℞. KRONEN THALER.1825. Crowned shield between oak and laurel-branches. V. F. » 7 6

60695 AR. Thaler, 1833. Obv. As last. ℞. HANDELSFREIHEIT DURCH EINTRACHT. Liberty standing between river-god and cornucopia. V. F. » 6 6

60696 AV. Ducat, 1840. Obv. Head to l. ℞. Crowned shields and supporters. E. F. » 12 6

60697 AR. Gulden, 1843. Obv. As last. ℞. 1 GULDEN 1843 within oak-wreath. F. D. C. » 2 9

60698 AR. Gulden, 1851. Similar type. F. D. C. » 2 »

60699 *Charles.* AR. Thaler, 1867. Obv. KARL KOENIG VON WÜRTTEMBERG. Bare head to r. ℞. EIN VEREINSTHALER.XXX EIN PFUND FEIN 1867. Crowned shield of arms and supporters. F. D. C. » 3 6

60700 AR. Double thaler, 1871. Obv. As last. ℞. ZUR ERINNERUNG AN D.WIEDERHERSTELLUNG D.MÜNSTERS IN ULM 1871. View of the cathedral; ex., ZWEI THALER. E. F. » 8 6

WÜRZBURG

60701 *Adam Frederick*, Count of Seinsheim (1755-1779). AR. Thaler. Obv. AD.FRI.D.G.EP.BAM.ET.WIR.S.R.I.PR.FR.OR.DUX. Bust to r. ℞. 10. EINE FEINE MARCK 1772. Crowned shield of arms and supporters. V. F. » 12 6

60702 *Francis Louis*, Baron of Erthal (1779-1795). AR. Thaler, 1785. Obv. FRANC.LUDOV.D.G.EP.BAMB.ET WIRC.S.R.I.PR.FR.OR.DUX. Bust to r. ℞. S.RILIANVS CUM SOCYS FRANCORUM APOSTOLI. The Archbishop standing between two patron saints; ex., 1785, X.E.FEINE MARCK. *Rm.* 2826. E. F. » 10 »

60703 AR. Thaler, 1786. Obv. As last. ℞. MERCES LABORUM. Genius holding wreath and cornucopia, seated near scientific instruments; ex., X.EINE FEINE MARCK. F. D. C. » 15 »

60704 *George Charles.* AR. Thaler, 1795. Obv. GEORG.CAROL D.G.EP. WIRC.S.R.I.PR.FR.OR.DUX. Bust to r. ℞. PRO PATRIA.X. EINE FEINE MARCK 1795. Crowned shield of arms. F. D. C. » 14 »

60705 AR. 20 Kreuzer, 1795. Obv. Crowned shield of arms. ℞. PRO PATRIA.LX EINE FEINE MARK 1795; below, palm and laurel-branches. F. D. C. » 2 »

(*To be continued.*)

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FRENCH SERIES

(*Continued from col. 11011.*)

LOUIS XVIII.

60706 AV. 20 francs, 1815. Obv. LOUIS XVIII ROI DE FRANCE. Bust to r. ℞. PIÈCE DE 20 FRANCS. Crowned shield of arms between two laurel-branches, below, 1815. *R.*
Struck at London during the Hundred Days, and said to have been used by Wellington to pay his foreign army. Rare. F. D. C. 3 » »

60707 AV. 20 francs, 1820. Obv. As last. ℞. Crowned shield between 20—F. *Struck at Paris.* F. D. C. 1 » »

60708 AR. 2 francs, 1817. Similar type. F. D. C. » 2 6

60709 AR. Franc, 1817. Similar type. F. D. C. » 1 6

60710 AR. Franc, 1822. Similar. E. F. » 1 »

60711 AR. Half franc, 1817. E. F. » » 9

60712 AR. Half franc, 1822. E. F. » » 9

60713 AR. ¼ franc, 1817. F. D. C. » 1 6

60714 AR. ¼ franc, 1824. E. F. » 1 »

CHARLES X.

60715 AR. 2 francs, 1827 (Lille). Obv. CHARLES X ROI DE FRANCE. Head to l. ℞. Crowned shield between 2—F and laurel-branches; below, date and mint mark. V. F. » 2 »

60716 AR. Franc, 1825. Similar type. F. D. C. » 1 6

60717 AR. Franc, 1826. — E. F. » 1 »

60718 AR. Franc, 1828. — F. D. C. » 1 6

60719 AR. ¼ franc, 1828. — E. F. » » 6

60720 Æ. Pattern 5 centimes by Tiolier. Obv. CINQ CENTIMES 1821 within wreath. ℞. Crowned shield between laurel-branches; below, ESSAI. F. D. C. » 2 »

60721 Æ. Pattern 10 centimes for the French Colonies. 1828. By Tiolier. Obv. Laur. head to l. ℞. COLONIES FRANÇAISES 1828. Within wreath: 10 CENT. F. D. C. » 3 »

60722 Æ. Similar, 1827. E. F. » 2 6

LOUIS PHILIPPE I.

60723 AV. 20 francs, 1831. Obv. LOUIS-PHILIPPE I ROI DES FRANÇAIS. Head to l. ℞. 20 FRANCS 1831 within wreath. E. F. 1 » »

60724 AR. 5 francs, 1833, with laureated head to r. E. F. » 5 »

60725 AR. 2 francs, 1832. Similar type. E. F. » 2 6

60726 AR. Franc, 1848. Similar. F. D. C. » 1 3

60727 AR. Half franc, 1834. F. D. C. » » 9

60728 AR. ¼ franc, 1831. — F. D. C. » 1 »

60729 — 1833. — F. D. C. » » 9

60730 — 1838. — E. F. » » 6

SECOND REPUBLIC.

60731 White metal. Pattern. 20 francs. *By Montagny.* Obv. REPUBLIQUE FRANÇAISE. Laur. head to r. ℞. LIBERTÉ, ÉGALITÉ, FRATERNITÉ. Within wreath: 20 FRANCS 1848. E. F. » 1 »

60732 Æ. Pattern 20 francs, 1848. *By Rogat. Struck on thick flan.* F. D. C. » 3 6

60733 White metal. Pattern 5 francs. By *Domard.* F. D. C. » 1 »

60734 Another, with different head of Liberty. No signature of artist. F. D. C. » 1 »

60735 Æ. Pattern 10 centimes, 1848. By *Rogat. Struck on thick flan.* F. D. C. » 5 6

60736 Æ. Pattern 10 centimes, 1848. By *Boivin. Thin flan.* F. D. C. » 1 6

60737 Æ. Pattern 10 centimes, 1848. By *Alard.* F. D. C. » 1 6

60738 Æ. Pattern 10 centimes, 1848. By *Moullé.* F. D. C. » 1 6

60739 Æ. Pattern 10 centimes, 1848. By *Rogat.* Helmeted head. F. D. C. » 1 6

60740 Æ. Pattern 10 centimes, 1848. By *Montagny.* F. D. C. » 1 6

60741 Æ. Pattern 10 centimes, 1848, without signature of artist. F. D. C. » 1 6

60742 AR. 5 francs, 1848. Hercules standing between figures of Liberty and Fraternity shaking hands. F. D. C. » 5 6

60743 AR. 5 francs, 1849. Similar type. F. D. C. » 5 »

60744 AR. 5 francs, 1849. Head of Liberty. By *Oudiné.* V. F. » 5 »

60745 AR. 5 francs, 1850. Similar type. F. D. C. » 5 6

60746 AR. ¼ franc, 1850. Similar type. E. F. » » 6

60747 *Louis-Napoléon Bonaparte.* AR. 5 francs, 1852. By *Barre.* F. D. C. » 5 6

NAPOLEON III.

60748 AV. 100 francs, 1855. By *Barre.* Obv. NAPOLEON III EMPEREUR. Bare head to r. ℞. EMPIRE FRANÇAIS.1855. Crowned and draped shield of arms, between 100—FRS. *Brilliant.* F. D. C. 4 15 »

60749 AV. 20 francs, 1855. Obv. As last. ℞. 20 FRANCS 1855 within laurel-wreath. F. D. C. 1 » »

60750 AV. 20 francs, 1860 Similar type. F. D. C. 1 » »

60751 AV. 5 francs, 1854. Similar type. *Small size.* F. D. C. » 7 6

60752 AR. Franc, 1858. Bare head to l. F. D. C. » 2 »

60753 Another. F. D. C. » 1 6

60754 AR. Half franc, 1858. F. D. C. » 1 »

60755 AR. Half franc, 1862. E. F. » » 9

60756 AR. 20 centimes, 1860. F. D. C. » » 9

60757 AR. 20 centimes, 1862. F. D. C. » » 9

60758 AR. Set of 5 coins: 5, 2, 1, ½ francs and 20 cent.: various dates. Head laureate. F. D. C. » 9 6

THIRD REPUBLIC.

60759 Pattern 5 franc piece of Henri Comte de Chambord. Obv. LA PAROLE EST A LA FRANCE ET L'HEURE EST A DIEU. Bust facing. ℞. HENRI DE FRANCE COMTE DE CHAMBORD. Three fleurs de lis within circle. *Brilliant.*
Struck at Bordeaux. F. D. C. 1 » »

60760 AR. 5 francs, 1870. Head of Liberty. E. F. » 5 6

60761 AR. 5 francs, 1871. Hercules between Liberty and Fraternity. F. D. C. » 5 6

60762 AR. 5 francs, 1873. Similar type. F. D. C. » 5 »

60763 AR. 5 francs, 1877. Similar type. F. D. C. » 5 »

60764 AR. Franc, 1904. "Semeuse" type. By *Roty.* F. D. C. » 1 3

60765 AR. Half franc. Similar type; various dates. F. D. C. » » 9

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BALKAN STATES

60766 **Bulgaria.** *Alexander.* AR. 1 Leba, 1822. Obv. Crowned and draped shield of arms. ℞. 1 LEBA, 1882. E. F. » 1 6

60767 AR. 5 Leba, 1885. Similar type. E. F. » 10 6

60768 — *Ferdinand.* Æ. Proof 10 centim. 1887. Obv. Crowned shield of arms. ℞. 10 CANTIM, 1887 ESSAI within wreath. F. D. C. » 3 »

60769 **Roumania.** *Carol I.* AR. Jubilee. 5 Lei. Obv. CAROL I DOMNUL ROMANIEI. Bare head to l. ℞. CAROL I REGE AL ROMANIEI. Old bust to l., ex., 1866-1906. F. D. C. » 6 6

60770 AR. 1 leu. Similar type. F. D. C. » 1 6

60771 **Servia.** *Peter I.* Set of 4 AR. (5, 2, 1, ½ denari), 1 nickel (5 para) and 1 Æ. (2 para) 1904. F. D. C. » 15 »

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60772 Another set, wanting the 5 denar piece. F. D. C. » 5 »
60773 Æ. 2 denari. F. D. C. » 3 6
60774 Æ. 50 para. F. D. C. » 1 »

(*To be continued.*)

CONTINENTAL MEDALS

GERMANY

60775 **Leopold I.** *Prince Eugene's Victory over the French on the Adige*, 1701. Æ. Obv. FREGI ALPES GALEISQVE PADVM VICTRICIBVS HAVSI. *Claud.* Bust of the Prince to r.; ex., EUGENIUS SAB : PRINC : SVPR ; EXERCIT : CAES : IN ITAL : DVX. Rℓ. VICTORES ITE FVRENTES ITE MEI COMITES ET CAVSAM DICITE FERRO. *Luc.* View of the encampment of the army; ex., IMPETVS GALLORVM FRACTVS AD ATHESIN D.9 IVL MDCCI. *Van Loon*, IV, p. 333. F. D. C. 2 15 »

60776 **Maria Thesia.** *Peace of Hubertusburg*, 1763. Æ. Obv. IAM REDIRE AVDET. Peace standing, facing; ex. : GERMANIA PACATA. Rℓ. NVNCIA PACIS. View of the Palace of Hubertusburg, above which Fame flying to r.; to r. OEXLEIN; in ex.: D.15.FEBR.MDCCLXIII. 44 mill. *Well.* 7900. F. D. C. » 15 »

60777 *Marriage of Princess Josepha of Bavaria with Joseph II*, 1765. Æ. By *Schega*. Obv. IOSEPHA ROM.REGINA. Crowned bust to l.; beneath : A.SCHEGA F. Rℓ. CONNUBIUM AUGUSTUM. Hymen holding shield of arms against column; ex. : CÆSARIS FILIA CAESARIS FILIO | ROM.REGI IVNCTA | FRATRE PROCVRATORE | MONACHII D.13 JAN. | 1765. 46 mill. *Wittelsb. Cat.* 2245. E. F. » 10 »

60778 **Joseph II.** *Visit to Rome with his brothers.* Æ. By *Wiedman*. Obv. IOSEPHVS II.ROM.I.S.A.P. LEOPOLDVS.A.A.M.D.H. Busts facing each other. Rℓ. ROMA EXVLTANS. Roma seated to r.; at her side, river-god reclining, ex.: OB.FRATRVM AVGG.ADVENTVM MDCCLXIX. 48 mill. F. D. C. 1 5 »

60779 **Frederick William IV.** Memorial medal. By *Brandt*, 1840. Obv. Head to l. Rℓ. GEB.D.3.AUGUST 1770.GEST.AM HEILIGEN PFINGST TAGE D.7.JUNI 1840. In the field: ERINNERUNG. 45 mill. E. F. » 10 »

60780 **William I.** *Centenary of the Exhibition of Fine Arts in Berlin.* Æ. By *Loos*. Obv. ERSTE KUNST-AUSSTELLUNG BERLIN 1786. Bust of Frederick the Great to l. Rℓ. JUBILÄUMS KUNST-AUSSTELLUNG BERLIN 1886. Bust of William I to r. 47 mill. E. F. » 12 6

60781 **William II.** *Accession*, 1888. Æ. Obv. Bust to r. Rℓ. DES KAISERS ARMEEBEFEHL.SCHLOSS FRIEDRICHS KRON 15.JUNI 1888. In the field; SO GEHÖREN WIR ZUSAMMEN ICH UND DIE ARMEE. 30 mill. F. D. C. » 1 6

60782 *Acquisition of Heligoland*, 1890. Æ. By *Oertel*. Obv. Head of the Emperor to r. Rℓ. ERWERBUNG DER INSEL HELGOLAND.9.AUG. 1890. Female figure holding German flag, flying over sea and island. 38 mill. F. D. C. » 12 6

60783 — Æ. Obv. Head to r. Rℓ. Flag. 28 mill. F. D. C. » 5 »

60784 *25th Anniversary of the Foundation of the German Empire.* Æ. By *Lauer*. Obv. Eagle flying; above, crown; below, 1871-96. Rℓ. ZUR 25.JÄHRIGEN FEIER DER WIEDER-AUFRICHTG DES DEUTSCHEN REICHES. Laurel-branch. 34 mill. F. D. C. » 3 3

60785 *The New Century*, 1900. Æ. By *Kissing*. Obv. Angel raising pilgrim; above Christ seated on clouds. Rℓ. *Im Fluge Jahr um Jahr verrauscht, Jahrhundert mit Jahrhundert tauscht; O sei gedenk der Ewigkeit, Und mach' für's Jenseits dich bereit!* 45 mill. F. D. C. » 8 »

60786 — Æ. By *Oertel*. Obv. ANNO 1900.ANNO 1901. Sphinx facing. Rℓ. ZUR JAHRHUNDERT-WENDE. Veiled female holding two torches. 34 mill. F. D. C. » 5 6

60787 *Germania.* Æ. By *Rud. Mayer*. Obv. Bust of Germania to r. Rℓ. St. Michael slaying the dragon. 60 mill. F. D. C. 1 » »

⁂

60788 **Augsburg.** *Second Centenary of the Declaration of Faith*, 1730. Æ. By *C. E. Müller*. Obv. * NVNC AVGVSTA PIAS LAVDES ET IVBILA MITTIT. View of Augsburg. Rℓ. IVBILÆO. IN.MEMORIAM CONFESSIONIS SUÆ PIERICOLIT AVGVSTA VIND.D. 25 JUN. The Protestant Princes reading their profession of faith before the enthroned Emperor. 43 mill. *Cat. Grossh.* 443. F. D. C. 1 » »

60789 — Æ. *Medal for the "Bürgerwehr"*, 1796. By *Neuss*. Obv. Column surmounted by pine-cone; in the background, view of the city, ex.: NEVS F. Rℓ. Within oak-wreath: AVGSBVRGS | BEWAFFNETEN BVRGERN | FVR ERWORBNE VERDIENSTE | VM DIE VATTERSTADT | ZVM ANDENKEN GEWIDMET | VON | DANKBAREN | MITBVRGERN | VND INWOHNERN | 1796. 41 mill. *Cat. Grossh.* 612. F. D. C. » 6 »

60790 **Baden.** *Silver wedding of the Grand Duke Frederick.* Æ. Obv. Conjoined heads of the Grand Duke and his consort to l. Rℓ. CIVITAS AURELIA AQUENSIS. View of Aix-la-Chapelle; ex.: MDCCCLVIII | LXXXIII. 50 mill. F. D. C. » 7 6

60791 **Brandenburg in den Marken.** *Frederick William's Proclamation*, 1681. Æ. Obv. FRID.WILHEL.EL.BR.Imo DUCI MAGDEB.PR.OPT. Medallion portrait of the great Elector above view of Magdeburg. Rℓ. SCEPTRIFERUM IAM PARTHENOPE SIC SUSCIPIT ALMVM. Female figure kneeling to r.; eagle holding sceptre and cornucopia flying towards her; ex.: PARTHENOP.HOMAG.PRAEST.30.MAY.1681. 48 mill. *Arn.* 310. *R.* F. D. C. 3 3 »

60792 **Cologne.** *Sedisvacanz*, 1761. Æ. Obv. * CAPIT.ECCLES. METROPOLIT.COLON.SEDE VACANTE. St. Peter seated on clouds holding keys; to r. Genius supporting shield of arms. Rℓ. CASPAR MELCHIOR BALTHASAR. 1761. The Adoration of the Magi. 47 mill. *Mad.* 5385. F. D. C. 1 15 »

60793 **Dresden.** *Famine during the Thirty years War*, 1625. Æ. Gilt. Obv. "**Die Römerin irn Vatter im Gefengnis ernehrn th :**" Roman filial Piety. Rℓ. "**Du solt deinen Vatter und deine Mutter ehren auff das dirs wolgehe und lang lebest auff Erden**". 41 mill. F. D. C. 1 10 »

60794 — 1626. Æ. Obv. **Die Römerin ihrn Vater liebt durch ihr brust sie ihm nahrung gibt**". Same subject. Rℓ. **Die storck uns lehrn wie wir soln ehrn unser eltern werth auff diser erdt**". View of town above which storks flying. 45 mill. E. F. 1 » »

60795 **Leipzig.** *John George I. Medal on the Alliance of Reformed States*, 1631. By *Sebastian Dadler*. Obv. ALCIDI PUERO VIRTUS EN MONSTRAT AITO | QUI PLACET, HUIC DICAS, TU MIHI CARE PLACES. Winged and helmeted figure accompanied by Youth to r.; Apollo and Mercury advancing to l. towards them. Rℓ. CHURF : HANS GORG Z : SACHSEN GUT FUR GOTTES EHRE | WACHEN THUT.VND HALTET HIER EINEN CONVENT | GOTT GEB DRAUF EIN GEWUNSCHTES | END. View of Leipzig, etc.; beneath : 16 LIPSIA 31 in panel, on either side of which S — D. 50 mill. *Tentzel* 47, 1. F. D. C. 1 5 »

60796 **Lübeck.** Æ. Marriage medal. By *Dadler*. Obv. DES ALLERHOECHSTEN GNADENHAND GESEGNE KRÆFTIG. UNSERN STAND. Priest marrying couple; ex., 16. S.D. 57. Rℓ. O GOTT LAS DEINEM SCHUTZ ALLEIN DISE EDLE STATT BEFOHLEN SEIN. View of the city of Lübeck, above which eye of Providence. 67 mill. E. F. 3 » »

60797 **Munich.** *Federal rifle shooting*, 1881. Obv. SIEBENT DEUTSCH. BUNDESSCHIESSEN.MÜNCHEN. Cross-bow and shields. ANO DOM. 1881. Imperial eagle. 38 mill. F. D. C. » 7 »

60798 **Ratisbon.** Æ. *Medal on the Foundation of the Holy Trinity Church*, 1627. Obv. The Holy Trinity Church at either side of which an Angel, and above, the Trinity; ex. : .IN. NOM : SS TRIN : IVN : | POS S.P.Q.R.4.IVLI | MDCXXVII. Rℓ. Within circle of shields : A. 1631 DEN SS CHRIST MON. DISES IA'HR DER ERST GOTTS DIENST GHALTEN WAR. 40 mill. F. D. C. » 15 »

60799 **Olmütz.** *Accession of Rudolf Johann*, Archduke of Austria, 1819. Æ. By *J. Harnish*. Obv. RVDODPHVS IOAN | CAES. AVSTRIAE | REGIVS HVNG.&.BOH. | PRINCEPS I ARCHIDVX AVSTRIAE | S.R.E.TIT.S. PETRI | IN MONTE AVREO | CARDINALIS | ARCHIEPISCOPVS | OLOMVCENSIS. Rℓ. ET IN MINIMIS INTEGER. Religion accompanied by Angel receiving female figure holding the hand of a beggar seated on the ground; ex. : MDCCCXIX. 44 mill. *Mayer* 533. F. D. C. » 7 6

60800 **Palatinate** (Neuburg-Branch). *Memorial of Louise Caroline, Princess Radziwiell.* Æ. Obv. LUDOVICA CAROLINA RADZIVILIA D.G. BIRS.DUB. SLUC & KOP. DUX. Bust of the Princess to r.; below, ÆT. 8 AN. 1675 D. 27 FEB. Rℓ. Hand shaking tree and disturbing birds from their nest; ex., FATER ME.ET MATER MEA.DERELIQUER. ME.DOMIN.A.ASSUMPSIT ME.PS. XXVII. 42 mill. V. F. 2 5 »

60801 **Rhine-Province.** *Industrial Exhibition at Düsseldorf*, 1852. Obv. Buildings. Rℓ. Within wreath : GEWERBE-AUSSTELLUNG. FÜR RHEINLAND-WESTPHALEN 1852 DÜSSELDORF. F. D. C. » 4 »

60802 **Saxony.** *Religious satirical medal against the Pope*, 1543. Æ. Gilt. Obv. DES BAPST GEBOT.IST.WIDER GOT MDXLIII. Heads of Cardinal and jester inverted. Rℓ. FALSCHE.LERE. GILT.NICHT.MEHR. Figures of Cardinal and Religion sitting on each other in reversed positions. 38 mill. *Pierced.* E. F. 3 » »

60803 *John Frederick*, the Magnanimous, 1536. Æ. gilt. Obv. CONTRAFRAITWRA IOAN-FRIDERICI ELECTORIS DVCIS SAXONIAE MDXXXVI. Bust of the Prince Elector to r., wearing mantle. Rℓ. NON.FRVSTRA.GLADIVM GESTAT NAN DEI.MINISTER EST VLTRO AD IR. Soldier on foot defending himself against three knights on horseback. 44 mill. *Tentzel.* IX, 1.
With chains for suspension. Ex Felix Collection. V. F. 3 » »

60804 *Frederick III and John George. 100th Anniversary of the Reformation*, 1617. Æ. By *Maler*. Obv. D.G. FRID. III. D.G.IOHAN : GEO : DVX.SAX. Halflength busts of the two Dukes holding book inscribed: VERBVM DOMINI MANET IN AETERNV; between them, crucifix; ex., 1617. Rℓ. FVLGEAT AETERNVM. Luther and angel raising bushel from over lighted candle. 31 mill. V. F. » 3 »

60805 *John George I.* Taking of Bautzen, 1620. Æ. By *Maler*. Obv. D.G.IOHAN.GEOR.DVX SAX.IVL.CLIV. Half length bust of the Duke to r., in armour, holding field marshal's baton. Rℓ. SECHZEHEN HUNDERT ZWANTZIG IHAR VON CHURSACHSN BAUTZEN BLEGERT WAR DEN FUNFFTEN NOVEMBRIS GNOMEN

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EIN ZUR GDECHTNUS THUT DER PFENNIG.SEIN.CVM PRIVI.CAE. C.MALL. 46 mill. *Tentz.* T. 39. 4. V. F. 2 5 »

60806 — *Jubilee of the Augsburg Confession*, 1630. Æ. Obv. VERBVM DOMINI MANET IN ÆTERNVM.DEN 25 IVNV ANNO 1530. Half length bust of the Duke wearing cap and mantel, and holding sword. ℞. IOHANNS | CHVRFVRST ZV SACHSSEN THVT BE | KENNEN FREY AVS HEL | DENMVTH : DAS DIE | LEHR SO ER VBERGE | BEN SEY DIE RICHT | SCHNVR ZVM EWI | GEN LEBEN | DEN 25 IVNY AŌ 1630. 57 mill. F. D. C. 1 15 »

60807 *Bernhard of Saxe Weimar. Siege of Brisach*, 1638. Æ. Obv. HEROIS HUIUS NOMINA IN CUNCTA CLARENT SECULA.. Half length bust of the Duke within panel inscribed: *Magni Ducis Bernhardo Saxon Weim : Effigies.* ℞. BRISACH FORTIS SEDFORTI OR DEUS FVITET WEIMARIVS 1638. View of the besieged city. 52 mill. *Tentz.* 39. III. V. F. 3 5 »

60808 *Augustus III.* (1733-1763). Æ. *Freiberg Proclamation Medal*, 1733. By *Höckner*. Obv. D.G.FRIDER.AVGVST.PR.REG.POL. &.DVX.SAX.& ELECT.IPSE SVÆ GENTIS.LVX.PLACIDVSQVE AMOR. Bust to r.; on truncation: I.W.H.; beneath: OBSEQVIVM RENOVAT VETVS VRBS, CELEBRATA FIDELIS | D.9.IVN.AQ.1733. ℞. * VERSPRICHT DIE ALTE TREV AVFS NEVE FREYBERG DIE ALTE VND GETREVE. View of the mining works of Freiberg; beneath : GLVCK AVF. 40 mill. *Cz.* 6674. F. D. C. » 18 6

60809 *Frederick Augustus.* Memorial Medal 1818. By *Krüger*. Æ. Obv. Bust to r. ℞. NICHT SEINE IAHRE NUR, SEIN WIRKEN MISST DES RUHMES GENIUS. Victory writing on funeral monument. 39 mill. F. D. C. » 6 »

60810 *Albert.* Æ. Jubilee medal 1890. Obv. Young bust to l. ℞. ZUM 25.JÄHRIGEN REGIERUNGS.JUBILÄUM 1898. Old bust to r. 38 mill. F. D. C. » 4 6

60811 **Stuttgart**. Æ. Shooting medal. Obv. Female figure standing, to l., holding wreath oak-branch and shield; at her feet a lion. ℞. V.DEUTSCHES BUNDESSCHIESSEN STUTTGART 1875. Arms. 41 mill. F. D. C. » 3 6

60812 **Württemberg-Oels**. *Golden Wedding of Duke Charles Christian Erdman and Maria Sophia Wilhelmina*, 1791. Æ. By *Koenig*. Obv. Conjoined busts of the Duke and Duchess to l. ℞. DEM EDELSTEN FÜRSTENPAARE ERRICHTET DIES AM TAGE IHRER EHELICHEN IUBELFEIER DIE LIEBE DER STÆNDE DEN 8. APRIL 1791. Monument. 42 mill. E. F. » 7 6

60813 **Würzburg**. *Bicentenary of the University*, 1782. Æ. By *Riesing*. Obv. FRANC. LVDOV.D.G.EP.BAMB. ET WIRC.S.R.I. PR.FR.OR.DUX. Bust of the Bishop to r. ℞. Within circle of shields : ACADEMIA WIRCEBURGENSIS A.IOHANNE I. CONDITA A. IULIO INSTAURATA A .XV. SUCCESSORIB. AUCTA SACRUM SÆCULARE II. IUBENTE IULII ABNEPOTE IV.KAL.AUGUSTI. MDCCLXXXII CELEBRAT. 56 mill. F. D. C. 1 5 »

(*To be continued.*)

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MISCELLANEOUS ENGLISH COINS

Recent Purchases.

ANCIENT BRITISH

60871 **Tin Money**. Helmeted head to right. ℞. Animal. Cf. *Evans*, Pl. H. E. F. » 3 »

60872 — Similar type, but head to right. E. F. » 3 »

NORTHUMBRIAN STYCAS

60873 **Redwulf**. + REDVLF RE. Cross, pellets in field. ℞. + FORDRED. Cross of five pellets. *R*. E. F. » 10 »

60874 **Aethelred II**. + EDLRED RE. Cross. ℞. + LEOFDEƷИ. Cross. V. F. » 2 6

60875 — + EÐILRED : X : : Pellet. ℞. + MOИИE. Circle of dots enclosing pellet. E. F. » 3 »

60876 — + EDILRED. Cross of five pellets; large centre pellet. ℞. + MONNE. Cross. E. F. » 3 »

60877 — + EDILRED X. Circle of dots enclosing pellet. ℞. + MOИИE. Cross of five pellets. E. F. » 3 »

60878 — Similar but Monne retrograde. V. F. » 2 6

60879 — + EDIꞟRED REX. Cross. ℞. + VVLFRED. Cross. V. F. » 2 6

PENNIES

60880 **Aethelred II. Cricklade**. ✠ ÆÐELRÆD REX ИLOX. Diademed bust to left, with sceptre. ℞. ✠ SÆPINE M⁻O CROH. Short cross voided; C R V ✠ inangles. *R*. V. F. 1 » »

60881 **Canute. Colchester**. ✠ CNVT RECX Ā. Bust to left, wearing pointed helmet; sceptre. ℞. ✠ PLFPINE ON COLĀC. Short cross voided, limbs united at base by two circles; in centre, pellet; in each angle, broken annulet enclosing pellet. *S*. V. F. » 10 »

60882 — **Exeter**. Same type. ✠ CNVT REX ĀNG. ℞. GODD : ON EXCESTRE. V. F. » 9 »

60883 **Harold I. Oxford**. ✠ HĀR·O:LD REC. Diademed bust to left, with shield and sceptre. ℞. ✠ ÆLMÆR ON OCXE. Long cross voided; fleur-de-lis between two pellets in each angle. *R*. V. F. 1 15 »

60884 **William I. Exeter**. *Hks.*, 241. ✠ LIFPINE ON IEXE. F. » 5 6

60885 — **Lewes**. Same type. ✠ PINRED ON LÆPI. *S*. V. F. » 12 6

60886 — **Salisbury**. Same type. ✠ ESBRN ON SERBR. V. F. » 8 6

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60888 — **Winchester**. Same type. ✠ SPRIECLINC ONPINC. E. F. » 7 6

60889 **Stephen. London**. *Hks.*, 270. ✠ STIEF... ℞. ✠ PVL..... ....ND : *R*. V. F. 1 5 »

60890 — Another, same type. STIE..... ℞. ....OSLĀ... *R*. M. » 7 6

60891 **Henry II. Wilton**. *Hks.*, 285. ✠ LĀN[TIER] ON [PILT]V. *S*. F. » 5 »

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60893 — **London**. Short cross type. ✠ RĀVL·ON·LVND. F. » 1 6

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60897 — **Canterbury**. Short cross type; class V. ✠ TOMAS ON CANT. V. F. » 1 6

EDWARD III

60898 **Noble, 1351-1360**. EDVVARD ◦ DEI ◦ ƆRA ◦ REX ◦ ANƆL' ◦ Z ◦ FRANC ◦ D ◦ hIB. The King, crowned and holding sword and shield, standing in ship; three ropes from stern and three from prow. ℞. ✠ IhC ◦ AVTEM ◦ TRANCIENS ◦ P ◦ MEDIM ◦ ILLORVM ◦ IBAT ◦ Floriated cross with E in centre, &c. *S*. E. F. 2 5 »

60899 **Noble, 1360-69**. EDVVARD : DEI : ƆRA : REX : ANƆL : DNS : hIB × ⊼QT. Three ropes from stern of ship, two from prow. ℞. ✠ IhC : AVTEM : TRANSIENS : PER : MEDIV : ILLORVM : IBAT. *Cheap. S*. F. 1 7 6

60900 **Quarter-Noble, 1369-77**. ✠ EDVVARD : DEI : ƆRA : REX : ANƆL. Shield within tressure with trefoil at each angle. ✠ EXALTABITVR : IN : ƆLORIA. Floriated cross &c., trefoil in centre. *S*. F. » 8 6

60901 **Penny**. ✠ EDVV REX ANƆL DNS hYB. Crowned bust, facing. ℞. CIVITAS LOИDOИ. Cross pattée with three pellets in each angle. *S*. V. F. » 5 »

HENRY VI

60902 **Salute. Rouen**. Mm. Lion. hENRICVS : DEI : ƆRA : FRANCORV : Ƹ : ANƆLIE : REX. ℞. XPE' VINCIT XPE REƆNAT XPE IMPERAT (Stops, mullets). Cross between lis and lion; below, h; all within arched tressure. *S*. V. F. » 12 »

60903 **Groat. Calais**. *Annulet coinage*. Mm. Pierced cross. hENRIC' × DI' × ƆRA' × REX × ANƆL' × Z × FRANC. ℞. POSVI ◦ &c. VILLA : CALISIE : F. D. C. » 4 6

HENRY VII

60904 **Angel**. *Second issue*. Mm. Pheon. hENRIC' : DI' : ƆRA : REX : AN : Z : FRA. St. Michael slaying the dragon. ℞. PER : CRVCE : TVA × SALVA : NOS : XPE : RED. Ship with h and rose at sides of mast. *S*. F. » 15 »

HENRY VIII

60905 **Angel**. Mm. Portcullis crowned. hENRIC' × VIII' × DI' × ƆRA' × REX × ANƆL' × Z × FR' × Same type as preceding. *S*. F. » 15 »

60906 **Crown**. Mm. Rose. hENRIC' × VIII × RVTILANS × ROSA × SIE' × SPIR'. Double rose crowned between the crowned letters h and K. ℞. DEI : Ɔ' × R' × ANƆLIE' × Z × FRA' × DNS' × hIBERNIE. Crowned shield. *S*. V. F. » 15 »

EDWARD VI

60907 **Crown. 1552**. Mm. Tun. : EDVVARD' : VI' : D' : Ɔ' ANƆL' : FRANCI' · Z : hIB' : REX : : The King on horseback to right, date below. ℞. : POSVI DEV' : ADIVTORE' : MEV'. Shield on cross fourchée. *R*. V. F. 2 10

ELIZABETH

60908 **Sovereign**. Mm. Woolpack. ELIZABETH ◦ D' ◦ G' ◦ ANG' ◦ FRA' ◦ ET ◦ HIB' ◦ REGINA ◦ Crowned bust to left. ℞. SCVTVM ◦ FIDEI ◦ PROTEGET ◦ EAM ◦. Crowned shield between E and R. *R*. F. 1 10 »

60909 **Crown** (*AR*.). Mm. Cross crosslet. Similar type. *R*. F. » 12 6

60910 **Crown** (*AR*.). Mm. I. ELIZABETH : D'. G'. ANG'. FRA'. ET' HIBER : REGINA : Crowned bust to left, with sceptre. ℞. POSVI : &c. Shield on cross fourchée. *R*. E. F. 3 »

60911 **Groat**. Mm. Cross crosslet. — *S*. F. » 5 »

60912 **Threepence. 1580**. Mm. Cross. — *S*. V. F. » 5 »

60913 **Milled. Sixpence. 1562**. Mm. Star. — *R*. F. » 5 »

60914 **Milled. Threepence. 1562**. Mm. Star. — *RR. Cheap*. F. » 8 »

JAMES I

60915 **Crown**. *Second issue*. Mm. Lis. IACOBVS D : G : MAG : BRI : FRAN : ET HIB : REX. The king on horseback to right; ground line and grass. ℞. QVÆ DEVS CONIVNXIT NEMO SEPARET. Shield of arms. *R*. V. F. 3 »

60916 **Halfcrown**. Mm. Trefoil slipped. Similar type, the king on horseback to right; ground line IACOBVS: D : G : MAG : BRI : FRA : ET HI : REX. *R*. V. F. 2 5 »

CHARLES I

60917 **Unite**. Tower mint. Mm. Lis. CAROLVS D : G : MAG : BR : FR : ET HI : REX. Crowned bust to left, in ruff, robes and Garter collar; behind the head, **XX**. ℞. FLORENT CONCORDIA REGNA. Square garnished shield; crowned. *Ken.*, type 1. *S*. V. F. 1 7 »

60918 — Mm. Plume. Different bust, crowned, ruff, armour, scarf. CAROLVS . D'. G'. MAG'. BRIT'. FR'. ET . HIB'. REX. ℞. FLORENT &c. Oval garnished shield between **C** and **R**. *Ken.*, type 2. *R*. V. F. 1 7 »

60919 **Crown**. Tower Mint. Mm. (P). CAROLVS. D'. G'. MAG'. BRI'. FRA'. ET. HIB'. REX. The king on horseback to left. *Hks.*, type 4. *Unusually fine*. *R*. E. F. 4 10 »

60920 — Similar type. Mm. Eye. *Another extremely fine piece*. *R*. E. F. 4 10 »

60921 **Halfcrown**. Mm. Cross on step. CAROLVS'. D'. G'. MAG'BRI'. FRA'. ET'. HI'. REX. *Hks.*, type 1 *a*. *R*. F. » 8 6

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60922 **Exeter Crown**. Mm. Rose. CAROLVS'.D'.G'.MAG'BRIT'. FRA'.ET'.HI'.REX. *Hks.*, type 1, fig. 478. *S.* F. » 15 »

60923 **Inchiquin Crown**. An irregular piece having **19 : 8**. (dwtt : gr) stamped on both sides within a double circle. *RR.* V. F. 8 10 »

60924 **Bristol Halfcrown. 1643**. Mm. Pear (?). ℞. BR monogram. CAROLVS.D : G : MAG : BR : FR : ET : HIBER : REX. The king on horseback to left, plume behind. ℞. EXVRGAT &c. Declaration RELIG : PROT : | LE : AN LI : PA : Three plumes above, date below. *Hks.*, fig. 485. *R.* E. F. 3 » »

60925 — Another, similar type and legends, but no mint-mark on reverse. V. F. 1 10 »

60926 **Oxford Halfcrown. 1643**. Mm. (obv. only). Plume. CAROLVSS.D : G : MAG : BRIT : FR : ET : HIB : REX. The king on horseback to left, plume behind. ℞. EXVRGĀT.DEVS. DISSIPENTVR.INIMICI : Declaration RELIG : PROT : LEG | ANG : LIBER : PAR. Three plumes above, date below. *R.* V. F. 1 5 »

60927 — **1644**. Mm. Plume (Obv. only). CAROLVS.D : G : MAG : BR : FR : ET : HIB : REX. Different style of obverse, same as *Hks.*, fig. 493. ℞. : EXVRGAT &c. Declaration RELIG.PROT.LEG | ANG.LIBER.PAR. Three plumes (large centre plume) above, date and **OX** below. Lozenge stops in legend and at sides of date, **OX**, and plumes. *Hks.*, 493, *var. No mint mark on reverse. R.* V. F. 1 10 »

60928 **Shrewsbury Halfcrown. 1642**. Mm. (℞.) Pellets ⁝⁝⁝ Obverse of same style as *Hks.* 481. CAROLVS : D : G : MAG : BR : FRA : ET : HIB : REX. ℞. EXVRGAT &c. Declaration RELIG : PROT : LEG | ANG : LIBER : PARL. Three plumes above, date below. *RR.* E. F. 4 » »

60929 **Briot's Sixpence**. Mm. Anchor and mullet, ℞. Anchor. Crowned bust to left, value behind. CAROLVS.D.G.MAG. BRIT.FR.ET.HIB.REX. ℞. Square shield on cross fleury. CHRISTO.AVSPICE.REGNO. *R.* V. F. » 7 6

60930 **Aberystwith Threepence**. Mm. Book. Crowned bust to left, plume in front, value behind. CAROLVS.D : G : M'. B'. FR'. ET. H'. REX. ℞. CHRISTO. AVSPICE. REGNO. Oval garnished shield surmounted by a plume. *S.* V. F. » 4 6

60931 **York Threepence**. Mm. Lion. CAROLVS.D.G.MA.BR. FR.ET.HI.REX. Crowned bust to left, value behind. ℞. CHRISTO.AVSPICE.REGNO. Shield, EBOR above, on cross fleury. *R.* F. » 4 6

60932 **Briot's Half-Groat**. Mm. Lozenge. CAROLVS.D.G. MAG. BRIT. FR. ET. HIB. R. Crowned bust to left; value behind the head; B (*Briot*) below. ℞. IVSTITIA.THRONVM. FIRMAT. Shield on cross fleury. *R.* F. » 4 6

THE COMMONWEALTH

60933 **1656**. Mm. Sun. THE.COMMONWEALTH.OF.ENGLAND. Shield of St. George within wreath of palm and laurel. ℞. GOD. WITH.VS.1656. Shields of England and Ireland, surmounted by the mark of value. *R.* E. F. 4 » »

CHARLES II

60934 **Hammered. Half-Groat**. *Second issue.* Mm. Crown. CAROLVS'II'D : G : M : B : F : ET : H : REX. Crowned bust to left, value behind. ℞. CHRISTO'AVSPICE'REGNO. Shield on cross fourchée. *S.* F.D.C. » 5 »

60934a — — E. F. » 4 »

60935 — *Third issue.* Mark of value and inner circle. Mm. Crown. CAROLVS'II'D : G : MAG : BRI : FRA : ET'HIB : REX. *S.* F. D. C. » 3 »

60936 — — E. F. » 2 »

60937 — — V. F. » 1 »

60938 **Five Guineas. 1678**. Lovelock; pointed truncation. *R.* F. 5 10 »

60939 **Two Guineas. 1664**. Lovelock, pointed truncation; elephant below the bust. *R.* F. 2 10 »

60940 **Crown. 1662**. Rose under bust. *S.* V. F. » 18 6

60941 — **1664**. Usual type. — *S.* V. F. » 10 »

60942 — **1667**. — — *S.* V. F. » 10 »

60943 — **1679**. — — *S.* V. F. » 7 6

60944 **Halfcrown. 1663**. — *S.* F. » 3 6

60945 — **1671**. — — *S.* V. F. » 5 »

60946 — — — F. » 3 »

60947 — **1681**. — — *R.* F. » 10 »

60948 **Shilling. 1663**. — — *S.* F. » 3 »

60949 — **1668**. — — *S.* V. F » 5 »

60950 — **1681**. — — *R.* M. » 2 6

JAMES II

60951 **Five Guineas. 1687**. Usual type. *S.* E. F 7 10 »

60952 **Crown. 1687**. Usual type. *S.* E. F. 1 1 »

60953 **Halfcrown. 1686**. — *S.* F. » 4 6

60954 — — F. » 5 6

60955 **Sixpence. 1687**. — *R.* E. F. » 8 6

60956 — **1688**. — *R.* E. F. » 10 »

WILLIAM AND MARY

60957 **Five Guineas. 1691**. Usual type. — *S.* V. F. 6 » »

60958 **Crown 1691**. — — (℞. E. F.) *R.* V. F. 2 15 »

60959 **Halfcrown. 1693**. — — *S.* V. F. » 5 »

60960 **Shilling. 1693**. — — *R.* F. » 5 »

WILLIAM III

60961 **Half-Guinea. 1696** Elephant and castle under the bust. *R.* V. F. » 15 »

60962 **Shilling. 1696**. Usual type. *S.* V. F. » 2 6

60963 — — F. » 1 6

60964 — **1697**. — *Slightly double struck. S.* E. F. » 2 6

60965 — A curious piece composed of two obverses of the York shilling. » 5 »

60966 **Sixpence. 1696**. Usual type. — *S.* E. F. » 2 »

60967 — **1697**. — — *S.* E. F. » 2 »

60968 — — — — V. F. » 1 6

60969 — **Exeter. 1696**. E under bust. *S.* V. F. » 2 6

60970 — **York. 1696**. Y under bust. *S.* E. F. » 4 6

QUEEN ANNE

60971 **Two Guineas. 1711**. — *R.* V. F. 3 » »

60972 **Guinea. 1714**. — *S.* V. F. 1 15 »

60973 — — M. 1 3 6

60974 **Half-Guinea. 1714** — *S.* V. F. 1 1 »

60975 **Crown. 1707**. Pre-Union type. Roses and plumes. *Almost F.D.C. R.* 2 5 »

60976 **Halfcrown. 1703**. VIGO. — *S.* E. F. » 10 »

60977 **Sixpence. 1703. VIGO**. — *S.* F. » 1 6

60978 — **1705**. Plumes. — *S.* F. D. C. » 5 »

60979 — — E. F. » 4 »

60980 — **1708**. Plain. — *S.* F. D. C. » 5 »

60981 — **1711**. Plain. — F. D. C. » 1 6

GEORGE I

60982 **Five Guineas. 1726**. *Cheap. R.* V. F. 6 5 »

60983 **Guinea. 1715**. — *S.* V. F. 1 10 »

60984 **Quarter-Guinea. 1718**. — *S.* F. D. C. » 12 6

60985 **Crown. 1726**. Roses and plumes. *A beautiful piece. R.* F. D. C. 3 10 »

60986 **Halfcrown. 1715**. Roses and plumes. *R.* F. » 6 »

60987 — **1717**, — *R.* F. D. C. 1 15 »

GEORGE II

60988 **Five Guineas. 1731**. *Young head. Probably a proof. Rare date.* E. F. 7 10 »

60989 **Two Guineas. 1740**. Older head. *S.* V. F. 2 10 »

60990 **Guinea. 1745. LIMA**. — *S.* F. 1 10 »

60991 **Crown. 1735**. Young head. Roses and plumes. *S.* F. D. C. 1 » »

60992 **Halfcrown. 1746. LIMA**. *Old head.* F. D. C. » 10 »

60993 **Shilling. 1727**. Young head. Roses and plumes. *R.* V. F. » 3 6

60994 **Sixpence. 1728**. Youg head. Roses and plumes. *S.* F. » 2 »

60995 — **1731**. Plumes. *S.* V. F. » 3 »

60996 — **1732**. Roses and plumes. *S.* V. F. » 3 »

60996a — — F. » 2 »

60997 — **1739**. Roses. V. F. » 2 »

GEORGE III

60998 **Guinea. 1765**. *Brilliant. S.* F. D. C. 2 » »

60999 — **1793**. Spade type. E. F. 2 2 »

61000 — — F. D. C. 2 5 »

61001 — **1795**. Same type. — E. F. 2 » »

61002 — **1798**. — — F. D. C. 2 5 »

61003 — — — *Brilliant.* F. D. C. 2 7 6

61004 — **1813**. The Military guinea. E. F. 1 10 »

61005 — — V. F. 1 7 6

61006 **Half-Guinea. 1764**. — *S.* E. F. 1 » »

61007 — **1786**. — *S.* E. F. » 15 »

61008 — **1794**. Spade. *R.* V. F. » 16 »

61009 — **1813**. Same type as the guinea of this date. F. D. C. » 15 »

61010 **Third of a Guinea. 1800**. — E. F. » 8 6

61011 **Quarter Guinea. 1762**. — *S.* V. F. » 7 6

61012 **Crow . 1820**. LX. F. D. C. » 6 6

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GEORGE IV

61013 **Double-Sovereign. 1823.** — *S.* V. F. 2 10 »
61014 **Sovereign. 1821.** — *S.* E. F. 1 2 6
61015 **Half-Sovereign. 1821.** Crowned shield with roses, thistles, and shamrock. *R.* V. F. » 17 6
61016 — **1825.** Square shield, crowned. *S.* F. D. C. » 12 6
61017 — **1826.** Small bust, date below. *S.* F. D. C. » 12 6
61018 **Crown. 1821.** SECUNDO. *S.* E. F. » 10 »
61019 **Shilling. 1821.** Same type as the half sovereign. E. F. » 2 6
61020 — **1825.** Square shield within the Garter, crowned. E. F. » 2 »
61021 — **1825.** The Lion type. F. D. C. » 3 »
61022 — — E. F. » 2 6

WILLIAM IV

61023 **Sovereign. 1831.** — *S.* F. D. C. 1 5 »
61024 — — E. F. 1 2 6
61025 **1832.** — *S.* F. D. C. 1 5 »
61026 **Crown. 1831.** — *RR.* E. F. 7 15 »
61027 **Halfcrown. 1834.** — *S.* E. F. » 3 6
61028 **Shilling. 1834.** — *S.* F. D. C. » 2 6
61029 **Sixpence. 1834.** — E. F. » 1 »

VICTORIA

61030 **Proof Double-Sovereign. 1887.** *S.* F. D. C. 3 » »
61031 **Gothic Crown. 1847.** Inscribed edge. *S.* F. D. C. 1 » »
61032 — — E. F. » 15 »
61033 — — E. F. » 12 6
61034 — — V. F. » 8 6
61035 — — F. » 6 6

EDWARD VII

Proofs of the 1902 coinage.

61036 **Crown.** — — F. D. C. » 7 6
61037 **Halfcrown.** — — F. D. C. » 3 6
61038 **Florin.** — — F. D. C. » 3 »
61039 **Shilling.** — — F. D. C. » 2 »
61040 **Sixpence.** — — F. D. C. » 1 »
61041 **Maundy Set. 1', 2', 3', 4'.** The set. F. D. C. » 2 6

SCOTTISH COINS

WILLIAM THE LION

PENNIES

Second issue.

ROXBURGH

61042 [✠ LЄ] RЄI VVILLAONЄ. Crowned head to left; sceptre head cross of four pellets. ℞. [✠ RAV]L DЄ ROЄЄ.... Cross potent with crescent and pellets in each angle. *R.* V. F. » 15 »
61043 Excellent portrait but legend almost obliterated. ℞. ✠ RAVL..... V. F. » 15 »
61044 Obverse weakly struck. ℞. ✠ RA : VL : ON. F. » 5 »
61045 Another, better obverse. ℞. ✠ RAV..... F. » 7 6
61046 ℞. [✠ RAVL DЄ]RLIϹ. F. » 7 6
61047 — — M. » 4 »
61048 — .....AVL DЄ... M. » 5 »
61049 Legends illegible, but good portrait. F. » 7 6

Third issue.

61050 ✠ LЄ.... VVILAON·: Crowned head to left; sceptre. ℞. ✠ RAVL·ON..... Short double cross with star of six points in each angle. *Burns* 42 c, *var. R.* F. » 12 6

HUE WALTER

61051 ✠ LЄ RЄI VVILON. Crowned head to left; sceptre. ℞. ✠ hVЄ VV..... : O. Short double cross with six-pointed star in each angle. Cf. *Burns* fig. 48. *S.* F. » 5 »
61052 ✠ LЄ RЄI VVILAON. Bust as *Burns* 52. ℞. ✠ hVЄ VVALTЄ... Five-pointed stars. *S.* V. F. » 12 6
61053 — Same type. ✠ hVЄ VVALTЄR :· V. F. » 10 »
61054 — — F. » 7 6
61055 — — F. » 5 »
61056 — Three stars of six and one of five points. *Burns* 55 B. F. » 5 »
61057 — Four stars of six points. *Burns* 56 A. ✡ VVAV-TЄR..... *R.* F. » 10 »
61058 Head to right. Obverse legend retrograde. ℞. ✠ h[VЄ] VVALTЄR :· Stars of five points. *Burns* 54. *R.* F. » 15 »
61059 ✠ LЄ RЄI VVILT. Head to left, type of *Burns* 57 B. ℞. ✠ hVЄ VVALTЄ : O. Two stars of five and two of six points. V. F. » 10 »
61060 ✠ LЄ VVLT..... Bust more resembling *Burns* 57 F. ℞. ✠ hVЄ VVALTЄR. Six-pointed stars. F. » 7 6
61061 Similar style. LЄ ATN ... VV R ✠ ℞. ✠ hVЄ VVAL : RO. V. F. » 10 »
61062 ✠ LЄ RЄI VVIL·· Style of head resembling *Burns* 63. ℞ ✠ hV : Є VV ..... RO. F. » 7 6
61063 ✠ [VVILL]ЄLONVS RЄ. Bust as *Burns* 64. ℞. ✠ VVAV·TЄR..... F. » 7 6
61064 Bust as *Burns* 65. VVILLЄLON.... ℞. hVЄ VVAV-TЄR. F. » 7 6

HENRI LE RUS

61065 LЄ RЄI VVIL... Bust as *Burns* 57. ℞. ✠ hЄNRI LЄ RVV.. Stars of six points. *R.* F. » 10 »

ALEXANDER III

PENNIES

First issue.

ABERDEEN

61066 ALЄXANDЄR RЄX. Crowned head to left, with sceptre. ℞. ION ON·ABЄRD. Long double cross pommée with star in each angle. *R.* V. F. 1 » »
61067 — — M. » 5 »
61068 — ALЄX ON ABIRD. F. » 12 6
61069 — — M. » 3 6

BERWICK

61070 Same type. IOhAN ON BЄR. *R.* F. » 12 6
61071 — VVAL ON BЄRVVI. *R.* F. » 15 »

DUNBAR

61072 Same type. [VVA]LTЄR DVN. *RR.* V. F. 1 10 »

ROXBURGH

61073 Same type. ANDRЄV ON R. *R.* V. F. 1 7 6

Second issue.

61074 ✠ ALЄXANDЄR DЄI ϹRA. Crowned bust to left, with sceptre. ℞. REX SCOTORVM ✠. Long cross pattée with six-pointed mullet in each angle. E. F. » 4 »
61075 — — V. F. » 2 6
61076 — Three mullets of six points, and one of five. V. F. » 4 »
61077 — Four mullets of five; two pellets in one angle, single pellet in opposite angle. *R.* (℞. E. F.). V. F. » 7 6
61078 — Four stars of seven points. *R.* F. » 4 »
61079 — Two stars of seven points, two mullets of six. *S.* V. F. » 5 »
61080 — — F. » 2 6
61081 — One star of seven points, three mullets of six. *S.* V. F. » 4 »
61082 — — F. » 2 6

HALFPENNIES

61083 ✠ ALЄXANDЄR DЄI ϹRA. Crowned bust to left, with sceptre. ℞. REX SCOTORVM ✠. Long cross pattée with mullet of six points in one angle, and a star of six points in the opposite angle; other two angles plain. *Burns*, 195, *var. R.* F. 1 » »
61084 — Mullets of six points. *Burns*, 193. *R.* M. » 10 »
61085 — Variety with mullets (or mullets and star ?) arranged as *Burns*, 192. *R.* M. » 7 6

FARTHINGS

61086 ✠ ALЄXANDЄR REX. Crowned head to left, with sceptre. ℞. SCOTORVM. Long cross pattée with mullets of six points in each angle. *Burns*, 196. *RR.* V. F. 2 » »
61087 — Another, same type. M. » 7 6

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JOHN BALLIOL

PENNIES

ST. ANDREWS

61088 Crowned bust to left, with sceptre. Legend almost obliterated. ℞. [ALVI]TAS SANDRA. Long cross pattée with mullets of five points and stars of six points alternately in angles. *Burns*, 218. *R.* F. » 10 »

61089 — Four mullets, two of six and two of five points. *Burns*, 214. *R.* M. » 5 »

REX SCOTORUM

61090 ✠ IOHANNES DEI GR. Crowned head to left, with sceptre. ℞. ✠ REX SCOTORVM. Long cross pattée with mullet of six points in each angle. Rough surface type. *R.* V. F. » 10 »

61091 — — F. » 5 »

61092 — GRA. V. F. » 10 »

61093 — GRAU. V. F. » 12 6

61094 ✠ IOHANNES DEI GRA. Smooth surface type. Mullets of five points. REX SCOTORVM ✠ *R.* V. F. » 15 »

61095 — — V. F. » 10 »

61096 — — F. » 6 »

61097 — — M. » 4 »

ROBERT BRUCE

PENNIES

61098 ✠ : ROBERTVS.DEI : GRA : Crowned head to left, with sceptre. ℞. SCOTORVM REX ✠. Mullets of five points. *R.* E. F. 1 10 »

61099 — — V. F. » 10 »

HALFPENNY

61100 Similar legends and type but mullets in two angles only of the cross on the reverse. *Burns*, 127. *RR.* F. 2 » »

(*To be continued.*)

TRADE TOKENS IN THE SEVENTEENTH CENTURY

(*Continued from col. 10966.*)

YORKSHIRE

61101 **Almondbury.** (3). John Dixon. 1667. ½ d. F. » 3 6

61102 — (5). Francis Horne. 1669. 1 d. M. » 3 6

61103 **Barnsley.** (13). Francis Usher. ½ d. V. F. » 5 6

61104 **Batley.** (14). Richard Chester. — V. F. » 3 6

61105 **Bedale.** (18). *William Lodge*. 1668. ½ d. E. F. » 5 6

61106 — — — — V. F. » 2 6

61107 — (19). William Lodge. 1664. ¼ d. V. F. » 3 6

61108 — (20). William Plumer. 1666. ½ d. V. F. » 6 »

61109 — — — — F. » 2 »

61110 **Bentham.** (20a). John Overend. 1666. (*Unpub.*). ¼ d. E. F. » 10 »

61111 — (21). Will. Overend. 1666. ½ d. V. F. » 6 »

61112 **Beverley.** (23). Jonathan Browne. 1670. — F. » 3 6

61113 — (24). Timothey Browne. 1668. — M. » 2 6

61114 — (25). Stephen Goakman. ¼ d. V. F. » 4 »

61115 — (28). George Lamplugh. 1666. ½ d. M. » 2 »

61116 — (30). W.I.S. ¼ d. F. » 3 6

61117 — (32). William Wilberfoss. ½ d. V. F. » 5 6

61118 — (33). Will Wilberfoss. ¼ d. V. F. » 5 6

61119 **Bingley.** (34). Thomas Smith. 1667. ½ d. F. » 4 6

61120 — (35). John Tomson. 1669. — V. F. » 6 6

61121 **Boroughbridge.** (36). Francis Calvert. 1656. ¼ d. V. F. » 4 6

61122 **Bradford.** (43). David Parkinson. 1666. ½ d. M. » 2 6

61123 **Bridlington.** (45). Town token. 1670. ½ d. V. F. » 4 6

61124 **Carleton.** (58). Leonard Bumby. 1669. 1 d. V. F. » 5 6

61125 — (59). John Hancocke. 1668. ¼ d. F. » 3 6

61126 **Dennington.** (62a). Henry Webb. 1671. (*Unpub.*). ½ d. E. F. » 15 »

61127 **Doncaster.** (77). Benjamin Marshall. — E. F. » 7 6

61128 **Easingwold.** (88). Michaell Woodward. 1668. ½ d. F. » 3 6

61129 **Gildersome.** (94). Henry Scott. 1670. 1 d. F. » 5 6

61130 **Great Preston.** (97). Walter Widdope. ½ d. V. F. » 5 6

61131 **Guisborough.** (98). William Dent. 1665. — V. F. » 5 6

61132 **Halifax.** (110). Gabriell Learoyd. '68. — V. F. » 5 6

61133 — — — M. » 2 »

61134 **Hatfield.** (118). Mary Farrer. 1666. — V. F. » 4 6

61135 **Holbeck.** (123). John Dixson. 1667. — V. F. » 5 6

61136 — (124). John Smith. 1666. — V. F. » 5 6

61137 **Howden.** (129). *John Wighton*. 1668. — V. F. » 4 6

61138 **Huddersfield.** (130). Edmund Walker. 1666. — V. F. » 4 6

61139 **Hull.** (160). Thomas Watson. 1668. — V. F. » 5 6

61140 — (162). Jonas Youle. 1666. ¼ d. V. F. » 4 6

61141 **Idle.** (164). Edward Mackereth. 1668. ½ d. V. F. » 4 6

61142 **Knaresborough.** (172). Aron Lowcocke. ¼ d. V. F. » 3 »

61143 **Leeds.** (175). "I pass to & fro". 1668. ½ d. F. » 3 »

61144 — (177). Ambrose Ambler. 1669 (pierced). 1 d. F. » 3 »

61145 — (186). William Docker. 1670. — F. » 4 6

61146 — (206). Arthur Roome. 1672. ½ d. V. F. » 5 6

61147 — (207). Jerimy Rumfield. 1670. — E. F. » 7 6

61148 **Malton.** (219). Edmund Dring. 1666. — V. F. » 4 6

61149 — (220). Tho Galloway. — F. » 3 6

61150 — (221). John Harrington. 1667. — V. F. » 4 6

61151 — (224). William Pennock. 1666. — E. F. » 10 »

61152 — (226). Joseph Preston. 1668. — E. F. » 7 6

61153 — (228). *Will Snary*. — M. » 2 6

61154 **Northallerton.** (236). Edmund Barstow. 1667. — F. » 3 6

61155 **Otley.** (243). Thomas England. 1670. 1 d. V. F. » 4 6

61156 **Pontefract.** (257). George Daniell (pierced). ¼ d. M. » 1 »

61157 **Popeley Gate.** (269a). John Clifton. 1669 (*Unpub.*). — V. F. » 5 6

61158 — (270). Thomas Harrice. 1666. — E. F. » 6 6

61159 **Richmond.** (271). Francis Allen. — V. F. » 5 6

61160 — (272). Nicholas Beckett. 1667. ½ d. V. F. » 4 6

61161 — (273). Jane Chaytor. ¼ d. F. » 2 6

61162 — (275a). Enoch Hodgson. 1666. (*Unpub.*). ½ d. E. F. » 12 6

61163 — (276). John Hoppes. 1665. ¼ d. V. F. » 5 6

61164 — (277). Christopher Kirton. 1665. ½ d. V. F. » 4 6

61165 — (279). Peeter Marshall. ¼ d. M. » 2 »

61166 **Ripon.** (284). Bartho Kettlewell. — F. » 3 »

61167 — (285). William Kitchin. 1667. ½ d. E. F. » 6 »

61168 — (286). Stephen Parking. 1667. — M. » 2 6

61169 — (287). Stephen Parving. 1667. — F. » 4 »

61170 — (288). Lancelot Williamson. 1666. ¼ d. E. F. » 5 6

61171 **Ripponden.** (289). John Clayton. 1668. ½ d. M. » 2 6

61172 **Scarborough.** (296). John Fowler. 1667. — F. » 3 6

61173 — (297). Peter Hodgson. 1667 (pierced). — V. F. » 3 6

61174 — (298). John Marshall. ¼ d. V. F. » 5 6

61175 — (299). Edward Porter. 1671. ½ d. V. F. » 5 6

61176 **Sedbergh.** (305). Tho Shaw and Nich Corney. 1666. ¼ d. V. F. » 4 6

61177 **Selby.** (306). Christopher Bacon. 1669. ½ d. V. F. » 7 6

61178 — (307). Mary Carter. ¼ d. V. F. » 3 6

61179 — (308). Elizabeth Cheetham. — V. F. » 4 6

61180 — (309). Anthony Colyer. 1666. — F. » 3 6

61181 — (310). John Purratt. — E. F. » 7 6

61182 — (311). Benjamin Waud. — V. F. » 4 6

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61183	**Settle.**	(315). John and Stephen Sidgswick. 1672.	1 d.	V. F.	»	5	6
61184	—	(316). William Taylor. 1668.	—	V. F.	»	7	6
61185	**Sheffield.**	(333). James Taylor. 1668.	½ d.	V. F.	»	6	6
61186	**Slaithwaite.**	(343). John Dyson. 1670.	1 d.	M.	»	4	»
61187	**Stokesley.**	(347). "God save the King". 1665.	¼ d.	E. F.	»	4	6
61188	**Thirsk.**	(349). Robert Bell. 1664.	—	V. F.	»	3	»
61189	—	(351). John Paige. 1668.	—	V. F.	»	3	6
61190	—	(352). William Wilson.	—	V. F.	»	4	6
61191	**Wakefield.**	(360). John Dixson. 1666.	¼ d.	F.	»	2	6
61192	**West Witton.**	(362). Henry King. 1667.	½ d.	F.	»	3	6
61193	**Wetherby.**	(364). Francis Sayer. 1668.	—	F.	»	3	6
61194	—	(365). Lawrence Wilson. 1667.	—	F.	»	3	6
61195	**Whitby.**	(366). William Harrisson. 1669.	—	V. F.	»	5	6
61196	—	(367). John Hird.	¼ d.	V. F.	»	3	6
61197	—	(368). William Lotherington. 1669.	½ d.	V. F.	»	5	6
61198	—	(369). John Rymer. 1671. (*Heartshaped*).	—	V. F.	»	15	»
61199	—	(371). Henry Sneaton. 1667.	—	V. F.	»	3	»
61200	**York.**	(379). Tho Allott. 1668.	—	V. F.	»	3	6
61201	—	(380). Henery Armistead. 1666.	—	M.	»	2	6
61202	—	(382a). William Bell. 1666 (*Unpub*: *var* :).	—	V. F.	»	6	»
61203	—	(383). Robert Benson. 1667.	—	V. F.	»	7	6
61204	—	(384). Charles Blanchard. 1666 (pierced).	—	M.	»	2	»
61205	—	(385). Rich Booth.	—	V. F.	»	5	6
61206	—	— —	—	F.	»	3	»
61207	—	(388). Abraham Boyes. 1670.	—	M.	»	2	6
61208	—	(394). William Cowpland. 1667.	—	F.	»	3	6
61209	—	(396). *Charles Farnehill*. 1669.	—	E. F.	»	7	6
61210	—	(397). Robert Gardner. 1667.	—	F.	»	3	6
61211	—	(407). John Hutchenson. 1666.	—	F.	»	2	6
61212	—	(411). John Kettlewell. 1666.	—	F.	»	3	6
61213	—	(412). *George Kighley*. 1668.	—	M.	»	2	6
61214	—	(413). *Richard Lambert*. 1668.	—	M.	»	2	6
61215	—	(414). James Leech. 1666 (pierced).	—	F.	»	2	»
61216	—	(416). John Legg. 1667.	—	F.	»	3	»
61217	—	(429). William Ripley. 1666.	—	M.	»	2	6
61218	—	(430). John Roome. '68.	—	F.	»	3	6
61219	—	(438). *Thomas Walliker*. 1669.	—	F.	»	3	6
61220	—	(443). Mary Wind. 1668.	—	V. F.	»	5	6

IRELAND

61221	**Ardee.**	(15). John Allen. 1670.	1 d.	M.	»	2	»
61222	**Athboy.**	(29). John Riggs.	½ d.	V. F.	»	8	6
61223	**Athlone.**	(39). Richard Kelly	1 d.				
61224	**Ballyboy.**	(60). Tho Maire.	½ d.	F.	»	4	6
61225	**Ballymore.**	(67). Edmond Pettit.	1 d.	E. F.	»	5	6
61226	—	(68). Luke Tyrrell.	—	F.	»	3	6
61227	**Belfast.**	(83). James Chalmers. 1670.	—	V. F.	»	5	6
61228	—	(87). Humphrey Dobbin. 1670.	—	V. F.	»	4	6
61229	—	(102). William Smith. 1657.	½ d.	V. F.	»	5	6
61230	**Borrisocane.**	(121). Thomas Woollford. 1668.	1 d.	M.	»	2	6
61231	**Carlow.**	(130). Garrett Quigley.	—	V. F.	»	7	6
61232	—	— —	—	F.	»	3	»
61233	**Carrickfergus.**	(136). Anthony Hall. 1656.	—	V. F.	»	7	6
61234	**Carrickmacross.**	(142). W.B.	—	M.	»	1	»
61235	**Cashell.**	(150). Edward Mihill.	—	M.	»	2	»
61236	—	(153). Robart Prince. 1664.	—	V. F.	»	5	6
61237	**Castlechichester.**	(154). Rob Brice. 1671.	—	F.	»	3	6
61238	—	— —	—	M.	»	1	6
61239	**Castledermot.**	(157). Henery Marrener.	—	E. F.	»	8	6
61240	**Charleville.**	(162). John Butteler. 1668.	—	F.	»	3	6
61241	—	(165). Edmond Yeomans. '78.	—	F.	»	3	6
61242	**Clones.**	(169). William Parke. 1664.	—	E. F.	»	10	»
61243	—	— —	—	F.	»	3	»
61244	**Clonmel.**	(176). Richard Carleton.	—	V. F.	»	4	6
61245	—	— —	—	F.	»	3	»
61246	—	(182). Richard Hamerton. 1657.	½ d.	V. F.	»	8	6
61247	—	(182a). — (*Unpub* : *var* :).	—	V. F.	»	10	»
61248	—	(185). William Henbury. 1656.	—	V. F.	»	6	»
61249	—	(186). Andrew Robeson.	1 d.	F.	»	3	6
61250	—	(187). — (cmkd).	½ d.	V. F.	»	12	6
61251	**Coleraine.**	(193). Wil Rose.	—	V. F.	»	7	6
61252	**Cork.**	(199). City Token (*Square*).	—	F.	1	15	»
61253	—	(200). —	—	E. F.	4	»	
61254	—	(201). — 1659.	1 d.	E. F.	»	4	6
61255	—	— —	—	F.	»	2	»
61256	—	(201a). — A variety.	—	F.	»	2	6
61257	—	(203). —	¼ d.	V. F.	»	7	6
61258	—	— —	—	F.	»	2	»
61259	—	(204). —	—	V. F.	»	2	6
61260	—	(205). William Ballard. 1677.	1 d.	V. F.	»	12	6
61261	—	(210). Jonas Morris. 1657.	½ d.	V. F.	»	4	6
61262	—	(211). —	—	V. F.	»	4	6
61263	**Downpatrick.**	(226). James Thomson. 1670.	1 d.	V. F.	»	7	6
61264	**Drogheda.**	(228). John Bellew.	½ d.	F.	»	2	6
61265	—	(229). Oliver Bird.	1 d.	E. F.	»	15	»
61266	—	(231). Edward Bythell.	—	F.	»	4	6
61267	—	(234). Luke Couly. 1670.	—	M.	»	2	6
61268	—	(238). Andrew Hamlin.	—	V. F.	»	7	6
61269	—	(239). Richard Jackson.	—	V. F.	»	7	6
61270	—	(243). John Ley (pierced).	—	V. F.	»	4	»
61271	—	(245). Lebbeus Lownd. 1667.	½ d.	E. F.	»	12	6
61272	—	(250). Thomas Pippard.	1 d.	E. F.	»	15	»
61273	**Dublin.**	(263). Alexander Aickin. '65.	1 d.	V. F.	»	10	»
61274	—	— —	—	F.	»	4	6
61275	—	(267). John Ardell.	—	F.	»	4	6
61276	—	(270). William Barret.	½ d.	F.	»	3	6
61277	—	(277). Roger Bold.	1 d.	V. F.	»	3	6
61278	—	(278). Henry Bollardt. 1654.	—	E. F.	»	7	6
61279	—	— —	—	F.	»	4	6
61280	—	(279). — 1663.	—	V. F.	»	12	6
61281	—	(280). John Brereton. 1667.	—	F.	»	4	6
61282	—	(281). Walt Brice.	½ d.	V. F.	»	10	»
61283	—	(284). Elvathan Brocke. 1657.	—	E. F.	»	7	6
61284	—	— —	—	F.	»	2	6
61285	—	(286). Will Brooking.	1 d.	V. F.	»	7	6
61286	—	— —	—	F.	»	3	6
61287	—	(287). Ignatius Browne. 1671.	—	V. F.	»	7	6
61288	—	(289). John Bush. 1656.	—	E. F.	»	10	»
61289	—	— —	—	F.	»	4	6
61290	—	(294). Stephen Clark.	—	V. F.	»	5	6
61291	—	(296). Gerrard Colley.	—	V. F.	»	5	6
61292	—	(298). William Collys. 1666.	—	M.	»	2	6
61293	—	(301). Richard Cooke.	—	F.	»	3	6
61294	—	(308). Jo Demyniers.	½ d.	V. F.	»	4	6
61295	—	(309). Lewis Desmenieres.	—	E. F.	»	10	»
61296	—	— —	—	F.	»	3	6
61297	—	(310). Lewis Des Mynieres.	1 d.	F.	»	4	6
60298	—	(311). Lewis Des Meyniers.	—	V. F.	»	7	6
61299	—	— —	—	F.	»	4	6
61300	—	(315). Mary Drinkwater. 1657.	—	E. F.	»	15	»
61301	—	— —	—	V. F.	»	7	6
61302	—	(316). John Dutton. 1655.	—	F.	»	4	»
61303	—	(319). Will Eves.	—	F.	»	3	6
61304	—	(323). Tho Flood.	—	V. F.	»	7	6
61305	—	— —	—	F.	»	4	6
61306	—	(326). John Foxall.	—	M.	»	2	6
61307	—	(328). Robert Freeman.	—	F.	»	4	»
61308	—	(329). Mathew French. 1655.	—	F.	»	6	»
61309	—	(331). Tho Goold.	—	E. F.	»	10	»
61310	—	— —	—	M.	»	2	»
61311	—	(235). Roger Halley.	½ d.	E. F.	»	15	»
61312	—	(342). Ridgley Hatfeild. 1654.	1 d.	V. F.	»	10	»
61313	—	— —	—	M.	»	2	»
61314	—	(344). Will Hill. 1656.	—	M.	»	2	»
61315	—	(346). Richard Houghton.	—	M.	»	2	»
61316	—	(348). William Hulme.	½ d.	V. F.	»	4	6
61317	—	— —	—	M.	»	2	»
61318	—	(355). Andrew Lloyd. '58.	1 d.	E. F.	»	10	»
61319	—	— —	—	V. F.	»	6	»
61320	—	— —	—	F.	»	3	6
61321	—	(362). James Meader.	—	V. F.	»	10	»
61322	—	(368). Walter Mottley.	1 d.	F.	»	3	6
61323	—	(369). Will Mount.	—	M.	»	2	6
61324	—	(370). John Moxon. 1667.	—	V. F.	»	10	»

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1325	—	(374). Tho Pagett.	—	F.	»	3	6
1326	—	(376). Jo Partington.	—	E. F.	»	10	»
1327	—	— —	—	V. F.	»	6	»
1328	—	— —	—	F.	»	3	6
1329	—	(377). Robert Partington.	—	V. F.	»	7	6
1330	—	(378). Hugh Preston. 1666.	—	V. F.	»	10	»
1331	—	— —	—	F.	»	3	6
1332	—	(379). John Puller.	—	F.	»	4	6
1333	—	(380). Dennis Quinne. 1654.	—	E. F.	»	12	6
1334	—	(383). Henry Reynolds.	—	F.	»	3	6
1335	—	(387). John Seawell.	—	M.	»	2	»
1336	—	(388). John Sendell.	—	V. F.	»	7	6
1337	—	(391). John Smith.	—	F.	»	4	»
1338	—	(392). Thomas Speight. '65.	—	E. F.	»	15	»
1339	—	(393). Edmund Spring.	—	V. F.	»	7	6
1340	—	(395). William Stoks. 1671.	—	E. F.	»	15	»
1341	—	(400). Will Taylor.	—	V. F.	»	12	6
1342	—	(403). John Tottie. 1663.	—	F.	»	3	6
1343	—	(406). Arlenter Usher.	—	V. F.	»	10	»
1344	—	(408). Henry Warren.	—	F.	»	6	»
1345	—	(412). Warnar Westenra. 1655.	—	M.	»	2	6
1346	—	— — (*Smaller*).	—	V. F.	»	6	»
1347	—	(413). Samvell Weston. 1654.	—	V. F.	»	7	6
1348	—	(416). Mic Wilson. 1672.	½ d.	E. F.	»	4	6
1349	—	— —	—	F.	»	2	»
1350	**Dundalk.**	(419). Town Token. 1663.	1 d.	F.	»	8	6
1351	**Dungarvan.**	(430). Thomas Nicoll. 1667.	—	V. F.	»	6	6
1352	**Enniskillen.**	(444). Abraham Clements. '57.	½ d.	M.	»	2	»
1353	**Galway.**	(459). Abrm Christian. 1670.	1 d.	F.	»	6	»
1354	—	(465). John Grome. 1664 (pierced).	—	M.	»	1	»
1355	—	(473). Dominicke Lynch. 1665.	1 d.	F.	»	3	6
1356	—	(477). Edward Ormsby.	—	E. F.	»	15	»
1357	—	(482). Will Stanly. 1659.	—	E. F.	»	15	»
1358	**Kilfinan.**	(511). John Godsell. 1667.	—	M.	»	2	»
1359	—	— —	—	F.	»	4	6
1360	—	— —	—	E. F.	»	12	6
1361	**Kilkenny.**	(513). Thomas Adams. 1658.	—	F.	»	8	6
1362	—	(515). John Beavor.	—	V. F.	»	7	6
1363	—	(519). William Keough.	—	M.	»	2	»
1364	—	— —	—	F.	»	4	6
1365	—	(523). James Purcell.	—	F.	»	4	6
1366	—	(524). Edward Roth. 1663.	—	F.	»	4	»
1367	—	— —	—	E. F.	»	7	6
1368	—	(526). Ralph Skanlan. 1656.	—	E. F.	»	7	6
1369	—	(529). John Whittle. 1656.	—	V. F.	»	10	»
1370	**Kinsale.**	(545). Town Token. 1659.	—	V. F.	»	10	»
1371	—	(546). — 1668.	—	V. F.	»	7	6
1372	—	(547). — 1677.	—	V. F.	»	10	»
1373	—	— —	—	F.	»	4	6
1374	**Lazey Hill.**	(555). Nic Delone.	—	E. F.	»	12	6
1375	—	— —	—	V. F.	»	7	6
1376	—	— —	—	F.	»	3	»
1377	**Limerick.**	(561). Clare.	½ d.	V. F.	»	7	6
1378	—	(563). Town Token. 1658.	—	F.D.C.	»	12	6
1379	—	— —	—	V. F.	»	4	6
1380	—	(564). —	—	V. F.	»	4	6
1381	—	(565). Limerick Butchers. 1679.	—	F.	»	7	6
1382	—	(566). Anthony Bartlett.	1 d.	F.	»	4	6
1383	—	(567). —	½ d.	F.	»	3	6
1384	—	(568a). John Bennett. 1663 (*Unpub* : *var* :).	1 d.	E. F.	»	10	»
1385	—	(569a). — 1668 (*Unpub* : *var* :).	—	E. F.	»	10	»
1386	—	(574). Tho Linch. 1679.	½ d.	E. F.	»	10	»
1387	—	(576). Thomas Marten. 1669.	1 d.	F.	»	3	6
1388	—	(577). Richard Pearce. 1668.	—	V. F.	»	10	»
1389	—	— —	½ d.	V. F.	»	5	6
1390	—	(579). William Rimpland. 1669.	1 d.	F.	»	4	6
1391	—	(580). Ed. Wight. 1677.	½ d.	E. F.	»	7	6
1392	—	— —	—	V. F.	»	4	6
1393	—	— —	—	F.	»	2	»
1394	—	(581). —	—	E. F.	»	7	6
1395	—	— —	—	F.	»	2	6
1396	**Lisburn.**	(586). Edward Moore. 1666.	½ d.	E. F.	»	10	»
1397	**Lismalin.**	(596). Garret Quigley. 1659.	½ d.	V. F.	»	12	6
1398	**Londonderry.**	(611). William Rodger.	½ d.	F.	»	4	»
1399	**Loughreagh.**	(622). John Poore.	1 d.	M.	»	2	»
1400	**Manorhamilton.**	(630). George Robb.	—	V. F.	»	7	6
1401	**Maryborough.**	(633). John Partridge. 1658.	—	V. F.	»	8	6
1402	**Monaghan.**	(638). Robert Agnew.	—	F.	»	4	»
1403	**Mountmellick.**	(658a). Richard Wright. 1656 (*Unpub* : *date* :).	1 d.	V. F.	»	10	»
1404	**Mountrath.**	(651). Nicholas Ragget.	½ d.	F.	»	4	»
1405	**Mullingar.**	(661). James Melaghlin. 1655.	1 d.	E. F.	»	7	6
1406	**Ross.**	(695). R.S. 1673.	—	V. F.	»	10	»
1407	**Sligo.**	(696). John Coninghame.	½ d.	F.	»	3	»
1408	**Thurles.**	(707). Thomas Fitzgerald. 1657.	1 d.	V. F.	»	7	6
1409	—	(708). Richard Pursell.	—	V. F.	»	5	6
1410	**Trim.**	(714). George Harris. 1663.	½ d.	V. F.	»	4	6
1411	—	(715). Gideon Hayne.	1 d.	F.	»	3	6
1412	—	(717). James Kellye.	—	F.	»	3	»
1413	—	(718). —	—	E. F.	»	10	»
1414	**Tullow Phelim.**	(723). Mathew Long.	—	E. F.	»	10	»
1415	**Waterford.**	(725). City Token. 1668.	—	V. F.	»	7	6
1416	—	(726). — 1659.	—	F.	»	4	»
1417	—	(730). Pee Cranisbrough. 1671.	—	F.	»	3	6
1418	—	(731). Tho Exton.	—	V. F.	»	7	6
1419	—	(732). John Heaven. 1656.	1 d.	E. F.	»	12	6
1420	—	(736). David Owen. '71.	—	E. F.	»	12	6
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1428	—	— —	—	F.	»	4	»
1429	—	(750a). G. M. L. 1654. (*Unpub* :)	—	V. F.	»	15	»
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1438	**No Town.**	(29). William Brock &c.	—	F.	»	2	»
1439	—	(34). W. Clough. 1667.	½ d.	V. F.	»	5	6
1440	—	(38). William Hall (bust it profile with hat on).	—	E. F.	»	7	6
1441	—	— — (bust full-faced crowned).	—	F.	»	3	6
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VARIA

Rome, Wednesday.

The book entitled "Corpus Nummorum Italicorum", an archæological and scientific work dealing with Italian coins, in the compilation of which the King of Italy has been occupied for ten years, has just been published. The book includes 600 tables of designs, with prototypes of 12.000 coins.

The King has sent copies of his work to King Edward, the German Emperor, the King of Sweden, Mr. Roosevelt, M. Fallières, M. Loubet, and to the Tsar and other sovereigns. Copies have also been despatched to the principal museums and libraries of the world.

A remarkable coincidence is noted that the Pope as contemporaneously published an analogous work, dealing with medals and coins to be found in the Vatican.

(*Central News.*)

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GREEK COINS.

(*Continued from col. 11053.*)

ALLIBA

The site of Alliba or Allifæ, a city of the Samnites, situated at the foot of the mountain range called Monte Mantese, is now occupied by villagers who still call their home Alife. A great part of the old walls and gates still remain with some ruins of a theatre and amphitheatre and considerable remains of public baths built on an extensive scale. Some of these are probably ruins of the time of Hadrian, but the city must have been of greater importance than the few notices in the history by Livy would lead us to expect. Its coins consist of a few rare didrachms and considerable numbers of obols bearing types which show the intimate relations the Samnite citizens held with Nola and Neapolis. Allifæ was about fifteen miles east of Teanum, near the river Volturnus, and about twenty miles south of Æsernia, with which city it is mentioned by Strabo (V, 10) "Æsernia and Allifæ, cities of the Samnites; the former was destroyed in the Marsian war, the other still remains". Allifæ is about twenty miles north-east of Capua. Although it is just outside the borders of Campania in our ancient atlases it was ennumerated among the cities of Campania by Pliny (III, 5, 9) and by Silius Italicus (VIII, 537).

At the beginning of the Second Samnite war in 326 B.C. the city fell into the hands of the Romans. Livy (VIII, 25) says: "Three towns fell into their hands: Allifæ, Callifæ and Ruffrium, and the adjoining country was laid waste". The Romans however seem to have lost it soon afterwards for we read in Livy (IX, 38) that in 310 B.C. "during these transactions in Etruria the other Consul C. M. Rutilus took Allifæ by storm from the Samnites and many of their forts and smaller towns were either destroyed or surrendered uninjured". Three years later Livy tells us (IX, 42): "Quintus Fabius, proconsul, fought a pitched battle with the armies of the Samnites near the city of Allifæ. The victory was complete, the enemy were driven from the field and pursued to their camp nor would they have kept possession of that had not the day been almost spent". Next morning the Samnites capitulated and passed under the yoke in single garments.

During the Second Punic War Hannibal passed by Allifæ on his way into Campania (Livy, XXII, 13) and again in 213 B.C. he pitched his camp in the country around (XXII, 17) while Fabius pitched his on the hill above the city. We nowhere read of the destruction of the city and it is evident that it rose again into a prosperous condition as soon as the Punic wars were ended, and continued to prosper throughout the Imperial period.

Dr. B. V. Head in the *Hist. Num.*, says the coins of Allifæ are all of the first half of the fourth century B.C.; they were therefore issued before the city fell into the hands of the Romans.

The obols are found in many small collections and although barbarous as works of art are interesting as evidences of the attempts of the natives to learn from the Greeks not only the art of coining money but also the traditions and myths associated with their coinage.

The appearance of Scylla on the types of these obols and the bull with a human head on the few rare didrachms, the obverse of which is copied from the coins of Nola, caused many numismatists to regard them as coins issued from some site near the sea. Millingen thought that the very name on the coins was to be connected with the region near Cumæ, because Suidas thus interprets the word Alibas "Αλιβας ὁ νεκρὸς ἡ ποταμὸς ἐν ἅδου".

The word is used of sapless, lifeless, dead, by Plato (Rep. 387 C.) and, in a fragment of Sophocles 751, the name is used of the Styx, the river of the dead. Avellino noted that there is a mountain called Ollibanus near Puteoli, and regarded that name as a corruption of Alibas.

Lenormant considered Alibas to have been a colony of Cumæ. Friedländer, L. Sambon, and Garrucci all agreed with this idea that Alibas was near Cumæ, but there is nothing strange in the appearance of Scylla in a city at such a short distance from the sea.

The choice of maritime types at the Samnian Alife is probably due to its commerce with the maritime cities of Campania which was assisted by the river Volturnus.

The city Cumæ continued to have commerce with the neighbourhood long after the occupation by the Samnites.

The coin which bears the dolphins around the head on the obverse, probably indicates the influence of Syracuse, for after the fall of the Athenian armies the Syracusans ruled or influenced all the country as far north as Alifæ. It would be interesting to find any evidence of association with Alifæ in the name added to Nuceria — Alafaterna.

DIDRACHMS.

Three examples of Didrachms may be seen, one at Naples, in the Santangelo collection, one in the Vatican at Rome, and another in the Cabinet at Berlin, which was found at Piedmonte d'Alife.

Obv. Similar to that of the coins of Hyria: Head of Pallas wearing crested Athenian helmet decorated with wreath of olive on which an owl is perched.

Rev. Man-headed bull walking to left, head in profile erect; above **ΑΛΙΟΗΑ**.

OBOLS.

I. Obv. Head of Apollo to right, laureate, around the head three dolphins: a border of dots.

Rev. **ΑΛΛΙΒΑΝΟΝ** above the type, Scylla to right holding in the lowered right hand a cuttle-fish, and in the extended left a shell, or a fish; beneath a mussel-shell.

II. Obv. Head of Apollo to left, laureate, in front the legend **ΑΛΛΙΒΑ**.

Rev. Scylla similar to no 1, but above and below a swan with wing extended to right.

Mr. A Sambon regards these swans as symbols of the demons of the sea (θαλάσσας δαίμονες).

III. Obv. Male head, laureate and bearded, probably representing Glaucus, sometimes in front, a dolphin: border of dots.

Rev. Similar to no 1.

IV. Obv. Head of Pallas to right wearing crested Corinthian helmet.

Rev. Scylla holding rudder in right hand, the left hand lowered in front.

There are many specimens of the obols bearing hybrid inscriptions, with Greek and Oscan letters, such as **ΛΛΛΙΒΑΝΟΝ, ΑΛΛΙΒΑΝΟΝ, ΑΛΙΒΑΝΟΝ, ΛΛΒΛΙΟΝ ИΒИΟΗ.**

HEMIOBOLS.

Obv. Head of a lion to right the mouth open: border of dots.

Rev. The legend **ΝΛΙΒΝ** interrupted by the sign **I**.

This coin is known to have been in the collections of Tuzzi of Naples, Braun of Rome, and in that of the Duc de Luynes, but it is not now known where it is.

ATELLA.

This ancient Samnite city was situated about eight miles from Capua on the road to Neapolis, and was intimately connected with Capua. Some writers have pointed out the evidences of Etruscan culture in Campania. Atella was famous for the farces or "ludi Osci" which are said to have been of Etruscan origin.

They were introduced to Rome in the year 363 B. C., at a time of pestilence, and consisted of pantomimic dances to the music of a flute. Livy says (VII, 2) from the Atellan farces were derived the "exodia", received from the Osci, which the young Romans kept to themselves and did not allow regular players to perform. Hence the actors of the Attelan farces were not degraded from their tribe, and were allowed to serve in the army as having no connection with the stage. This introduction of farces from Atella is the earliest notice of the city we have. Atella is often mentioned by Livy with Calatia, which was only about five miles from Capua, and seven from Atella. The coins of these two cities appear to have been issued about the same time, that is during the last half of the period of the first Punic war up till the time when these cities were taken by the Romans in 211 B. C. The year 250 B.C. was the

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fifteenth of the first Punic war, and this is about the date when the mint of Atella was first opened. Three years later Hannibal was born, and Hamilcar Barca ravaged the coasts of Italy. The Romans were occupied from 238 with their wars with the Boii and the Ligurians, and then from 225 to 222 B. C. in their war with the Gauls. The second Punic war began in 218 B. C., and from that time the Romans came frequently into the district round Atella. These wars, with Ligurians, Gauls and Carthaginians, occupied the Romans, and left Atella and Calatia free to issue their own coinage. After the disastrous defeat at Cannæ in 216 B.C., Livy says (XXII, 61): " The following peoples revolted to the Carthaginians: the Atellani, the Calatini, some of the Apulians, &c.

When Capua, Atella, and Calatia fell into the hands of the Romans in 211 B. C. Quintus Flaccus allowed some Campanians to go to Rome and plead for their lives before the Senate.

Livy (XXVI, 33) tells the story of their pleading that so many of their senators had been slain, and that so many were intermarried with Roman families. Then M. Atilius Regulus bore witness that two women especially had deserved well of the state, Vestia Oppia, a native of Atella, who had dwelt at Capua, and Faucula Cluvia; formerly a common woman (quæ quondam quaestam corpore fecisset). The former had daily offered sacrifice for the success of the Romans, and the latter had clandestinely supplied the starving prisoners with food.

The Senate ordered their goods and liberty to be restored to Oppia and Cluvia; as to the others they were punished in various ways and degrees. The Atellanians and Calatians should be freed but none could become a Roman citizen, or a Latin confederate, and a place was assigned to them beyond the Tiber. The goods of the Atellanians should be sold in Capua, and their images and brazen statues should be referred to the college of Pontiffs. The keen sense of their enmity to Rome is seen in the lines of Silius Italicus (XI, 14): "Now Atella, now Calatia, their sense of right being overcome by fear, caused their cohorts to pass over to the Camp of the Carthaginians".

Atella seems to have prospered after this terrible time of desolation for in Cicero's time it was a flourishing town and enjoyed his special protection (Cic., *De leg. Agr.*, II, 31: *Ad fam.*, XIII, 7: *Ad Q. Frat.*, II, 14).

The coins all bear Oscan legends showing the native name Aderle. The types are similar to those of Capua, and probably allude to the victories gained by the Romans over Pyrrhus, and to the "foedus aequum" made with Rome.

The elephant Rev. type on the coins of Atella may be compared with the similar type on those of Capua, and may be connected with the head of an elephant mentioned by Pausanias as preserved in the temple of Diana near Capua (V, XII, 1).

We know nothing of the state of the city during the war with Pyrrhus, but as he passed through Campania on his retreat from Rome in 280 B. C., the country round Atella would suffer all the misery inflicted by an invading army in those days, and their loyalty to Rome would be strengthened.

BRONZE COINS OF ATELLA.

TRIENS.

1. Size 1.25. Obv. Head of Zeus, to right, laureated; behind ooo.

Rev. ⋊ꓭꓢꓤꓢ in Oscan letters ΞVꓤꓭΔA (aderl). Zeus in a quadriga driven by Nike to right, hurling a fulmen and holding a sceptre. In the exergue oooo: a border of dots.

SEXTANS.

2. Size 1.1. Obv. Same type, but with o : border of dots.

Rev. Same legend, in exergue.

Two warriors facing one another, holding swords in their raised right hands, and with their left hands on a pig: in field, o : border plain.

UNCIA.

3. Size .75. Obv. Bust of Helios full-faced, wearing dress fastened in front with large brooch; in field to left ✱.

Rev. ꓭꓢꓤꓢ, in exergue. Elephant to right. Specimens in the Museums of London, Paris and Naples.

4. Size .8. Obv. Head of Jupiter, laureated, to right; behind •

Rev. Victory standing to right, crowning a trophy: in field to right •

In exergue: ⋊ꓭꓢꓤꓢ; border of fine dots, specimens in the Museums of Berlin, Paris and Naples.

CAIATIA.

The modern name of this city is Cajazzo; it is situated on the right bank of the river Volturnus, near to Suessa, about ten miles N. E. of Capua.

The city fell into the power of the Romans before the year 306 B.C. Its position, on the via Latina, assured it of a certain commercial importance to which its coinage bears witness, for the types, a head of Pallas and a cock, show that it was a member of a commercial convention on the borders of Latium and Samnium, about 270 B.C. It was under the walls of this city that the Roman army was encamped before it was drawn by the Samnites into the celebrated defile of Caudium. Inscriptions found on the site show that it was a municipium of some importance during the Empire. On this site a very rich deposit of gold coins of the Republic was found about 30 years ago. On the confusion of this name with Calatia by Livy confer the notes on the history of that city.

In Diodorus Siculus (XX, LXXX) and Livy (IX, 43) this city is mentioned together with Sora, which is more than fifty miles to the north.

Diodorus says: "In Italy the Samnites took by assault the cities of Sora and Atia, allied to the Romans, and reduced the citizens to slavery."

Livy says: " In Samnium also in consequence of the departure of Fabius new commotions arose. Calatia and Sora, and the Roman garrisons stationed there, were taken, and extreme cruelty was exercized toward the captive soldiers: Publius Cornelius was therefore sent thither with an army."

Mommsen has suggested that for Calatia here we should read Caiatia (*C. I. L.*, 10 p.). The events spoken of happened in the year 306 B.C.

Bronze coins of Caiatia.

Size $\frac{7}{8}$ inch. Obv. Head of Pallas to left wearing Corinthian helmet with crest: border of dots.

Rev. A cock standing to right; behind, in the field, a star of eight rays; before it, the legend in perpendicular line CAIATINO. Specimens are in the museums at Paris, Naples, Berlin and Milan.

Sometimes the legend is retrograde ONITAIAƆ and sometimes the letters are formed thus CAIAITINΩ (*sic*), no specimen is found in the British Museum. Only this one type is known.

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CALATIA.

Calatia was a Samnite city situated about five miles to the south-east of Capua on the via Appia. Like Atella it was intimately connected with Capua, whose fortunes and misfortunes it shared.

The types of its coins, all of bronze, were copied from those of Capua, bearing the head of Jupiter, and were issued about the same time as those of Atella between 250 B.C. and the fall of the city into the hands of the Romans in 211 B.C. The site of Calatia still shows some remains of the Roman buildings and is now occupied by the little town called Galazze. In the works of Livy the name Calatia is at least five times put for Caiatia, probably through the mistakes of copyists.

The following passages have been pointed out XXII, 13, XXIII, 14, IX 43, IX, 48, IX, 2.

The city whose coins bear the legend Calatia KΛLΛTI in Oscan letters is referred to by Livy in XXII, 61, XXVI 16, 34 XXVII, 3. Strabo speaks of Calatia as still flourishing in his day.

The old name was still retained in the XIIth century in the title of a church called S. Maria ad Calatium. The story of its fall is given together with that of Atella in the chapter on that city which shared its fate.

Bronze Coins of Calatia.

TRIENS (260-210 B.C.).

I. Size 1. Obv. Laureate bearded head of Jupiter to right; behind ooo

Rev. Jupiter in a quadriga galloping to right hurling a fulmen and holding in his hand a sceptre; beneath the horses oooo.

In exergue : KΛLΛTI; border of fine dots. Fairly good style of art.

Specimens in the Cabinet at Naples.

II. Size 1. Obv. Same type, but mediocre style, and with ❋ ❋ behind the head.

Rev. Diana driving a biga to right with both hands on the reins, above the horses two stars. In the exergue ITΛΛX. Plain border.

Specimens in the Museums at London and Paris.

III. Size 1. Obv. Same type and style as last.

Rev. Jupiter in a biga galloping to right, hurling fulmen and holding sceptre and reins. Specimens in Museums at Paris, Naples and Berlin.

UNCIA.

IV. Size .8. Obv. Laureated head of Jupiter to right; behind •: border of fine dots.

Rev. A horse galloping, free, to right, underneath •. In the exergue ITΛΛX.

Specimens are in the Museums at Paris and Naples, but not in the British Museum.

V. Size 8. Obv. Laureated head of Jupiter to right; behind the head ❋ : border of fine dots.

Rev. Victory standing to right erecting a trophy; in the exergue ITΛΛX.

VI. Size 8. Obv. Same type as last.

Rev. Head of a trident to left, TΛΛX : border of fine dots.

This uncia is of reduced weight and mediocre style. Specimens are in the Museums at Berlin, and Naples. *Confer* Millingen *Anc. coins* 1. 3. and Cavedoni. *Bull. Inst.*, 1850, p. 198.

CALES.

Cales was situated in a branch of the via Latina which led from Teanum direct to Casilinum, and there joined the Appian way; it was rather more than five miles distant from Teanum, and above seven from Casilinum, on the banks of the river Volturnus, about fourteen miles from the sea; and eleven N. of Capua. It was one of the cities of the Ausones, and according to Festus was founded in the legendary times of Homeric story. He says : " Auson, the son of Ulysses and Calypso called that first part of Italy Ausonia, in which are the cities of Beneventum and Cales... by whom also they say the city Aurunca was founded."

Silius Italicus ascribes its foundation to Calais, the son of Boreas (VIII, 514) who carried off Oreithyia, and by her became the father of Calais, Zetes, and Cleopatra, the wife of Phineus, who are therefore called Boreades. Virgil mentions Cales (*Aen.*, VII, 728) in his description of the men led by Turnus : " Lo a thousand tribes he leads, some from the Massic hills, some from Aurunca, from Sidicinum,... from Cales, from Volturnus' shoals they wend from steep Saticulum the sturdy swain fierce for the fray' comes down and joins the Oscan train."

Livy (VIII, 16) relates the story of the capture of the city by the Romans in 332 B.C. and of their being assisted by M. Fabius, a Roman prisoner, who escaped from the walls by a rope when all the Calenians were feasting, and told the general what an opportune moment had arrived for the attack. An immense amount of booty was taken, and the legions returned to Rome, where a triumph was awarded to the Consul by the Senate, and 2,500 colonists were sent to occupy the lands of Cales under Kaeso Duilius, Titus Quinctius, and Marcus Fabius as commissioners (Arnold, *Hist. Rom.*, II, p. 175). From that date Cales was a Roman city; in 214 it was the head-quarters of the Consul army, and though often attacked by Samnites and Carthaginians, it was never taken. In 209 B.C. it was one of the twelve cities which declared themselves unable to supply men or money (Livy, XXVII, 9): Suessa was in the same condition. At a later date they were punished by the imposition of heavy taxes (XXIX, 15).

In the days of Cicero we find Cales a flourishing municipium enjoying the special favour and protection of that great man (Cic., *De Leg. Agr.*, II, 31, *Ad Fam.*, IX, 13, *Ad Attic.*, VII, 14).

Cales was the birth-place of M. Vinicius, the son-in-law of Germanicus, and patron of Velleius Paterculus. The prosperity of the city was due to the fertility of the land around, which was near the famous "Falernus ager". Horace mentions " the grapes squeezed in the Calenian press" (Od. I. 20.9.) and the " molle Calenum" is spoken of by Juvenal (Sat. I, 69). The city was also noted for the manufacture of agricultural implements, and of earthenware vessels called Calenæ (Cato, *De agric.*, 135) the "Campana supellex of Horace (Sab. I VI. 118), and the " Campana solitus trulla" (Sat. II, III, 144). The coinage does not appear to have been issued before 280 B.C. A few years ago a small deposit was found which was buried about the year 270 B.C.; in this were coins of both Neapolis and Cales, those of this latter city were almost in perfect condition while those of Naples were somewhat worn.

The head of Pallas on the silver coins seems to have been copied from that on the gold coins of Pyrrhus, struck probably at Syracuse about 276 B.C.

The reverse type of Nike in a biga has been compared with a vase in the Canessa collection.

Garucci considered the bronze coins to be older than the silver because on them the letter L is always seen withthe angle acute (⅃), but that is not a sign of date to be implicitly trusted.

(*To be continued.*)

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C.500 — A.D.1900.

(*Including the names of several hitherto Unpublished Artists.*)

One hundred and twenty-fourth Article.

(*Continued from col. 10074.*)

PICHLER, JAKOB. *Vide* **GIACOMO PICHLER** *supra.*

PICHLER, JOHANN. *Vide* **GIOVANNI PICHLER** *supra.*

PICHLER, JOHANN (*Austr.*). Pupil of the School of Engraving at the Vienna Mint, 1740, 1750 (*Katalog der Münz- und Medaillen-Stempel Sammlung des K. K. Hauptmünzamtes in Wien*, 1904).

PICHLER, JOSEPH ANTON. *Vide* **ANTONIO PICHLER** *supra.*

PICHLER, JOHANN JOSEPH. *Vide* **GIUSEPPE PICHLER** *supra.*

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PICHLER, LUIGI (*Ital.*). Also *Ludwig P.* Second of the six sons of Antonio Pichler by his second wife; born at Rome, 31. January 1773, died there, 13. March 1854. He distinguished himself chiefly as a Gem-engraver, although he turned his attention also to painting, coin- and medal, and line-engraving.

He had the misfortune to lose his father at the age of six, but displaying already quite young a fondness for drawing, his brother Giovanni undertook to instruct him. Between 1782 and 1786 the youth studied painting under Domenico de' Angelis, then he entered Giovanni's workshop where he was taught to model in wax and to engrave precious stones. In 1790 his brother died, and Luigi was called upon to take up his succession. After a severe illness, he visited Austria, and was unable to return to Rome until after the Treaty of Campo Formio (17. Oct. 1797). During his residence in Vienna, he executed amongst others a Portrait-cameo of Countess Schönborn, a very graceful Venus for Count Lamberg, and a Cupid embracing Psyche. On his return to Rome, he worked at first for a dealer who sold many of his productions as antique, as for instance a Victory in quadriga, which was purchased by the Vienna Museum. In 1800 he married a Roman lady, Anna Belli, by whom he had several children.

The artist's success was so great, that his work even attracted the notice of foreign courts. The Empress Josephine commissioned from him a gem representing an "Offering to the god Terminus", intended for presentation to Napoleon. Counts Lodron, and Zinzendorf, Cav. Malia, wealthy English and Russian collectors, all patronized him. In 1808, he was presented at Vienna to the Emperor Francis I., under the auspices of Count Zinzendorf, and the foreign minister Count Stadion. He became honorary member of the Viennese Academy of Fine Arts, 12. February 1808. Later, Pope Pius VII., whose portrait Pichler had cut, made him a member of the Academy of San Luca.

In 1818, Count Metternich invited the artist, on the Emperor's recommendation, to Vienna, as Professor of engraving at the Austrian Academy. One of his most important works during that period was the reproduction in glass and paste of all the antique gems of the Imperial collection, as a present from Francis I. to the Pope. Some writers have ascribed this series erroneously to Luigi's brother, Giuseppe (*q. v.*).

In 1821, Pichler had the honour of making the portrait of Francis I., and was entrusted with the mission to deliver to the Pope the Emperor's present of his fine series of pastes, which are still one of the treasures of the Vatican Library. In return Pope Pius VII. presented the artist with a valuable snuff box containing one hundred new Roman doppie.

Ten years later Luigi Pichler was elected a member of the Academy of Fine Arts of Florence; he received the same distinction from the Academy of Milan in 1839, and from the Academy of Venice in 1844, while he was created a Knight of the Order of Gregory the Great by Gregory XVI. in 1839 and of the Order of St. Silvester in 1842.

In 1850 the artist resigned his official post at Vienna to return to Rome, where after fours years' rest and quiet life he ended his days, 13. March 1854, in his eighty-second year.

Pisan Francescone, 1831, by Luigi Pichler.

At Vienna, Luigi Pichler cut many coin-dies for the Austrian and Tuscan governments. His signature, **PICHLER** occurs on Francesconi of Leopold II., Grand Duke of Tuscany (one of 1831 *illustrated*) and **L. P.** on Fiorini, 2½ Paoli, &c. of the same reign.

The medallists Johann Daniel Böhm, and Carl Radnitzky were among his pupils.

The Master also engraved a number of Portrait-medals, amongst which I have noticed: Charles, Prince Schwarzenberg, Austrian fieldmarshal, † 1820 (signed: **L. PICHLER**); — Merkel, Memorial medal, 1820; — Prince Metternich, Chancellor of State, 1835 (℞. LIB. ARTIVM QVINQVE PER LVSTRA CVRATORI ET DECORI ACADEM. GRATA VINDOBON. MDCCCXXXV).

Pichler excelled in gem-engraving, and especially in the cutting of Portraits, for which he was celebrated. Among these the best are: Alexander I., Czar of Russia; — Grand Duke Alexander of Russia; — Cardinal Bernis; — Canova (*illustrated*); — Sir Eyre Coote; — William Constable; — Charles III., King of Spain; — Caroline Augusta, Empress of Austria; — Lady Duncannon; — Eckhel; — Elizabeth, Czarina of Russia; — Ferdinand, Emperor of Austria; — Francis I., Emperor of Austria; — Pope Gregory XVI.; — Admiral Greaves; — James Hamilton, Lord Clanbrasil; — Isabella, second consort of Francis I. of Austria; — Princess

Portrait of Canova, by Luigi Pichler,
(from the gem in the Paris Cabinet des Médailles).

Liechtenstein; — Count Lechi, of Milan; — Sir John Lindsay; — Louis I., King of Bavaria; — Maria Anna, Empress of Austria; — Marie Louise, Archduchess of Austria; — Maximilian I., King of Bavaria; — Metastasio; — Prince Metternich; — Princess Metternich (*née* Leykam); — R. Morgen; — Maria Theresa; — Mr. Macdowal; — Napoleon I. (sev. var.); — Nicholas I., Czar of Russia; — Marquis Orcassitas; — Capt. Pelham; — Pellerin, the numismatist; — Giovanni Pichler; — Pius VII. (sev. var.); — Duke of Reichstadt; — Schiller: — Domenico Sestini; — Sophie, Archduchess of Austria; — Princess Stolberg, consort of the English Pretender, Charles Edward; — Count Tatischtschew, Russian ambassador at Vienna; — Thorwaldsen; — Quirino Visconti; — Winckelmann, archaeologist; — Sir John Rous; — Charles Albert, King of Sardinia; — Isabella, Queen of the Two-Sicilies, and many other distinguished Russian, German, English and Italian personages, including his brother Giovanni (*illustrated*).

Portrait of Giov. Pichler.

The artist's gems are usually signed: Λ· ΠΙΧΛΕΡ; — Λ· Π·; — Λ· ΠΙΧ·; — ΠΙΧΛΕΡ, etc.

He is said to have been the first to discover the process by which the Ancients gave the polish and brilliancy to the incised part of their gems.

Dr Rollett gives the following list of Luigi Pichler's productions:

CAMEOS. Alexander the Great, dying; onyx; — Head of Antinous; — Head of Arethusa; — Head of Ceres; — Head of Cicero; signed: Λ· Π.; — Cupid, standing, caressing a butterfly; — Cupid in fetters; — Head of Diogenes; onyx; — Eurydice; onyx; — Facing head of Jupiter; — Head of Justice; — Head of a Child; onyx; signed: Λ· Π.; — Head of Medusa; onyx; — Satyr wrestling with a ram; — Head of Countess Schönborn, etc.

*

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INTAGLIOS. Helmeted head of Achilles; signed : Λ· ΠΙΧΛΕΡ; — Another, after Canova; signed : ΠΙΧΛΕΡ; — Achilles, wounded; signed : ΠΙΧΛΕΡ; — Aeneas carrying Anchises (2 var.); — Bust of Aesculapius; — Head of Ajax; amethyst; — Head of Alexander the Great; sard; — Alexander I. of Russia; sard; — Alexander, Grand Duke of Russia; sard; — Amicitia, in the attitude of grief (after Canova); cornelian, signed : Λ· ΠΙΧΛΕΡ; — Bust of Antinous (2 var.; both signed : Λ· ΠΙΧΛΕΡ); — Head of Apollo (2 var. in sard); — Egyptian, Apollo; signed : Λ· ΠΙΧΛΕΡ; — Apollo and Daphne; signed : ΠΙΧΛΕΡ; — Apollo driving the Sun's chariot around the zodiac (after Raphael); signed : Λ· ΠΙΧΛΕΡ; — Head of Arethusa, to r.; signed : Λ. ΠΙΧΛΕΡ; — Smaller head of Arethusa, wearing pearl necklace; signed : ΠΙΧΛΕΡ; — Head of Ariadne; sard; signed : ΑΥΛΟΥ (a copy); — Head of Ariadne; cornelian; — Bust of Ariosto; sard; — Artemisia, seated, holding urn (after Giovanni Pichler); topaz; signed : ΠΙΧΛΕΡ; — Head of Augustus; cornelian; — Augustus, as Jupiter, with eagle at his feet; — Aurora, with Genius holding torch, flying in the air and throwing flowers down (after Thorwaldsen); cornelian; signed : Λ· ΠΙΧΛΕΡ; — Aurora, in quadriga; — Head of Bacchante; oriental onyx; signed : Λ. Π.; — Bacchante; topaz; — Bacchante, dancing; signed : Λ: ΠΙΧΛΕΡ; — Head of Bacchus, facing; topaz; signed : ΕΛΛΗΝΟΥ; — Bacchus and Cupid (after Thorwaldsen); sard; — Bellerophon riding on Pegasus; sard; signed : Λ· ΠΙΧΛΕΡ; — Head of Boccaccio; sard; — Bulgaria (a copy of Giov. Pichler's gem); — Bust of Canova; sard; signed: Λ· ΠΙΧΛΕΡ (*illustrated*); — Charles Albert, King of Sardinia; topaz; — Castor (after Thorwaldsen); cornelian; — Centaur and Cupid; cornelian; — Head of Ceres (3 var., signed : Λ· ΠΙΧ., Λ. ΠΙΧΛΕΡ); — Child's head; cornelian; signed; Λ· Π.; — Another; cornelian; signed : L. PICHLER; — Head of Christ, three-quarter face; sard; signed : Λ. Π.; — Bust of Christ; onyx (Collection of Mme de Sales, at Vienna); — Head of Cicero; cornelian; signed : ΥΛΛΟΥ; — Cleopatra; sard; — Clio; signed : Π; — Clio, seated, to l., reading; signed : Λ. ΠΙΧ; — Cupid, riding on sea-bull; — Cupid bending his bow; signed : Λ· Π.; — Cupid shooting an arrow; cornelian; — Cupid playing with a lion; cornelian; — Bust of Cupid; sard; — Cupid, leaning against a pillar, and reading; — Cupid whipping a butterfly; — Cupid chained to a pillar; sard; signed : Λ. Π.; — Cupid and Psyche (after Thorwaldsen); sard: signed : Λ· ΠΙΧΛΕΡ; — Cupid and Psyche, embracing each other; cornelian; — Cupid and Psyche; sard; signed : Λ· ΠΙΧΛΕΡ; — Cupid and the goddess of Night, signed : Λ· ΠΙΧΛΕΡ; — Bust of Dante; sard; — Diana, shooting an arrow; signed : ΠΙΧΛΕΡ; — Diomedes with the Palladium (2 var.; one signed : Λ· ΠΙΧΛΕΡ); — Head of Discobolus; cornelian (signed : Λ· ΠΙΧΛΕΡ); — Bust of Eckhel, archaeologist and numismatist; cornelian (signed : Λ· ΠΙΧΛΕΡ); — Czarina Elizabeth of Russia, consort of Alexander I.; — Euterpe, signed : Λ· ΠΙΧΛΕΡ; — Bust of Faun (signed : Λ· Π.); — Faun; sard; — Faun and Nymph, dancing; sard; — Faun riding on a goat, accompanied by dancer; — Felicitas (after Canova); signed : Λ· ΠΙΧΛΕΡ; — Ferdinand I., Emperor of Austria; cornelian; — Head of Flora, sard; — Fortune, standing; sard; — Galatea, standing on a shell drawn by two dolphins; sard; signed : Λ· ΠΙΧΛΕΡ (2 var.; both after a painting by Giulio Romano in the Doria Gallery; — Bust of Galileo; sard; — Ganymedes carried

Hector's leave-taking of Andromache.

by eagle; sard; — Genius of Hercules; — Gladiator, in fighting attitude; sard; — Dying Gladiator (signed : Λ· ΠΙΧΛΕΡ); — The Three Graces (after Canova), with the inscription : ΛΓΛΑΙΑ ΕΥΦΡΩΣΙΝΕ, ΤΑΛΙΑ; — The Three Graces (after Thorwaldsen); cornelian; signed : Λ· ΠΙΧΛΕΡ; — The Three Graces (another design); signed : ΠΙΧΛΕΡ; — Bust of Pope Gregory XVI.; sard; — Head of Hebe (after Canova); topaz; signed : ΠΙΧΛΕΡ; — Hector's leave-taking of Andromache; sard; signed : Λ. ΠΙΧΛΕΡ (*illustrated*); — Youthful bust of Hercules; sard; signed : Λ· ΠΙΧΛΕΡ (2 var.); — Another, in onyx; — Hercules, standing, resting on club (after the statue in the Naples Museum); cornelian; — Youthful Hercules, holding club and apple; signed : Λ. ΠΙΧΛΕΡ (2 var.; one in sard); — The Choice of Hercules; signed: Λ· ΠΙΧΛΕΡ; — Hercules strangling the Nemean lion; sard; signed : Λ· ΠΙΧΛΕΡ; — Another, in onyx; — Hercules taming the bull; signed : Λ· ΠΙΧΛΕΡ; — Hercules seizing the hind of Diana; sard; — Hercules destroying the Stymphalian birds; — Head of Homer; — Head of Innocency; sard; — Iris floating in the air; chalcedony; signed : Λ· ΠΙΧΛΕΡ (2 var.); — Isabella, second Queen of Francis I., King of the Two Sicilies; signed : Λ· ΠΙΧΛΕΡ; — Head of St. John (after Canova); chalcedony; — Head of Juno (2 var.; both signed : Λ· ΠΙΧΛΕΡ); — Jupiter Dodonaeus; onyx; signed : Λ· ΠΙΧΛΕΡ; — Jupiter, Mercury and Mars in Zodiac; signed : Λ· ΠΙΧΛΕΡ; — Kapaneus thunderstruck by Jupiter; — Caroline Augusta, Empress of Austria; — Laocoon and his sons (after the Vatican group); sard; signed : Λ. ΠΙΧΛΕΡ; — Laocoon's son, Head; sard; signed : Λ· Π.; — Leda and the swan (2 var.); sard; signed : Λ· ΠΙΧΛΕΡ; — Livia, as Ceres, Bust after an antique; onyx; — Lion attacking a bull; cornelian; — Princess Liechtenstein; sard; — Head of Lucius Verus; — Louis I., King of Bavaria; signed : Λ. ΠΙΧΛΕΡ; — Macchiavelli; cornelian; — St. Mary; sard; — Maria Anna, Empress of Austria; cornelian; — Marie Louise, Archduchess of Austria; — Maximilian I., King of Bavaria; cornelian; signed : Λ. ΠΙΧΛΕΡ; — Facing head of Medusa; cornelian; — Bust of Medusa (2 var.; one in sard, signed: Λ. ΠΙΧΛΕΡ); — Another, to r., with closed eyes; cornelian; signed : Λ· Π.; — Mercury; sard; — Mercury (after Giovanni da Bologna); signed : Λ. ΠΙΧΛΕΡ; — Messalina; — Metastasio; — Prince Metternich; — Michel Angelo; — Morgen (after Thorwaldsen's bas-relief; sard; signed : Λ· ΠΙΧΛΕΡ; — Muse, seated; amethyst; — Muse, leaning against column, holding lyre; cornelian; — Muse, writing on column surmounted with bust; signed : Λ. ΠΙΧΛΕΡ; — The goddess of Night (after Thorwaldsen's bas-relief); sard; signed : Λ· ΠΙΧΛΕΡ; — Bust of Napoleon I. (after Canova); sard; signed : Λ· ΠΙΧΛΕΡ; — Napoleon I. as Imperator, nude, holding figure of Victory (after Canova); signed : Λ. ΠΙΧΛΕΡ; — Nemesis; — Neptune and Amphitrite; sard; — Nicholas I., Czar of Russia; — Head of Nymph (after Canova); signed : Λ. ΠΙΧΛΕΡ; — Oedipus led by his daughters Antigone and Ismene out of Thebes (after Antonio Pichler); amethyst; signed : Λ· ΠΙΧΛΕΡ; — Head of Omphale; cornelian; — Othriades, a Spartan warrior, writing on shield; cornelian; — Head of Palamedes (after Canova); amethyst; signed : Λ. ΠΙΧΛΕΡ; — Head of Paris (after Canova); sard; signed : Λ· ΠΙΧΛΕΡ; — Head of Paris (2 var.; both signed: Λ· Π.); — Pastor fido (after Thorwaldsen); topaz; signed : Λ. ΠΙΧΛΕΡ (Mme de Sales Collⁿ); — Bust of Pellerin, numismatist; cornelian; signed : Λ· ΠΙΧ· ΕΠ.; — Head of Perseus (after Canova); cornelian; signed : Λ. ΠΙΧΛΕΡ; — Perseus riding on Pegasus; signed : Λ· ΠΙΧΛΕΡ; — Peter I. of Russia, with his parents; sard; signed : Λ· ΠΙΧΛΕΡ; — Bust of Petrarca; — Phaëthon upsetting the chariot of the Sun; sard; signed : ΠΑΜΦΙΛΟΣ; — Giovanni Pichler; brown cornelian, inscribed : GIOV. PICHLER, and signed : L. PICHLER FECE (in the Vienna Museum); — Bust of Pope Pius VII.; cornelian; signed : L. P.; — Pius VII. wearing mitre (in commission for the Empress Josephine); — Head of Nicolas Poussin; sard; — Offering to Priapus; sard; — Head of Psyche; signed : ΠΙΧΛΕΡ (2 var.); — Bust of Psyche, with wings on shoulders; sard; signed : Λ. ΠΙΧΛΕΡ (after the antique); — Psyche holding pitcher while Cupid is playing the double flute (after Giovanni Pichler); onyx; — Quadriga (after the antique gem by Aulos); — Duke of Reichstadt; chalcedony; — Head of Sappho, to r. (signed : Λ. Π.); — Bust of Sappho; cornelian (2 var.); — Mask of Satyr; signed : ΣΚΥΛ; — Head of Schiller; sard; signed : L. P. F. (Vienna Museum); — Head of Semiramis; sard; — Domenico Sestini, numismatist, inscribed : ΤΙΜΩΝΙΟΣ ΣΕΣΤΙΝΙΩΙ; beneath : ΠΙΧΛΕΡ ΕΠ.; cornelian (Vienna Museum); — Head of Socrates; signed : Λ. Π.; — Bust of Archduchess Sophia of Austria; sard; — Hope, holding anchor (signed : ΠΙΧΛΕΡ); — Bull; signed : Λ· ΠΙΧΛΕΡ;

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— Dancing girl; sard: — Dancing girl (after Canova); cornelian; signed : Λ. ΠΙΧΛΕΡ; — Dancing girl, playing with cymbals; — Bust of Torquato Tasso; sard; — Offering to the god Terminus (in commission from the Empress Josephine); — Terpsichore, seated to r., holding lyre; signed : Λ. ΠΙΧΛΕΡ; — Terpsichore (after Thorwaldsen); sard; — Terpsichore, leaning against column, playing the lyre; signed : ΗΕΙΟΥ; — Small figure of Theseus, holding club; — Theseus slaying the Centaur (after Canova); sard; signed : Λ. ΠΙΧΛΕΡ; — Bust of Thorwaldsen; chalcedony; signed : Λ. Π.; — The Vestal Virgin Tuccia; signed : Λ. ΠΙΧΛΕΡ; — Bust of Ulysses; — Venus; cornelian; — Venus, slightly draped; cornelian; — Venus (after Canova); signed : Λ. ΠΙΧΛΕΡ; Venus Anadyomene, holding two dolphins; sard; — Venus Anadyomene; at her feet, two dolphins; cornelian; — Venus Anadyomene, with flowing garment and arms raised above head; sard; signed : ΠΙΧΛΕΡ; — Venus, bathing (2 var.: one signed : Λ. ΠΙΧ.); — Venus callipiga, from behind; signed : ΠΙΧΛΕΡ; — Venus Marina; signed : Λ. ΠΙΧΛΕΡ; — Venus reclining on couch (after Titian); — Venus and Cupid; topaz; — Venus playing with Cupid; signed : Λ ΠΙΧΛΕΡ; — Venus (Innocency) holding a bird (after Giovanni Pichler); signed : ΠΙΧΛΕΡ; — Vestal Virgin (2 var.; one in sard, and the other in cornelian); — Victory driving quadriga; sard; — Another variety; signed : Λ. ΠΙΧΛΕΡ; — Bust of Quirino Visconti, archaeologist; sard; signed : L. PICHLER; — Vulcan, with Venus, Cupid and Mars (after Thorwaldsen); sard; signed : Λ. ΠΙΧΛΕΡ; — Arms of the family Sala von Sales; — Head of Winckelmann, cornelian; signed : Λ. ΠΙΧΛΕΡ; — Biga, drawn by two griffins, and driven by Cupid; sard; signed : Λ. ΠΙΧΛΕΡ, etc., and many other undescribed and unattributed Portraits etc.

I have lately seen an intaglio in pale sapphire, with helmeted head of Pallas, signed : Λ. ΠΙΧΛΕΡ, a beautiful piece of work.

Luigi Pichler is the author of a didactic work on the process of gem-engraving.

In a letter, dated 3. February 1819, mentioned by Dr Rollett, the artist signs himself : *Luigi Pichler,*

Professore di Medaglie ed Incisioni in Pietre nel I. e. R. Università delle Belle Arti.

"Der Charakter der Werke Luigi Pichler's", says the artist's biographer, "war im ganzen nicht unähnlich dem der Werke seines berühmten Bruders Giovanni. Man bewundert daher in denselben den bedeutenden Ausdruck und dessen Wahrheit, die sehr correcte Zeichnung, eine genaue und richtige Kentniss der Theile des Körpers, eine treffliche Kunst der Gewandung, das Geschick, die Figuren zu beleben, die Haare darzustellen, sowie die Züge des Gesichtes und die Bewegungen, dergestalt, dass man nicht leicht das Auge wegwenden kann von einer seiner Arbeiten. Alles ist so zweckmässig durchgeführt, so schön und vollendet bis in die kleinsten Theile. — Einige fanden in den Werken Luigi's eine grössere Grazie und Feinheit, als in denen Giovanni's, welche letztere alle im classischen Styl der Antike gearbeitet und, von diesem nicht im Geringsten abweichend, durchgeführt sind. Die unbefangene Wahrheit ist aber, dass Luigi Pichler meist ganz in modernem Geist arbeitend und manchmal sogar etwas Conventionelles, in einzelnen Productionen nahe zu an Steifheit und Gezwungenheit Streifendes weisend — seinen berühmten Stiefbruder Giovanni in der einfach edlen, idealen Grösse nicht erreichte, wenn er auch einzelne Werke lieferte, die denen Giovanni's in jeder Beziehung sehr nahe kommen, so dass Luigi Pichler jedenfalls zu den besten Glyptikern der neuen Zeit gehört, ja, wohl sogar der letzte bedeutende Gemmenschneider zu nennen ist" (p. 58).

BIBLIOGRAPHY. — Dr Hermann Rollett, *Die drei Meister der Gemmoglyptik, Antonio, Giovanni und Luigi Pichler*, Wien, 1874. — Abate Pietro Mugna, *List of original works by Luigi Pichler*. — Nagler, *op. cit.* — Bolzenthal, *op. cit.* — Domanig, *Die Deutsche Medaille*, 1907.

PICHLER, MATHES (*Austr.*). Mint-engraver at Vienna, from 1635 to 1649, under Ferdinand III. He cut dies for Thalers and subsidiary coinage struck at Vienna during that period. He is the author of undated Salvatorthalers of Vienna (*Mitth. des Klubs der Münz- und Medaillenfreunde in Wien*, 1896, n° 79; Pl. 1, 9. — Domanig, *Die Deutsche Medaille*, n° 541).

PICKEL, KILIAN (*Germ.*). Mint-engraver at Breslau, *circ.* 1560. In 1563 he contracted to work the Mint of Jägerndorf.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

PICQUE, DURANT DE (*French*). Engraver of jetons, at Tours, by whom are Méreaux of the Chapter of St. Martin de Tours, 1593.

PICOT, JACQUES or **JEAN**. *Vide* **GIOVANNI PICOZ** *infra*.

PICOZ, GIOVANNI (*Ital.*) of Avigliano; Mint-master at Nyon, 1420-1426, under Duke Amedeo VIII. of Savoy.

PIDGEON, G. F. (*Brit.*). Sculptor and Medallist, of the early part of the nineteenth century, who worked for some years at the Soho

Battle of Maida.

Reduction of the Island of Cayenne, 1809.

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Mint, under Matthew Boulton. No particulars of his life appear to be known.

By him are the following medals : Ackermann's Honorary Medal, 1795 (?); — Battle of Alexandria, and Death of Sir Ralph Abercrombie, 1801 (London Gaelic Society); signed : **GPF** on obv., and **PIDGEON F.** on ℞.; — Matthew Boulton, Memorial medal (illustrated in Vol. I, first edit., p. 118); — Unfinished Proof of same (in the W. Moore Coll^{n}); — John Colet, Founder of St. Paul's School, 1512; — Tercentenary Festival (2 var.); signed : **PIDGEON F.**; — Richard Fox, Founder of Corpus Christi College, 1516; Tercentenary Festival (signed : **PIDGEON SCULP.**); — George III., Battle of Maida, 1806 (*illustrated*); — Don John of Portugal, Prince Regent, Reduction of the Island of Cayenne, 1809 (*illustrated*), etc.

BIBLIOGRAPHY. — Hawkins, Franks and Grueber, *op. cit.* — Fernandez, *Memoria das Medalhas e Condecorações portuguesas.* — A. Rosa, *Monetario Americano.* — H. A. Grueber, *English Personal Medals.* — Bramsen, *op. cit.* — *Various Sale Catalogues.*

PIEDADA, FRANÇOIS DE (*Port.*). Modeller and Sculptor of the early part of the eighteenth century. By him are various Portrait-medallions.

BIBLIOGRAPHY. — Raczynski, *Dictionnaire historico-artistique du Portugal.*

PIELER (*Germ.*). Mint-engraver and Medallist at Dresden, *circ.* 1650-1680. Christian Wermuth appears to have been one of his pupils.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — Fischer, *Die Münzen des Hauses Schwarzburg*, 1904, p. 139.

PIER MARIA DA PESCIA. *Vide* **PESCIA** *supra*.

PIER PAOLO. *Vide* **GALEOTTO** (Vol. II, p. 190).

PIÉRART, JEAN (*French*). Contemporary Sculptor, born at Avesnes (Nord); pupil of Jules Printemps. At the Salon of 1902 he exhibited a Portrait-medallion of Mlle A. de C***.

PIERI, G. F. (*Ital.*). A Florentine Sculptor and Medallist of the first half of the eighteenth century, mentioned by Bolzenthal and Nagler. He is the author of Portrait-medals of Giovanni Niccolo Barinti, Antonio Francesco Marmi, and other distinguished personages. According to Nagler he flourished at Florence between 1710 and 1720.

PIERINI, CARLO (*Ital.*). Sculptor and Medallist of the early part of the nineteenth century. By him is a Portrait-medalet, signed **C. P.**, of Elizabeth, Duchess of Devonshire (1816?); ℞. Dog's head and stag's head couped (Weber, *op. cit.*, 62).

PIERON, HUMBERT (*Belg.*). Also *Pierron*. Mint-engraver at Amiens and St. Quentin, 1432-1440.

PIERON, LAMBERT (*Belg.*). Mint-warden at St. Quentin, 1437.

PIERONI, ADOLFO (*Ital.*). Sculptor and Medallist of Florence, who flourished during the second half of the nineteenth century. He was born at Lucca in 1832, and died at Florence, 23. April 1875. Amongst his best known medallic productions, usually signed **A. PIERONI DA LUCCA F.**, I have noted : Portrait-medal of D. Promis, keeper of the Turin Medal Cabinet, 1874 (illustrated in *Blätter für Münzfreunde*, 1875, Pl. 43); — Inauguration of the Eastern Ligurian Railway Line, 1871 (**PIERONI F.**); — St. Sebastian medal (for the Capi di Guardia della Misericordia di Firenze); — Ariosto; — Petrarca; — Raffaello Abro; — Carlo Bombrini, 1874; — Alfredo Cappellini; — Domenico Chiodo, 1869; — Cavour; — Massimo d'Azeglio; — Emilio Faa di Bruno; — Augusto Riboty, 1866; — Dante; — Ciborio; — Macchiavelli; — Dr G. B. Morgnagni, Padua, 1899; — Dr F. Puccinotti, Siena, 1862; — Dr Francesco Rizzoli, Bologna, 1865 (2 var.); — Dr M. Bufalini, Cesena, 1863, etc.

He executed a series of over forty Portrait-medals, and distinguished himself also as a Line-engraver.

Pieroni was a pupil of P. Casale and Onestini. He worked as an Engraver at Paris and London, before settling at Florence.

PIERRE I (*French*). Goldsmith, and Mint-engraver at Paris, 1374-1375.

PIERRE II (*French*). Goldsmith, and Mint-engraver at Paris, *circ.* 1402.

PIERRE, FRANÇOIS DE LA (*French*). Mint-master at Angers, 1659 to 1. April 1660.

PIERRE, LÉONARD (*French*). A Florentine, who filled the post of Mint-master at Cambrai, 1376-1377, under Robert of Geneva.

PIERRO (*Swiss*). Master Pierro was Master of the Mint at Freiburg, in 1456.

PIERRON, HUMBERT. *Vide* **PIERON** *supra*.

PIERROT DE CLEUSNÉ, CHARLES MARIE (*French*). Mint-engraver at Rennes, *circ.* 1733.

PIERROT DE LA MAISONNEUVE, JEAN FRANÇOIS (*French*). Mint-engraver at Rennes, *circ.* 1719.

PIERROT, JEAN (*French*). Mint-engraver at Rennes, *circ.* 1720.

PIETERS, JEHAN (*Belg.*). Mint-master at Bruges, 5. June 1676 to 15. March 1682.

PIETRO DA FANO (*Vide* Vol. II, p. 72). Herr von Fabriczy points out that this artist's medal of the marquis Lodovico Gonzaga (*illustrated*) "shows strong traces of the spirit of Pisanello, not

Lodovico Gonzaga, by Pietro da Fano.

only in the lifelike and grandly conceived portrait, but still more in the vigorous, simple composition of the reverse, although its meaning is not so clear as that of Pisano's allegories. Are we intended to find in the legend NOLI ME TANGERE an allusion to Lodovico's confidence against any attack of the god of Love and at the same time a promise of fidelity to his wife, Barbara of Brandenburg. The Cupid on the Reverse, and the title of lieutenant of the Duke of Milan in the legend on the obv., fix the date of the medal between 1453 and 1457. This agrees with the date of the other known medals of our artist, those of the Doge Pasquale Malipieri (1457-62) and his wife, which show the same characteristic excellence and power of expression as those of the Gonzaga. These unique specimens of the Turin and Berlin collections show at the same time that Pietro afterwards transferred his residence to Venice, where, however, every trace of him is lost" (*Eng. edit.*, p. 46-7).

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PIETRO DA MILANO. *Vide* **MILANO, PIETRO DA**, *supra*, p. 71.

PIETRO DI NERI DE' RAZANTI (*Ital.*). Florentine Gem-engraver of the latter end of the fifteenth century.

PIETRO TEDESCO (*Ital.*). Chief-engraver at the Mint of Bologna, under Pope Clement X., *circ.* 1673-1675.

PIGNER, LUDWIG (*Germ.*). Mint-contractor at Cugnon (Löwenstein), 1643.

PIGNONI, GAETANO (*Ital.*). Medallist and Mint-engraver at Bologna, *circ.* 1786-1795. Cinagli calls him a " bravissimo incisore bolognese ". His initials **G. P.** occur on the following coins of Pope Pius VI., struck at Bologna : AV. 5 Zecchini, 1787 ; Due Doppie, 1786 (2 var.), 1787 : Doppia 1786 (3 var.), 1787 (5 var.), 1788 (2 var.), 1789, 1790, 1791, 1792 (2 var.), 1794, 1795 (2 var.); Mezza Doppia, 1786, 1787, 1788 (2 var.), 1790, 1791 ; — AR. Testone, 1786, etc. One of his best known medals is that of Giacomo Bartolomeo Beccari of Bologna, 1766 (two varieties in Boston Collection).

BIBLIOGRAPHY. — Nagler, *op. cit.* — Bolzenthal, *op. cit.*, 270. — Cinagli, *Le Monete de' Papi*, 1848.

PIGNONI, MATTEO (*Ital.*). Mint-master at Bologna under Pope Benedict XIV., 1740-1758.

PIGNY, JEAN DE (*French*). Mint-engraver at Bordeaux, 1485.

PIJART, F. (*French*). Assistant-engraver at the Paris Mint, 1622.

PIKE, CHARLES J. (*Amer.*). Sculptor and Medallist, Instructor of the New-York Class in Coin and Medal designing and Die-cutting, conducted at the Academy of Design, under the auspices of the American Numismatic and Archaeological Society, 1901-1905. The Medallist, Victor Brenner, a pupil of Roty, is teaching practical Die-sinking at the same class.

PILAJA, ANTONIO (*Ital.*). Medallist of the second half of the seventeenth century about whom however very little is known. He flourished at Messina (1656-1709). According to Ammon, his signature : **AN. PILAIA MESSANENS** occurs on a Papal medal of 1694 (Köhlers *Münzbel*, Pl. xx, 342, n° 722), and he is also supposed to have executed a medal of Queen Christina of Sweden (Bildt, *Les Médailles romaines de Christine de Suède*, Rome, 1908).

PILET, LÉON (*French*). Contemporary Sculptor, born at Paris; pupil of A. Toussaint. He is author of a number of Portrait-medallions, executed between 1870 and 1880.

PILON. Several Engravers of that name. *Vide* **PILLON**.

PILLAART (*French*). Die-sinker of the middle years of the nineteenth century. In 1848 he submitted to the Coinage Committee of the second French Republic a Pattern for the Ten Centime piece, which was not adopted. His signature occurs also on a small commemorative medal of the February 1848 Revolution (De Saulcy, *Souvenirs num.*, Pl. IV, 4), and on a medal of Count Dr S. G. S. des Guidi, Lyons, 1835 (in Boston collection). Sebastien des Guidi introduced homeopathy at Lyons.

PILLET, CHARLES PHILIPPE GERMAIN ARISTIDE (*French*). Contemporary Sculptor and Medallist, born at Paris ; pupil of Henri Chapu and J. C. Chaplain ; First Grand Prix de Rome in 1890 ; was twice awarded Medals at the Salon des Artistes français, and a silver Medal at the Universal Exhibition of 1900.

Amongst this artist's best works are : Inauguration Medal of the Canal " Porfirio Diaz " at Mexico ; diam. 60 mill. ; struck in gold, silver, and copper ; — Commemorative medal of the Erection of the Chapel in Rue Jean Goujon, Paris, in memory of the victims of the Charity Bazaar Fire, 1902 ; diam. : 70 mill. ; — Plaquette for the Paris Assistance Publique, as a Reward to Mothers ; diam. : 61 mill. ; — Primavera ; — Daphnis and Chloe ; — Pastorale ; — Cupid and Psyche ; — Hyllas and the Nymphs ; — Children at Play ; — Automobilisme ; — Homage of the Brazilian Colony in Paris to Santos Dumont, 1901 (RL. *illustrated*) ; — Portrait (Homme à lunettes) ; — Bust of a Gentleman, to r. ; — Bienfaisance ; diam. : 41 mill. ; — Equipage des Drags de Lyon ; diam. : 36 mill. ; — Eros ; — Centenary Exhibition of the Invention of Lithography, 1896 ; — A. V. Cornil ; — Mme Pillet ; — Suzanne ; — Horticulture ; — Agriculture ; — Mgr d'Hulst ; — M. Trabaud ; — Mater Virgo ; — M. Monier ; — Gallia ; — Joan of Arc ; —

Homage of the Brazilian Colony to Santos Dumont, 1901.

The artist's grandmother ; — Flora and Pomona ; — Orchidée ; — Jeune fille aux cyclamens ; — Alsace-Lorraine ; — Souvenir ; — Robert ; — L'Aurore, etc., and a large number of Portrait-medals, Medallions, and Plaquettes, cast, and struck, in various metals, mostly executed in commission. At the Salon of 1905 he exhibit-

Commemorative Plaquette of the Franco-British Exhibiton (after the designs by A. Maignan).

ed a series of 24 Portrait-medals and Plaquettes, which all display a fine technique, in 1906 models in bronze of the medal presented by Michelin and Co (Gordon Bennett Cup, 1905), in 1907 a series of seven Portraits in Bronze, and a Prize Medal for Agriculture, and in 1908 a medal in bronze, and Plaquette (in various sizes) commemorating the Franco-British Exhibition.

In *Art et Décoration*, 1899 (II, 50) reference is made to Pillet's work in the following terms : " Quant à M. Pillet, il se présente avec une exposition assez complète : portraits, sujets symboliques,

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médailles officielles, dont quelques morceaux gardent la trace d'habitudes scolaires, mais qui intéressent néanmoins par leur bonne tenue. *Pastorale, Psyché et l'Amour* sont d'un aimable esprit classique; *Hyllas et les Nymphes, Daphnis et Chloé,* n'ont guère à se reprocher que leur lourde patine verte et luisante, qui leur donne des apparences molles de simili-bronze peint. A signaler encore quelques bons portraits bien compris, parmi lesquels la plaquette de sa femme, d'un esprit attentif d'observation émue."

Some of Pillet's medals and plaquettes are reproduced in R. Marx's *Albums of medals,* also in Dr J. H. de Dompierre de Chaufepié, *Médailles et Plaquettes modernes.*

BIBLIOGRAPHY. — *Art et Décoration,* 1899. — *Revue de l'Art,* 1903. — *Catalogues du Salon,* 1895-1905. — *Gazette numismatique française,* 1898-1905. — R. Marx, *Médailleurs français,* 1887.

PILLON, GERMAIN (*French*). One of the most eminent French sculptors of the second half of the sixteenth century, born, according to Lacroix du Maine, at Paris, about 1535, appointed 'Contrôleur général des effigies' in 1572; died at Paris on the 3rd of February 1590. His father was a stone-cutter of the name of Andry or André Germain.

This great artist is best known by his works of sculpture, which are numerous and conspicuous by their fine style and originality. He was a follower of Primaticcio's manner. By him are a bronze relievo in the Louvre representing the dead Saviour mourned by his disciples, and a kneeling figure of René Birague in the same Museum. The monument to Henry II., and Catherine de' Medici at St. Denis is an important work by him also, and likewise, that of

Germain Pillon.

Francis I. which is one of his earliest productions. The Louvre preserves his celebrated group of the Three Graces, the Monument to Valentine Balbiani, the Four Cardinal Virtues, etc.

Before his appointment at the 'Monnaie du Moulin', Germain Pillon had already had some practise in medallic and decorative work. He appears to have been employed, at various times, by goldsmiths, in particular by Richard Toutain, to prepare models and figures, etc. For some years he had been sculptor in ordinary to

Portrait-medallion of Henry II., 1559 (*reduced*).

the King, when in October 1572 Charles IX. decided to create in favour of the artist the new office of Controller-general of the Effigies, whose principal duty was to furnish the Engraver-general and his subordinates with the models in wax of the coins and medals issued by the Mint. He entered on office on 13. August 1573. His name frequently occurs in the Mint archives, during his tenure of the post. On a document, dated 1586, we find him requesting the Cour des Monnaies to compel the Engravers Philippe Danfrie and Jean Beaucousin to submit to him for correction the puncheons of coins cut by them.

Portrait-medallion of Catherine de' Medici (*reduced*).

The attribution to Germain Pillon, by the late M. Piot and more recently by M. F. Mazerolle, of the fine Portrait-medallions of Henry II., Catherine de' Medici, Charles IX., Henry III., Chancellor de Birague, etc., is no doubt correct, and corroborated by the simi-

Portrait-medallion of Charles IX., 1573 (*reduced*).

larity of work between them and the busts of the same personages by the artist. "Le modelé savant et vigoureux", writes M. Mazerolle, "accuse la main d'un sculpteur en possession de tous les

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secrets de son art." Of the Coronation medals of Henry III. the same writer says : "Dans chacune de ses médailles il apporta la perfection. On ne surfait pas leur mérite en appelant chef-d'œuvre des pièces d'une telle finesse, d'une composition si agréable à l'œil et d'une exécution si pure."

One of Pillon's latest works was the correction of the dies for the Medal and Franc of Charles X., engraved by Philippe Regnault.

He died on 3. February 1590. His son Gervais succeeded him to the post of Sculptor and Controller-general of the Effigies on the 8th of the same month.

Rondot does not find in the Portrait-medallions of the so-called 'Valois series' the noble character and originality which the celebrated sculptor impressed on his other works. They are, he says, like a replica in bronze of the paintings by Clouet and pencil drawings of the masters of his school, and notwithstanding their beauty, display a certain lack in the finish which is not in accordance with the artist's temperament.

The work of the sculptor is certainly superior to that of the medallist, but Germain Pillon has undoubtedly exercised a considerable influence upon the art of the medal and coinage of his time.

M. Fernand Mazerolle ascribes to Germain Pillon the following medallic works : Henry II., Portrait-medallion, 1559; iron casting, 160 mill. (*Trésor*, Pl. XVI, nº 1; *illustrated*); — Catherine de' Medici, Portrait-medallion ; iron casting, 171 mill. (*Trésor*, Pl. XVI, nº 2; *illustrated*); — Catherine de' Medici, Portrait-medallion, three-quarter-face; iron casting, 85 mill. (*Trésor*, Pl. XXIII, nº 1); — Charles IX., Portrait-medallion, 1573; iron casting, 157 mill. (*Trésor*, Pl. XX, nº 1; *illustrated*); — Another, three-quarter-face; iron casting, 123 mill. (Valton Collection); — Elizabeth of Austria, Queen of Charles IX., Portrait-medallion, 1575; iron casting, 171 mill. (*Armand*, t. II, p. 252, nº 18); — A variety; lead, 100 mill. (Richebé Collection); — Henry III., Portrait-medallion, 1575; iron casting, 158 mill. (*Trésor*, Pl. XXIV, nº 1); — Another, Portrait-medallion, 1537 (*sic*); iron casting, 120 mill. (Louvre); — René de Birague (1507-1583), French Chancellor; Portrait-medallion (1573); iron casting, 166 mill. (*Armand*, t. II, p. 252, nº 19); — Charles IX. and Elizabeth of Austria, 1571; a struck medal in silver; 38 mill. (*Trésor*, Pl. XIX, nº 1); — Charles IX. and Elizabeth of Austria, 1572; with bust of King *to left*; struck medal, Æ, 37 mill. (*Trésor*, Pl. XIX, nº 2); — Henry III., 1574; struck medal in gold; 41 mill. (*Trésor*, Pl. XXI, nº 5); — Henry III., Coronation Medal, 1575; 31 mill., in gold, silver, copper and tin; *illustrated*); — A variety; 27 mill.; — Another variety; 24 mill.

Coronation Medal of Henry III., 1575, by Germain Pillon.

(Blanchet, *Médailles et Jetons du sacre*, &c., p. 204, nº 3); — Henry III., 1575; ℞. MANET VLTIMA COELO. Three royal crowns, &c.; 36 mill. (*Trésor*, Pl. XXI, nº 10); — Philippe Desportes, poet (1546-1605); Portrait-medallion, signed **G. P.**; iron casting, 53 mill. (Richebé Collⁿ); — Henry III., 1577; ℞. TALIS · ALEXANDRI · MVNDVM · MODERANTIS · IMAGO. King on horseback to r.; struck medal, 30 mill. (*Trésor*, Pl. XXII, nº 4; *illustrated*). The obv. is that of the Piedfort of the Demi Franc; — Henry III., 1577; ℞. MANET · VLTIMA · COELO. Three royal crowns; struck medal, Æ. and lead; 36 mill. (*Trésor*, Pl. XXII, nº 2). The obv. is that of the Piedfort of the Franc; — Henry III., 1577; ℞. Group of nine female figures raising a Victory in the air; ex. FELICITAS; struck medal, 38, and 43 mill. (*Trésor*, Pl. XXII, nº 6). The obv. is that of the Piedfort of the Franc; — Henry III. and Catherine de' Medici; Æ. medal, 38 mill. (*Trésor*, Pl. XXII, nº 7); — Henry III., 1578; Æ. 35, and 34 mill. (*Trésor*, Pl. XXII, nº 3); — Henry III., 1579 (similar to the medal of 1577 with ℞. TALIS, &c. and King on horseback; Æ. 32 mill. (*Trésor*, Pl. XXII, nº 9); — A variety, 1579; Æ. 43 mill.; — Another variety, with bust by Claude de Héry; Æ. and Æ., 42 mill. (*Trésor*, Pl. XXI, nº 9); — Henry III. and Louise of Lorraine; obv. Bust of Henry III., by Claude de Héry; ℞. LODOICA · LOTARÆNA · REGINA · FRANC. Bust of Queen to l.; Æ. and Lead, 44 mill. (*Trésor*, Pl. XXI, nº 8); — Louise de Lorraine; obv. Bust as on ℞. of last; ℞. TALIS, &c. Henry III. on horseback; Æ. 42 mill.; — Henry III. and Catherine de' Medici; obv. Bust of King, by Claude de Héry; ℞. Bust of Catherine to l. in widow's garb (*Trésor*, Pl. XX, nº 4); — A variety; Æ. 41 mill.; — Catharine de' Medici and Louise of Lorraine; Æ. 43 mill.; — Renewal of Treaty between Henry III. and the Swiss, 1582; obv. Bust of Henry III., 1579; ℞. Within laurel-wreath : FOEDERE | CVM | HELVETIIS | ET | RAETHIS | RENOVA | TO; beneath, MDLXXXIII; Æ. and Æ., 41 mill. (*Trésor*, Pl. XXIII, nº 5); — Catherine de' Medici; ℞. Same as last; Æ. 41 mill. (*Trésor*, Pl. XXIII, nº 4); — Henry III; ℞. MANET · VLTIMA · COELO. Three royal crowns, &c.; Æ. 32 mill. (*Trésor*, Pl. XXIII, nº 2).

Medal of Henry III., 1577 (obv. of Piedfort of Half Franc).

Germain Pillon probably modelled or engraved the beautiful Piedforts of the end of Charles IX.'s reign and those of Henry III., struck at the Mill : *Charles IX.* Piedforts of Teston and Half Teston, 1573 (Hoffmann, *Monnaies françaises*, p. 129, nºs 22-24); — *Henry III.* Piedforts of Teston and Half Teston, 1577; Piedforts of Franc, Half, and Quarter Franc, 1577 (Hoffmann, p. 135, nºs 12-19); — *Charles* X. Pattern Franc (by Regnault, but retouched by Pillon).

At the Victoria and Albert Museum, South Kensington, there is a French Plaque of the last quarter of the eighteenth century, signed : **PILLON S.**; **THOMIRE C.**; **B. DE TOTT. F.** The modeller of the original from which this was copied was most probably Germain Pillon. The subject is, Time scared away by a youth from a group of two female figures (Fortnum, *Catalogue of Bronzes*, p. 32, 541).

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PILLON, GERVAIS (*French*). Son of Germain Pillon and Madeleine Beaudoux, was appointed Sculptor and Controller-general of the Effigies on the 8. February 1590. He remained in office until his death in 1595.

PILLON, GILLES (*French*). Moneyer at the Mint of Troyes, 1586. Another, of the same name, was Moneyer at Saint-Lô, 1585.

PILLON, JEAN (*French*). Controller-general of the Effigies to the French Mint, in conjunction with Guillaume Dupré, 1604-1617. He was born on 22. May 1578 and died in 1617. His parents were Germain Pillon and Germaine Durant.

PILLON, RAPHAEL (*French*). Son of Germain Pillon and Madeleine Beaudoux, was appointed to the office of Sculptor and Architect to the King, 1585-1589. He followed his father's artistic career and also worked on the mausoleum of Chancellor de Birague. By him, according to Rondot are Portrait-medallions.

BIBLIOGRAPHY. *As above*.

PILLOUD, EUGÈNE (*French*). Contemporary Sculptor, born at Châtel-Saint-Denis; pupil of Rouillard. By him are various Portrait-medallions.

PILOTTI, A. (*Ital.*). Medallist of the third quarter of the seventeenth century whose signature **A. PILOTVS** occurs on a Papal medal of Innocent XI., reproduced in Köhlers *Münzbelust.*, Pl. XX, 301.

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PILTZ, LUDWIG (*Germ.*). Medallist and Mint-engraver at Würzburg, 1845-1870. His signature **L. PILTZ F.** occurs on a Memorial medal of Georg Anton von Stahl, bishop of Würzburg, 1870. Some of his other medals are described in Heffner, *Die Sammlungen des hist. Ver. für Unterfr. und Aschaffenburg*, Würzburg, 1864.

PILZ, J. (*Bohem.*). Medallist of Prague, by whom I have seen a Marriage medal of Crown Prince Rudolph of Austria with Princess Stephanie of Belgium, 1882, and also a Silver Wedding commemorative medal of Francis Joseph I., Emperor of Austria, and his consort, Elizabeth, 1879.

PIMENTEL, FRANCISCO (*French*). A native of Fano, and a Goldsmith, appointed Engraver at the Mint of Lisbon, 17. February 1723. He was first taken on trial for a month, and his work giving satisfaction, he was attached to the staff as assistant.

BIBLIOGRAPHY. — A. C. Teixeira de Aragão, *Descripção geral e historica das Moedas cunhadas en Nome dos Reis, Regentes e Governadores de Portugal*. Lisboa, 1874.

PIMMEL (*Germ.*). Mint-engraver at Wiesbaden, 1842-1847.

PIN, JOSEPH ANTOINE (*French*). Sculptor, born at Belbeuf (Seine-Inférieure); pupil of Gauthier and Choppin. I have seen by him at the Salon of 1884 a Portrait-medallion entitled : Grand Papa.

PINATEL, JACQUES (*French*). Général des Monnaies, 1550; Master of the 'Monnaie de Nesle' (Paris), appointed 2. April 1550.

PINCERS, MEDALLIST WITH THE MARK OF THE PINCERS. *Vide supra*, p. 5), and *infra* **TANAGLI**.

PINCHARD-DENY (*French*). Makers of Coining-Presses and Mint machinery. This firm recently made a large press for the Paris Mint.

PINCHBECK, CHRISTOPHER (*Brit.*). 1670?-1732. Clock-maker; invented the copper and zinc alloy called after him. On his death, his eldest son, *Edward Pinchbeck*, born in 1713, succeeded in the business as a Clock, Watch, and Toy Maker, and he is supposed to be the Issuer of the curious and interesting series of "Vernon", and other commemorative medals of George II.'s reign in "Pinchbeck" metal. This metal is an alloy of three parts of zinc to

Capture of Porto Bello.

four of copper, but its composition was jealously guarded by the inventor, who only communicated it to his son. "It resembles gold in colour, smell, and ductibility". *Edward Pinchbeck* died in 1766. One of his brothers, of the name of *Christopher*, was established as a Clock and Watch maker in Cockspur St. and died in 1783, aged

Carthagena destroyed.

73; and a *Richard Pinchbeck*, described as a "Toyman", who was carrying on business 1760-1770, was probably a member of the same family.

The medals referred to above, in "Pinchbeck gold", which were engraved by various die-sinkers, whose names have not come down to us, with the exception of the initials **I. R.** (J. Roettiers); **T** (Tibs?); **I. W.**, comprise the following series: Convention of Prado, 1739 (several varieties); — Porto Bello taken, 22. Nov. 1739 (with busts of Vernon, or Vernon and Brown, full-length figures, &c.,; some 50 varieties); — Fort Chagre taken, 24. March 1740 (Full or half-length figure of Vernon; 20 to 25 var.); — Carthagena taken, 1. April 1741 (Full-length figure of Vernon; or Vernon and Ogle; Don Blass kneeling, surrendering his sword to Vernon; Don Blass kneeling between Vernon and Brown; Vernon, Ogle and Wentworth, &c.; some 30 var.); — Proposed Attack on Havana, July 1741 (Full-length figure of Vernon; 4 or 5 var.); — Admiral Vernon, 1741; — Admiral Haddock and Admiral Vernon, 1741; — Admiral Haddock; — Admiral Vernon and the Duke of Argyle, 1740 (20 r 3 var.); — The Duke of Argyle and Sir Robert Walpole, 1741; — Admiral Vernon, Commodore Brown, and Sir Robert Walpole, 1741; — Admiral Vernon and Sir Robert Walpole, 1741; — Resignation of Sir Robert Walpole, 1742; — Carlisle taken, 30. December 1745 (4 or 5 var.); — The Rebels repulsed (some 10 var.); — Battle of Culloden, 16. April 1746 (6 or 7 var.); — Failure of Prince Charles, 1746, &c.

Some of these medals are fairly well executed.

BIBLIOGRAPHY. — Franks & Grueber, *Medallic Illustrations* &c. — Sidney Lee, *Dictionary of National Biography*. — Britten, *Old Clocks & Watches and their Makers*. London, 1899, p. 225.

PINCHES. The name of a well-known family of London Die-sinkers and Medallists.

All Brothers

Thomas R. Pinches (b. 1825 at Birmingham) | William P. | Theophilus P. | John Pinches († 22. April 1905) | Francis

Theophilus P. (the distinguished Assyriologist) | John H. Pinches (*present head of the firm*) | J. R. Pinches

PINCHES, FRANCIS (*Brit.*). Contemporary Die-sinker and Medallist, residing at Manchester. He first worked with his brothers in London, then served in the Army in India, and on his return settled at Manchester as a Die-sinker.

He has engraved Seals, Armorial bearings, Prize-medals, &c.

PINCHES, JOHN (*Brit.*). Contemporary Die-sinker and Medallist; died in London, 22. April 1905. He studied under W. J. Taylor at Birmingham, worked at the Royal Mint under William Wyon, *circ.* 1846-1851, and after leaving was occasionally employed by Leonard C. Wyon, William Wyon's successor. Mr. G. W. De Saulles, late Chief-engraver at the Mint (1862-† 21. July 1903) was in his employ from 1884 to 1888.

John Pinches also worked for the Birmingham Mint.

Among his principal medals I may mention: Opening of the Crystal Palace, 1853 (sev. var.); — G. F. Händel; Crystal Palace Händel Festival, 1857 (signed: **PINCHES, LONDON**); — Manchester Exhibition of Art Treasures, 1857; — Florence Nightingale; — University of Edinburgh Medal, etc.

PINCHES, JOHN H. (*Brit.*). Medallist and Die-sinker, born in 1852; present head of the firm, 27 Albert Embankment, London; entered his father's business about 1867.

Pattern Dollar of Liliuokalani, 1891 (issued by R. Huth Esq.).

Beside doing contract work for the Mint, Birmingham, this able Medallist has cut numerous dies from models supplied to him

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by sculptors. Among his principal works I have noted: Coindies for South American Republics (Brazil, Columbia, Costa Rica, Ecuador, Salvador) in commission for the Mint Birmingham; — Sir John Evans; Jubilee of the Numismatic Society of London, 1887; — Opening of the Imperial Institute, London, 1887;

Pattern Dollar of Princess Kaiulani, 1893
(issued by R. Huth Esq.).

— Pattern Dollars of Liliuokalani, 1891; Isabel II., 1894; Maria Cristina, 1894; Ranavalo III., 1895; Princess Kaiulani, 1892; Alfonso XIII., 1896; Victoria, $\frac{1}{6}$ of a Pound, 1900; Three Shilling piece, 1900 (all in commission for Mr. Reginald Huth; *Vide*

Portrait-medal of Mrs Huth.

Vol. II, pp. 539-584); — Maria Luisa Fernanda de Borbon, Duchess of Montpensier, 1897; — Mrs Huth, 1901 (*illustrated*); Queen Victoria's Jubilee, 1887 (engraved by De Saulles); — Diamond Jubilee Medal, 1897; — Imperial Institute Medal, 1887 (probably engraved by De Saulles); — Token of Lt Col. B. Lowsley, for private distribution, 1880; — Robert Burns, Dumfries Centenary Celebration, 1896, etc.

The Duchess of Montpensier, 1897
(issued by R. Huth Esq.).

At the Royal Academy, London, 1908, Mr Pinches exhibited a case of medals, mostly Prize medals and Badges.

Pattern 100 Peseta piece, 1896
(issued by R. Huth Esq.).

Mr. J. H. Pinches has also written for the *Numismatic Chronicle*, 1903, an interesting memoir of the late Engraver at the Royal Mint, *George William De Saulles*.

PINCHES, JOHN R. (*Brit.*). Son of J. H. Pinches, and a Partner in the firm.

PINCHES, THEOPHILUS (*Brit.*). Die-sinker and Medallist, of the second half of the nineteenth century. His son is the distinguished Assyriologist, Theophilus R. Pinches.

PINCHES, THOMAS R. (*Brit.*). Medallist and Engraver of the nineteenth century, born at Birmingham in 1825. He cut many military, academical and private medals, among which I have noted: Samuel Hahnemann, 1842 (2 var.; one signed: **T. R. PINCHES**; ℞. Staff of Aesculapius, upright; leg.: SIMILIA SIMILIBVS MDCCCXLII; 23 mill.; the other, 40 mill. ℞. Shield with monogram, and English and Latin inscriptions); — Memorial

Memorial Medal of the Duke of Wellington, 1852.

Medal of the Duke of Wellington, 1852 (*illustrated*); — University of Edinburgh Medal, with bust of Dr J. M. Fothergill; — James Morison, 1840; — "The Anglo-Saxon", signed on both sides (in Dr F. P. Weber's collection), etc.

PINCHES, WILLIAM (*Brit.*). Medallist and Die-sinker of the nineteenth century, one of the five brothers, who practised engraving.

PINÉDO, ÉMILE (*French*). Contemporary Sculptor, born at Paris; pupil of the Paris School of Arts and Crafts. He is the author of numerous Portrait-medallions, usually cast in bronze, some of which have been exhibited from time to time at the Salon, thus: 1870. Portrait of Marquis de Schedoni; — 1875. Mgr. Valerga, patriarch of Jerusalem; — 1876. Pius IX; — 1880. S. M. Dona Maria de las Mercedes, etc.

BIBLIOGRAPHY. — Chavignerie and Auvray, *op. cit.*

PINGO, JOHN (*Brit.*). Son of Thomas Pingo, and brother of Lewis; also a Medallist. In 1768 and 1770 he exhibited Medals and Wax Models at the Free Society of Artists. In 1786 or 1787 he held an appointment of Assistant-engraver at the Royal Mint.

PINGO, LEWIS (*Brit.*). Medallist and Coin-engraver, born in 1743, died at Camberwell on 26. August 1830, at the age of eighty-seven. He was a son of Thomas Pingo, and his successor as Assistant-engraver at the Royal Mint, London, in 1776. Three years later, he was appointed Chief-engraver, and remained in office until 1815, when he was superannuated.

Among the coins engraved by this artist I have noted the following: *Gold*. Pattern Guinea, 1787, Laur. bust to r. as upon the Spade Guineas (*Num. Chron.*, XIII, p. 120, no 39; only two known); — Pattern Guinea, 1787; "Spade" type (2 var.); — Ordinary "Spade" Guineas, 1787-1799; — Pattern Guinea, 1798 (struck from the die of the "Spade" Half Guinea of hat year); — Pattern Guinea, 1804 (after Marchant's model); — Pattern Guineas, 1813 (2 var.). The 'Military' Guinea, which was issued for currency, is by Thomas Wyon after Marchant's design. Pingo's types have the Royal Standard unfurled on ℞.; — Half Guineas, 'Spade' type, 1787-1800 inclusive with the

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exception of 1792 and 1799; — Pattern Half Guinea, 1798 (struck on a Half Guinea flan from the dies of the Seven Shilling piece;

Pattern for Hanoverian Pistole, 1767.

probably unique); — Pattern Half Guinea, 1798; ℞. M B F E T H REX &c. in raised letters on a sunk band, &c. "The die was struck for the purpose of shewing that the incuse work, lately introduced by Mr. Boulton of Birmingham, could be executed at His Majesty's mint."; — Pattern Seven Shilling piece, 1798; — Pattern Seven Shilling piece (or Half Guinea), undated; with incuse bust of George III.; — Seven Shilling pieces, 1797-1804, 1806, 1808-11, 1813. From 1804 the type is after Marchant's model; — Pattern

Obv. of Pattern Guinea, 1813.

Hanoverian Pistole. ℞. (Engraved by hand) *Exemplar Probatae Monetae Electorati Bruns. Lun. MDLXVII J. Meyer del. L. Pingo fec.*, &c.; *illustrated*).

Silver. Proof Guinea and Half Guinea, 1787; — Pattern Half Guinea, 1798 (2 var.), similar to the gold specimens; — Pattern Shilling and Sixpence, 1786; — Proof Shilling and Sixpence, 1787; — Pattern Shilling, 1798 (known as the Dorrien and Magens

Three Shilling Bank Token, 1811.

Shilling, the issue of which, according to Hawkins, was consigned to the melting pot by an Order of Council and but few escaped); — Shilling and Sixpence, 1787 (ordinary issue); — Maundy Money, second variety of George III., with King's bust exactly like that of the Shilling of 1787, and on the reverse the numerals, in the written form, crowned with a small crown with angular bars; only date, 1792. This issue is sometimes styled the *Wire* type; — Three Shilling Bank Token, 1811, 1812 (*one of 1811 illustrated*); — $\frac{1}{6}$ Bank Token, 1811, 1812; — Bank of Ireland, Half Crown, 1808, and Tenpence, 1805, 1806; — Essequibo and Demerara, 3 Guilder Token, 1809.

Copper. Pattern Guineas, 1791, 'Spade-ace' type; — Proof 'Spade' Guinea, 1789; — Pattern Guineas, 1798, &c.; — Pattern Penny and Halfpenny, 1788; Laur. bust of King to r.; ℞. BRITANNIA (some varieties). These are "of remarkably inferior workmanship"; — East India Company, Copper Coinage for Bombay and Madras, 1791, 1794, 1803 and other dates, &c.

Lewis Pingo did not produce many medals; the best known are: Memorial medal of the Marquis of Granby, with his bust, 1770 (2 varieties); — David Garrick, 1772; — Dr Richard Mead, 1773; — William Penn, 1775; — Captain J. Cook, 1776; — Defence of Gibraltar, 1782; ℞. REDEN LAMOTTE SYDOW, &c.; — Termination of the Blockade of Gibraltar, 1783 (*illustrated*); — Free Masons' Hall Medal, 1780; — Christ's Hospital Medal (℞. Open Bible); — The Royal Society Copley Medal; — John Fothergill, Medical Society's Prize Medal, founded 1787; — George III., obv. signed: L.P.R.; ℞. SEMPER HONOS NOMENQVE TVVM. Britannia standing, facing, holding long sceptre and cap of Liberty. A lead impression

Defence of Gibraltar, 1782.

of the ℞. of this medal exists in Dr Stanley Bousfield's collection.

The artist also practised the art of gem-engraving, and by him is a Seal of a Charitable Institution for poor and superannuated Comedians, 1777; also probably others.

Termination of the Blocade of Gibraltar, 1783.

Dr Stanley Bousfield was fortunate enough to secure from the succession of Lewis Pingo a number of Pattern coins, Impressions of medals in wax, &c., having belonged to Thomas and Lewis Pingo, and has kindly allowed me to examine them, for which I wish to return my best thanks.

Among Lewis Pingo's productions in that collection are:

1° Model for reverse of his pattern Penny and Halfpenny of 1788, executed on a circular piece of slate, $2\frac{5}{8}$ inches in diameter. The figure of Britannia which stands 2 inches high is modelled in wax. Globe and supporting base are also in wax, as were the now missing shield and wand. The laurel-branch and the legend "BRITANNIA" (followed by a dot) are painted in. The date is not shewn. Thus probably the completed pattern, which has the dot after the legend on reverse, was the first to be struck.

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2° Similar model for reverse of pattern for the copper coinage. The design is altogether modelled in wax on a circular piece of slate, 2 $\frac{7}{8}$ inches in diameter. The figure of Britannia, 1 $\frac{3}{4}$ inches high, is seated on a globe, and covered with flowing drapery. The right hand rests on right leg and holds a sprig. The left hand hangs straight down to rest on an oval shield and clasps a spear between the thumb and first finger. There is an ornamental border also is wax, and a circular groove in the slate marks the inner limit for the legend. A perpendicular groove runs down the centre of the flan, and a horizontal one passes through the Exergue.

3° Similar model in wax on slate flan for head and bust of George II., surrounded by a plain border.

4° Cliché of medal on the Defence of Gibraltar, 1782.

5° — — Termination of the Blockade of Gibraltar, 1783.

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PINGO, THOMAS (*Brit.*). Medallist, and Coin-engraver, of Italian origin, born about 1692, died in London, December 1776. He came to England *circ.* 1742-45, and from that date until 1770, he produced a large number of medals, which shew him to have been "a skilful and industrious worker". In 1771 he was appointed Assistant-engraver at the Royal Mint, a post which he filled until his death, when his son, Lewis Pingo, succeeded him. In 1763, he was a member of the Free Society of Artists. He worked for Thomas Hollis, also for Wedgwood in 1769, modelling representations of the battles of Plassey and Pondicherry for him He further engraved a plate of arms for Thoresby's 'Leeds' (Walpole, *Anecdotes*, III, 984).

From Mr. Wroth's biographical account of the artist in *Dict. Nat. Biog.*, XLV, 315, we learn that Thomas Pingo married Mary († 17. April 1790), daughter of Benjamin Goldwire, of Romsey, Hampshire, and had by her several children, of whom, Lewis and John, who were both Engravers, and Benjamin, who attained distinction.

Pattern Guinea, 1772, by Thos. Pingo.

There is a mezzotint portrait (1741) of Pingo in 1738, i.e. at the age of forty-six, by Carwitham, after Holland (Bromley, *Catalogue of Portraits*, p. 471).

Defeat of the French Fleet off Cape Finisterre, 1747.

By Thomas Pingo are the following coins : Pattern Guinea, 1765 ; Bust of George III. to r., laureate, hair long, curling beneath the truncation ; — Pattern Guinea, 1772 (*illustrated*) ; — Pattern Guinea, 1773 ; — Pattern Guinea, 1774 ; — Guineas, 'Shield' type, 1774-1786 with the exception of 1780 ; — Pattern Half Guinea, 1776 ; — Half Guineas, 1776-78, 1781, 1784-86 ; — Patter-Quarter Guinea, 1764, etc.

The best known medals by this artist are the following, which are usually signed : **T. PINGO** : The 'Captain Callis' medal, 1742 ; — Medal of 'One of the Loyal Associations', 1745 ? ; — Repulse of the Rebels, 1745 ; — Defeat of the French Fleet off Cape Finisterre, with bust of Lord Anson, 1747 (*illustrated*) ; — Dr Charles Lucas, 1749 ; — The 'Oak Medal' of Prince Charles, 1750

The Oak Medal of Prince Charles, 1750.

(*illustrated*). The engraving of the dies for this medal cost 88 *l.* 16 *s.* ; — Prize Medal of St Paul's School ; obv. Bust of Colet ; ℞. Minerva seated, 1755 ; — Battle of Rosbach, 1757 (Bust of Frederick the Great) ; — Victory of Plassey, 1758 ; — Society for Promoting Arts and Commerce, 1757 (dies cost 80 gns) ; ℞. type, Minerva and Mercury approach Britannia seated on shield, on which the signature **PINGO**. Dr S. Bousfield has a lead impression of this medal, and another, of identical design, signed in exergue : R. YEO F. and with the date MDCCLIII instead of MDCCLIIII ; the legend is : SOCIETY FOR PROMOTING. ARTS. AND. COMMERCE ; — Capture of Louisburg medals, 1758 (several varieties) ; — Capture of Goree, 1758 (this medal gained the prize of the Society of Arts for the best specimen commemorating the event) ; — Capture of Guadeloupe, 1759 (designed by Stuart) ; — Majority of the Prince of Wales, 1759 ; — Battle of Minden, 1759 ; — Taking of Quebec, 1759 ; — Taking of Montreal, 1760 ; — Subjugation of Canada, 1760 ; — Coronation Medal of Stanislaus Augustus, King of Poland, 1764 (made in London, *vide* Hutten-Czapski *Catal.* II. 74) ; — Repeal of the Stamp Act, with bust of Chatham, 1766 ; — Lord-chancellor Camden, 1766 ; — Royal Academy Medals (two Reverses :

Medal of Prince Charles, 1750, intended for circulation amongst the supporters of the Stuart cause, but whilst the dies were probably cut in 1750, it is evident from the rust marks that the medals were not actually struck until some years later.

(*a*) Minerva and Student ; *b* Torso, 1770. Pingo executed several of these medals for the Society of Arts, under the auspices of Thomas Hollis, and from designs by Cipriani ; — Marquis of Granby's Prize Medal, with bust of George III., 1765 ; — Victories of Frederick the Great in 1757 (℞. GALLIS ET AVSTRIACIS DEVICTIS) ; — Taking of Pondicherry, 1761 ; — William Pitt, 1766 ; — Peter Muilman and Mary Chiswell, on the celebration of the fortieth anniversary of their marriage (℞. View of Kirby Hall) ; — Royal College of Surgeons, London, 1767 ; — Frederick, bishop of Osnaburg 1764 (medalet signed **T. P. F.**, in Dr Bousfield's Collⁿ) ; — Society

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of Arts medal (in Dr Bousfield's Collⁿ); Obv. Bust of George III.; ℞. GVL.ET MAR.TRADVNT BLARO CHART.COL. William and Mary granting a charter to the President of a College kneeling at their feet; ex.: ANNO REGNI | QVARTO.

The following productions by Thomas Pingo are in Dr Stanley Bousfield's collection: 1. Wax relief: Britannia standing, head turned to r. and l. arms raised, holds shield in r., unfinished; evidently a model for the Britannia on the ℞. of the medal commemorating the Visit of Prince Charles, 1752 (*Med. Ill.*, II, $\frac{670}{380}$); — 2 Lead Trial piece of Medal, Society for Promoting Arts and Commerce, 1757 (as *Med. Ill.*, II, $\frac{684}{401}$, but the signature **PINGO** is inscribed on the shield on which Minerva is seated); — 3. Lead Trial piece, uniface: Britannia standing to l. on the prow of a vessel, her shield at her feet behind, and with sceptre in l., crowned by Victory flying towards her. Impression of the obv. of the large gold Naval Medal (instituted in 1794); — 4. Wax impression: A torso; ℞. of one of Pingo's Royal Academy Medals; — 5. Lead impression, uniface: Society for Improvement of Agriculture, INST.SALFORD HVND. | LANCASHIRE | MDCCLXVII; Ceres standing to r., surrounded by agricultural implements amidst rustic scenery; signed on exergual line: **T. PINGO F.**; — 6. White metal medal: Royal Academy instituted, 1768; obv. Bust of George III., to r., signed on truncation: **T. PINGO F.**; ℞. HAVD FACILEM ESSE VIAM VOLVIT Minerva seated pointing a temple on the summit of mountain to a youth beside her; ex.: R.AC.INSTITVTED | 1768; 55 mill.; — 7. Incuse impression of obv. of last medal in red wax: Bust of George III.; — 7. A philosopher (or surgeon) in Roman toga contemplating a skeleton lying on the ground amidst rustic scenery; in the field **T. PINGO F.** Very fine work. This is the ℞. of the Royal College of Surgeon's medal, 1767 (*illustrated*).

℞. of medal, Royal College of Surgeons.

A number of other pieces, from the succession of Lewis Pingo, may be by Thomas Pingo, under whose name I describe them, although they are unsigned. 1. Bust of George III., young head, in wig; wax painted red, on circular sheet of glass painted black on the other side; 65 mill. (possibly by Lewis Pingo); — 2. Impression in wax of ℞. of Scholastic medal, Female figure, standing, holding an oblong object in her raised l.; to r., a youth holding scroll; to l., symbols of Arts and Industries; in back ground, view of St. Paul's; exergue, head of George III.; 62 mill.; — 3. Model in wax for ℞. of London Hospital medal: RELIEF IN DISTRESS. Allegorical figure of the City of London standing to l., raising female figure, with bandaged head, prostrate on the ground; in the background, view of London Hospital; in front, two men carrying a sick person on a stretcher; ex.: LONDON HOSPITAL. | M.DCC.LVIII.; in the field to l. near the edge traces of letters: **G. M**... (possibly the signature of **G. MOSER** ?); unpublished design; — 4. Model in wax of Female bust to right, on oval sheet of glass, 40×35 mill.; — 5. Model in wax: Apollo seated to left, his l. arm resting on lyre, and holding in extended r. hand a wreath with which he crowns a student kneeling at his feet; on circular sheet of glass painted black on other side; 42 mill. This is apparently an alternative design for the ℞. of the Dr Sir William Browne medical medal, 1765 (Election for Presidency of the Royal College of Physicians). — 6. Portrait of a man, in compact wig, on circular disc of white metal ruled in small squares (*illustrated*). Possibly by Mossop; — 7. Impression of Seal of Zion College, London; subject, The good Samaritan; 59 mill.; — 8. Two other seals, possibly by Lewis Pingo, etc.; — 9. *Cliché* of medal of Society for Improvement of Agriculture, 1765. Also a medal in bronze, signed **TPF**; 10. Lead Impressions of Medal commemorating the Destruction of Spanish galleys, 1742; *Med. Ill.*. II, $\frac{569}{203}$, — 11. Proof in lead of the Loyal Association medal, 1745; *Med. Ill.*, II, $\frac{603}{257}$; — 12. Proof in lead of obv. of medal of John Earl of Sandwich (1718-1792), possibly by

Portrait-medal, unknown.

another artist than Pingo; — 13. Proof in lead of obv. of St. Paul's School medal, with portrait of John Colet, signed: **T. PINGO F.**; — 14. Ticket of the Pantheon, London, 1772, with façade of building on obv.; — 15. also Trial of obv. die (Sharpe's Cat. of Sir Geo. Chetwynd's Collⁿ, p. 256, 4[1]); — 16. Battle of Culloden, 1746; obv. impression, The Duke on horseback to r. (*Med. Ill.*, II, $\frac{676}{284}$); — 17. Norrisian Prize medal; obv. Cross and Bible; ℞. Resurrection of Christ, 1781, &c.

BIBLIOGRAPHY. — W. Wroth, *Dict. Nat. Biog.*, p. 571. — Redgrave, *Dict. of Artists.* — Franks *and* Grueber, *op. cit.* — Ruding, *Annals of the Coinage.* — Meteyard, *Life of Wedgwood*, I. 442, II. 92. — *Gent. Mag.* 1776. — H. B. Wheatley, *Medals of the Society of Arts.* — H. A. Grueber. *English Personal Medals.* — Leroux, *op. cit.*

(*To be continued.*)

THE CENTRAL CAVITY ON PTOLEMAIC BRONZE COINS.

(La Cavità centrale, etc. G. Dattari, *Rivis. Num.*, 1908.)

The supposition that the dies from which Ptolemaic bronze coins were struck, were provided with a conical point or pin, in order to prevent the blank from slipping, has long been rejected as improbable. Aside from the fact that such a point could be easily broken in the striking, it has been shown that the object which produced the hole was not fastened into the die, for in coins of the same die, the hole is in different places (v. Hill, Handbook, p. 150). M. Babelon (*Traité des monn. gr. et rom.*, I, 941-2) maintains that the blanks were prepared not by casting, but by cutting them from a sheet of bronze by means of a lathe which was made to revolve on a

central pivot by a crank, like a drill. But the slanting edges and the projections often remaining on the edges, which mark the channel where the metal entered the mould, are evident proofs that the blanks were cast. According to M. Babelon, the edges were cut sloping to facilitate the operation of cutting. But the examples of square coins and of two coins still unseparated, as well as coins retaining projections, which M. Dattari reproduces in his plate (*Riv. Num.*) are difficult to account for, except as traces of casting. M. Dattari thinks it is doubtful whether a lathe could cut into metal of several millimeters' thickness, and that in any case the process would be too laborious. He believes that the lathe was employed merely for clipping the coins and trimming off the projections on the edges. The steps in the making of these coins were, first, the casting in clay moulds, which were arranged in a line like

1. The Pantheon Ticket was used at the Pantheon, Oxford St., London. The obv. occurs with those reverses.

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sinkings in a coin tray, but connected by a clay channel through which the metal was poured; then the separation of the blanks and the striking while in this unfinished state; and lastly, the trimming of the coin by placing between two pivots upon which it was made to revolve by a lathe. The trimming was clearly the final step, otherwise, the heated blank would surely have received its share of the design of the die in the cavity supposed to be already sunk in it. Anyone who will examine a single specimen of these coins, will see that the cavity was made after the type was impressed on the blank and not before. This, I believe is M. Dattari's view. It is certainly an important detail and tells against M. Babelon's theory that the cavity existed in the blank before striking, and then was only partially obliterated. Furthermore, the edges lack the mathematical uniformity which one would expect if the coins were cut out of a plate of metal as described. And the secondary chamfer, to which Mr. Hill calls attention, must have been produced by trimming off any roughness left on the edge.

A full discussion of this technique, employed on the large bronze coins of the Lagidae, the Seleucidae, on smaller bronze coins of Pontus, Syria, Palestine, Thrace and the Epirote League (but never in gold and silver) will be found in M. Dattari's article.

Agnes Baldwin.

CORRESPONDENCE

14 Nov. 08.

To the Editor of Spink & Son's Numismatic Circular.

Sir,

The Obverse of the Jubilee Medal (no 58608 in your October number) was by Sir J. E. Boehm, R. A., as (not quite correctly) named by you. But the Reverse was not by him. It was designed by Lord Leighton, and is an example of the lack of appreciation on the part of sculptors not trained medallists, of the ultimate effect of their designs. Lord Leighton's design on a large scale, which he showed to me was admirable and even noble; in the medal the special qualities of his work have disappeared, and the whole is disappointing and ineffective to a degree.

M. H. Spielmann.

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Nov. 3rd 1908.

Messrs. Spink & Son, Ltd.

Gentlemen,

As Dr. Williamson's edition of Boyne's 17th Century Tokens only gives the First Royal Proclamation prohibiting the use and circulation of the Traders' Tokens, I thought that your readers and collectors of this branch of numismatics would be interested in having a copy of the final Proclamation, which I enclose; it is taken from the Official Gazette, and the orthography is exactly as printed in the original.

I beg to remain,

Yours very respectfully.

Arthur W. Waters.

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London. Gazette.

Published by Authority.

Thursday Feb. 25. to Monday March 1. 1674. No. 968.

A Proclamation, Enjoining the Prosecution of all such Persons as shall make or utter any Farthings, Halfpence, or Pence of Brass, or other base Metals, with private stamps.

Charles, R.

Whereas His Majesty having by his Royal Proclamation of the 16 of August, in the 24 year of his reign, forbidden the use of all Private Farthings, did cause sufficient quantities of Copper Farthings and Halfpence of the Intrinsique value, to be Coyned for the general good and convenience od His Subjects : Nevertheless His Majesty hath been informed, that several persons and Corporations, remote from London, have forborn to call in their private Farthings, and do still presume to make use of and to utter the same; whereby they continue not only to violate the Laws of this Kingdom, and defraud His Majesties good Subjects but hinder the vending of those Halfpence and Farthings, which are provided for necessary exchange, which would have been ere this time dispersed in those parts, if the said abuses of Stamping and uttering of Private Farthings had been suppressed.

His Majesty therefore, to the end that all Offenders in the Premises, who are now left without excuse, may know the danger they daily incur, and desist from any further proceeding in the like kind, hath thought fit by this His Royal Proclamation, to Publish and Declare His Royal Will and Pleasure to be.

That a strict and severe Enquiry shall be made of all Persons that shall after the second day of February next ensuing. Stamp or cause to be Stamped, Vend, Utter, or in any way make use of in payment or exchange any Halfpence, Farthings, or pieces of Brass, Copper or other base Metals whatsoever, other than the Halfpenec and Farthings by His Majesties Royal Proclamation, Authorised and Allowed; and whosoever shall be found culpable theiren, shall be severely punished. And for that purpose, His Majesty doth hereby Will and Command all His Judges, Justices of Assize, Justices of the Peace, and all other inferior Officers, and Ministers of Justice whatsoever. That they take care at their several and respective Courts, Assizes, Quater-Sessions, and other inferior Courts, that have or may have Cognizance or Punishment of the said offences, Th at after the said second day of Febuary, they cause all such as shall offend in the Premises, to be proceeded against and punished as they shall deserve.

Given at Our Court at Whitehall, the fifth day of December, in the Twenty sixth year of our Reign.

The following is printed in the same number of the Gazette, just below the Proclamation.

" Whitehall, Feb. 19. His Majesty was this day pleased to order in Council, That Copies of his Majesties late Proclamation about Farthings, be sent to the Sheriffs of the respective Counties, to be published, and that the Right Honorable the Lord Keeper, do direct the Judges of Assize, to give in charge to the Grand Juries and other Juries, in their respective Circuits this next Assize to present, and prosecute all offenders against the said Proclamation, that they may be punished according to law. And it was farther ordered. That the said Proclamation, and this Order of His Majesty in Council, should be inserted in the Gazette, to the end that all persons concerned may take notice thereof.

OBITUARY

MAJOR R. H. C. TUFNELL, M.S.C., F.Z.S.

(Late Fellow of the Royal Numismatic Society of London.)

We deeply regret to announce that Major Robert Hutchison Campbell Tufnell passed away on Saturday, November 7th at his residence, Lackam House, Spring Grove, Isleworth.

Born in May 1852, he received his education at Sherbourne and Exeter College, Oxford. At the age of 20 he obtained a commission in the 46th Foot Regt., and was promoted Captain in 1885, and Major in 1894. He was admitted to the Madras Staff Corps in 1876, and went through Lord Robert's Afghanistan campaign, being attached to the Vitakri Field Force. His early associations with India aroused a desire to fulfil the many vacant hours from duty in studying and collecting the coins of Southern India, where he achieved remarkable success.

The late Major Tufnell was by common consent one of the most efficient authorities on the coins of Southern India, and so thoroughly did he persue the subject, that he was employed in 1889, during his residence in Mysore, by the Indian Government, to classify and catalogue the whole of the collection of coins in the Government Museum, Bangalore. I believe that, by doing this, he was able to attain to the nearest point of completeness and efficiency it has as yet been possible to attain in the light of present knowledge. For his excellent work and unflagging industry in this capacity he was handsomly rewarded and thanked by the Indian Government. His own collection of the coins of Oriental India, which is extremely well represented in priceless gold pieces, is classified and minutely catalogued, and is reputed to be the finest private collection of the coins of Southern India in existence.

Major Tufnell was a diligent and enthusiastic collector, not only

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of coins, but of old oak, pewter, benitiers, glass and curios generally, his old pewter being especially fine. Amongst his writings, he published, in 1887-8-9, a standard work in two parts on *Hints to Coin Collectors in Southern India*. He was also a contributor to the *Connoisseur*. The deceased was one of the several numismatists whom the writer of these few sentences enjoyed the privilege of knowing for several years. The news therefore of his illness (terminating so hastily in his death) excited in the writer keen sympathy with the sufferer and his family, and the sense of personal loss when the sad news of his death arrived.

G. B. Petrie.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

British Numismatic Society. — *Nov.* 30. — *Annual Meeting*. — Mr. Carlyon-Britton, President, in the chair. — Messrs. M. R. Cotes, F. Feuardent, H. O. Granberg, A. F. Holden, and J. M. Walpole were elected Members. — The Reports of the Council and the Treasurer were read, and respectively disclosed a total of 523 members, including 19 Royal Members, and an accumulated balance of 535 *l.* — The following were elected to hold office in the coming year : *President*, Mr. W. J. Andrew; *Vice-Presidents*, Earl Egerton of Tatton, Lord Grantley, Sir Frederick D. Dixon-Hartland, and Messrs. G. R. Askwith, L. A. Lawrence, and Bernard Roth; *Director*, Mr. Carlyon-Britton; *Treasurer*, Mr. W. H. Fox; *Librarian*, Lieut.-Col. H. W. Morrieson; *Secretaries*, Mr. Bernard Roth and Fleet-Surgeon A. E. Weightman; *Council*, Major W. J. Freer, Dr. Stanley Bousfield, Dr. P. Nelson, and Messrs A. Anscombe, P. J. D. Baldwin, T. Bearman, L. L. Fletcher, Shirley Fox, Willoughby Gardner, R. A. Inglis, W. Sharp Ogden, Max Rosenheim, Samuel M. Spink, Edward Upton, and R. H. Wood.

The President read a paper on "The Gold Mancus" of Offa, King of Mercia, a celebrated coin which he acquired by purchase in 1907. This coin is held to be a remarkably good copy of a Mussulman dinar made by a workman whose ignorance of Arabic is indicated by the significant fact that the words Offa Rex were inserted in the field of the reverse upside down in relation to the Cufic inscription. The Anglo-Saxon style of the letters of this addition to the original design, and the use of pellets on the coin, unquestionably point to England as the country of its origin. The coin is dated in the year 157 of the Hejira (= A. D. 774), and the last Offa who ruled in Anglian Britain was the king who was reigning over Mercia in that very year. Mr. Carlyon-Britton explained that King Offa's imitation of the dinar is to be assigned not to that year, however, but to A. D. 786, in which an important synod of the English Church was held at Cealchyth, whereat King Offa promised the legates of Pope Adrian I. that he would send 365 mancuses to Rome every year for alms for the poor, and for the manufacture of candles for the Church. In proof of this the letter of Pope Leo III. (who died in 816) to King Cenwulf, who succeeded Offa's son in 796, was adduced, and the phrase "quod et fecit" therein was relied upon also as proving that King Offa kept his promise, and sent the 365 pieces. Attention was given by the lecturer to the economic questions connected with the term "mancus", and he decided that, though the mancus was essentially money of account in A. S. times, and was not an A. S. coin of circulation, it was nevertheless known as an actual piece of money in this country, and also in other Western States which had no gold coinage of their own. This, it was demonstrated, came about through trade with gold-coining Mohammedan countries; and the interesting fact that the A. S. word *mancus* was a loan-word borrowed from Arabic, in which *mankoush* means "coined", *i. e.*, "struck to serve as money", was again recognized and adduced. The value of Mr. Carlyon-Britton's elucidation of his subject was enhanced by translations of Arabic inscriptions on coins of early dates, and by a map showing the gold-coining countries of the eighth century, which were made and drawn by Lord Grantley.

Herr Haakon Schetelig, the Curator of the Bergen Museum, contributed through Dr. Auden an interesting paper on a coin of Offa recently disinterred from a grave-mound of the Viking age near Voss, Norway.

Towards the close of the proceedings the Rev. Dr. Cox moved that the thanks of the society be presented to Mr. Carlyon-Britton on his retiring from office after filling the chair for five years, the limit prescribed by the rules of the society. Dr. Cox, in referring to the services of Mr. Carlyon-Britton, said that the success of the movement set on foot by him and his colleagues in 1903 — a movement which has resulted in a society of 500 members, and the publication of four volumes comprising over 2.000 pages — was remarkable and unparalleled, and was largely due to the skill, tact, and judgment of the retiring President.

Exhibitions. — By the President : the gold mancus ; silver dirhems of El Mansoor of the year 157 A. H.; and a sou d'or of Louis le Débonnaire. Lord Grantley : (1) an imitation of an early tenth-century Hispano-Moorish dinar, with a corrupt Arabic inscription; (2) an imitation by Crusaders of a dinar of El-Amir, Fatimee Khalif (died 1130); (3 and 4) a silver staurat, or drachma, and a gold besant, both struck by Crusaders at Acre in 1251 ; (5) a gold dinar of Alfonso VIII. of Castille, struck in 1197; (Nos. 3, 4, and 5 bear Christian inscriptions in Arabic). Mr. A. H. Baldwin : a Portuguese 500-reis piece of 1908, the first coin issued by Kind Manuel. Mr. L. L. Fletcher : a Belfast penny of 1671, and a 2*d.* token of the same city of about 1735. Mr. M. E. Hughes-Hughes : a penny of Stephen (Adelard on Lun). Mr. Edgar Lincoln : specimens of Mysore and Colonial East Indian coins. Mr. W. C. Wells : a cut halfpenny of Henry I. (Hks. 266). Mr. F. W. Yeates : a small leaden medallion of Edward VI. (reverse blank).

(*Athenaeum.*)

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

Mitteilungen der Oesterr. Gesellschaft für Münz- und Medaillenkunde. Oktober 1908.

Die Kaiserjubiläums-Ausstellung der Oesterreichischen Gesellschaft für Münz- und Medaillenkunde. — Oesterreichische Schulprämien (Forts.). — Die Münzen und Medaillen der Ausstellung München 1908. — Vereinsnachrichten. — Verschiedenes. — Einläufe an die Gesellschaft.

Numismatikai Közlöny. 1908. IV. Füzet.

Supka Géza, *A* ΠΑΝΑΤΙΑ (*Panagia*) *a bizanci ermekben.* — Gohl Ödön, *Római pénzek a magyar nemzeti múzeum gyüjteményéből.* — Harsányi Pál, Leszih Andor és Gohl Ödön, *Eremleletek.* — -n : *Ujdonságok.* — Leszih Andor, *Régészeti es numismatikai tanfolyam Kolozsvárt.* — Ötvös Gábor, *Irodalom.* — G-, *Különfélek.* — *Erem-és könyvvásár.* — *Tarsulati elét.* — *Német és francia kivonat.*

Numismatische Mitteilungen. November 1908.

Aus numismatischen Vereinen. — Dr. Will. Erlangen, *Ueber einige Mittelalter-Denare.* — *Literatur.* — *Münzverkehr.*

Catalogue of Coins and Medals. Various Properties.

Sale by Auction at Messrs Sotheby, Wilkinson and Hodge's rooms, November 25th 1908. 179 lots.

Catalogue of the Collection of Coins formed by the late Frederick Sturt, Esq. and other properties.

Sale by Auction at Messrs. Sotheby, Wilkinson and Hodge's rooms, December 1st and 2nd 1908. 328 lots.

Collections de M. Egbert Smilda, de feu M. le Colonel J. A. Ort, et de M. le Dr Manoel Ramos. Vente publique à Amsterdam le 7 décembre 1908 et jours suivants. Expert : J. Schulman. 2607 Nos.

Monnaies et médailles de la Révolution française et de l'Empire. Vente à Paris le 2 décembre 1908. Expert : E. Bourgey. 440 Nos.

Monnaies antiques, gauloises, grecques et romaines, &c. Vente à Paris les 7, 8 et 9 décembre 1908. Expert : E. Bourgey. 969 Nos.

Auktions-Catalog enthaltend Münzen und Medaillen verschiedener Länder. Versteigerung in München den 14. December 1908 und folgende Tage. Expert : Otto Helbing. 4422 Nos.

Catalogue général de Monnaies, Médailles et Jetons. Monnaies d'Afrique, d'Asie, &c. Octobre 1908. E. Boudeau, Paris. 4045-4533.

La Gazette Numismatique. No 1. Octobre 1908.

Victor Tourneur, *Une des premières oboles de l'atelier épiscopal de Trèves.* — Jean Justice, *Essai d'un dictionnaire descriptif général des méreaux belges* (suite). — A. de Witte, *Le graveur Théodore Victor van Berckel* (*erratum*). — *Nouvelles diverses.* — *Nécrologie.*

Monatsblatt der Numismatischen Gesellschaft in Wien. November 1908.

Einladung. — *Bericht über die Hauptversammlung des Gesamtvereines der deutschen Geschichts- und Altertumsvereine in Lübeck von 20. bis 23. September 1908.* — *Ordentliche Versammlung der Numismatischen Gesellschaft in Wien am 28. Oktober 1908.* — *Vorstandssitzungen vom 5. und 18. November 1908.* — *Münzfunde.* — *Numismatische Literatur.* — *Besprechungen.* — *Verschiedenes.* — *Anzeigen.*

Blätter für Münzfreunde. November 1908.

Aus Rheinland u. Westphalen. — *Erzbistum Bremen.* — *Hellerfund in Gera* (Reuss). — *Die würtembergischen Münzen aus den Funde von Wettringen.* — *Plattierte fränkische Pfennige des 14. Jahrhunderts.* — *Tafelnachweis.* — *Münzfunde.* — *Versteigerungen.* — *Verschiedenes.* — *Num. Verein zu Dresden.* — *Literatur.*

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Berliner Münzblätter. Dezember 1908.
Gustave Hoecke, *Der Münzenfund von Elmenhorst.* — Emil Bahrfeldt, *Der Bracteatenfund von Borne (Forts).* — Wilhelm Schwandt, *Münzfund von Strassburg in Westpreussen.* — Carl Knab, *Marken aus dem Schieferindustrie-Städtchen Lehesten* (Nachtrag). — *Lateinischer Münzbund.* — L. v. L., *Neue Münzen und Medaillen.* — *Sammlungen.* — *Münzfunde.* — *Numismatische Gesellschaft zu Berlin.* — *Frankfurter Numismatische Gesellschaft.* — *Hamburger Verein der Münzfreunde.* — *Literatur.* — *Münzversteigerungen.* — *Münzverkäufe.*

Frankfurter Münzzeitung. 5. Dezember 1908.
Paul Joseph, *Ein verkannter Mainzer Goldgulden des Erzbischofs Grafen Johann von Ligny.* — *Die officiellen Medaillen auf den zweiten Haager Friedenskongress 1907.* — Joseph Kowarzik, *Ueber die Entwicklung der Münzen- und Medaillentechnik.* — *Neue Münzen und Medaillen.* — *Kleine Mitteilungen.* — *Münzfunde.* — *Numismatische Gesellschaften.* — *Versteigerungspreise.*

Numismatisches Offerten-Blatt. No 175. 1908.
Edmund Rappaport. Berlin. Nos 3643-4318.

Verzeichniss neuester Deutscher Thaler, Doppelthaler, Doppelgulden, Guldenund Theilmünzen, &c. Zschiesche und Köder, Leipzig, 1121 Nos.

Monnaies antiques, grecques et romaines, &c. Vente à Paris le 19 décembre 1908.
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Catalogue of a Collection of English Coins & War Medals &c. The property of Lt. Col. E. F. Lowthorpe-Lutwidge.
Sale at Messrs Sotheby, Wilkinson and Hodge's rooms, Dec. 15th 1908. 266 Nos.

Bolletino Italiano di Numismatica. No 10. Ottobre 1908.
E. J. Haeberlin, *Le basi metrologiche del sistema monetario più antico nell' Italia Media.* — Serafino Ricci, *Note italiane all'articolo Haeberlin.* — Quintilio Perini, *Le monete gettate al popolo nella solenne incoronazione di Vincenzo II° duca di Mantova (1627).* — Vittorio Allocatelli, *La contraffazione di un denaro di Papa Agapito II°.* — Isaia Volonté, *La carta-moneta in Italia.*

— — No 11. Novembre 1908.
E. J. Haeberlin, *Le basi metrologiche, &c. (continuazione et fine).* — Serafino Ricci. *Note italiane all' articolo Haeberlin.* — Alessandro Lisini, *Medaglia d'Antonio Spanocchi.* — Andrea Balletti, *I bagattini d'Ercole I. della zecca di Reggio dell' Emilia.* — *Notizie Varie.*

CATALOGUE

OF

COINS and MEDALS for SALE

Special attention is directed to the fact that every coin or medal catalogued in the following lists is guaranteed to be absolutely genuine (except when expressly stated in the description to be otherwise) and if not approved of can be returned, when the full amount paid will be refunded.

Collectors will also kindly note that every care is taken when compiling the catalogues not to overrate the condition of the pieces but to faithfully represent them according to their merits.

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(*For further particulars see first page of this Circular.*)

ABBREVIATIONS.

N. = Gold. — *Æ.* = Silver. — *Æ.* = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — ℞. = Reverse. — F. D. C. = Fleur de coin. = Mint state. — E. F. = Extremely fine. — V. F = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce — *R.* = Rare. — *RR.* = Very rare. — *RRR.* = Extremely rare. — *H.* = Head, *Historia Numorum.* — *B.* = Babelon, *Monnaies consulaires.* — *C.* = Cohen, *Monnaie. impériales*, 2e *édition.* — *M.* = Mionnet, *Monnaies grecques et romaines.* — *Ev.* = Evans, *Ancient British coins.* — *K.* = Kenyon, *Gold coins of England.* — *Hks.* = Hawkins, *Silver Coins of England.* — *Rud.* = Ruding, *Annals of the Coinage.* Ed. 1840. — *A.* = Atkins, *British Colonial coins.* — *T.* = Tancred, *Historical Record of War Medals.* — *M.I.* = *Medallic Illustrations of English History*, Franks and Grueber. — *Mad.* = Madai, *Münzcabinet.* — *S. R.* = Schulthess-Rechberg *Thaler-cabinet.* — *Rm.* = Reimmann, *Sale Catalogue.* — *B. M. Cat.* = British Museum Catalogue.

GREEK COINS.

(*Continued from col. 11084.*)

LYDIA.

61454 (*Seventh and Sixth Centuries B. C.*). Electrum ½ stater. Obv. Lion's head to r., with globule, radiate, on forehead. ℞. Two square incuse sinkings joined together, containing rough irregular markings. Wt.: 72 grs. *B. M. Cat.*, pl. I, 4. V. F. 2 10 »

61455 Electrum ¼ stater. Similar type. *Bears a number of countermarks both on obverse and on the edge.* V. F. 2 15 »

61456 Electrum $\frac{1}{12}$ stater. Obv. Lion's head to r., with globule on forehead. ℞. Rough incuse square. Wt.: 17 grs. *B. M. Cat.*, pl. I, 8. V. F. 1 15 »

61457 Another of similar type. F. 1 7 6

61458 (*Time of Croesus*, B.C. 561-546). *Æ.* Half stater. Obv. Foreparts of lion r., and bull l., face to face. ℞. Two incuse squares side by side. Wt.: 83 grs. *B. M. Cat.*, pl. I, 18. V. F. 1 7 6

THYATIRA.

61459 *Nero.* Æ3. Obv. **ΝΗΡΩΝ ΚΛΑΥΔΙΟϹ ΚΑΙϹΑΡ·ϹΕΒΑ·** Bare head to r. ℞. **ΘΥΑΤΕΙΡΗΝΩΝ.** Axe.
From the Wigan Collection. V. F. » 15 »

PACTOLUS.

61460 (*Imperial Times*). Æ. Obv. Head of Diana Huntress to r. with bow and quiver at shoulder. ℞. **ΠΑΚΤΩΛΕΩΝ. ΜΕΝΕ·** Pallas standing to l., holding victory, spear and shield. *Waddington*, 5120.
From the Hoskier Collection. V. F. 2 15 »

PHRYGIA.

APAMEIA.

61461 (*After* B.C. 133). *Æ.* Cistophorus. Obv. Cista mystica with half-open lid from which a serpent issues; all in wreath of ivy-leaves. ℞. **[Α] ΠΑ ΣΩΚΡΑ ΤΟΥ.** Two coiled serpents with heads face to face; between them a bow-case ornamented with an aplustre and containing a strung bow. Wt.: 190 grs. *B. M. Cat.*, 19. V. F. 1 15 »

61462 (*Circ.* B.C. 133-48). Æ. Obv. Bust of Artemis, turreted and laureated. ℞. **ΑΠΑΜ ΚΗΦΙΣΟ ΣΚΑΥ.** The satyr Marsyas standing to r. *B. M. Cat.*, 74. V. F. » 8 »

CIBYRA.

61463 (*Circ.* B.C. 166-84). *Æ.* Drachm. Obv. Young male head to r., in crested helmet. ℞. Horseman galloping to r., armed with helmet, cuirass and couched spear; behind, bunch of grapes; beneath: **ΚΙΒΥΡΑΤΩΝ.** Wt.: 45 grs. *B. M. Cat.*, pl. XVI, 2. V. F. 2 » »

EUMENEIA.

61464 (*Time of Septimius Severus*). Æ. Obv. Bust of Hermes r., bareheaded, caduceus projecting in front, border of dots. ℞. **ΕΥΜ ΕΝ Ε ΩΝ.** Athena, helmeted, standing to l., holding phiale, spear and shield. *B. M. Cat.*, 23. V. F. » 15 »

LYCIA.

61465 (*Circ.* B.C. 520-480). *Æ.* Stater. Obv. Forepart of boar to l., both legs visible: neck dotted; on shoulder **Κ·Υ...** ℞. Rude incuse square, decorated with lines crossing in centre. Wt.: 145 grs. *B. M. Cat.*, pl. I, 6. V. F. 3 10 »

61466 *Æ.* Tetrobol. Similar type. Rough incuse square. V. F. 1 5 »

61467 (*Circ.* B.C. 500-460). *Æ.* Stater. Obv. Boar walking to r., on dotted exergual line. ℞. Tortoise with plain shell in dotted square within incuse square. Wt.: 144 grs. *B. M. Cat.*, pl. I, 14 *var.* V. F. 4 » »

61468 *Æ.* Stater. Obv. Boar walking to l., head lowered, on dotted exergual line. ℞. Tortoise, with structure of shell shown, in dotted square within incuse square. *B. M. Cat.*, 18. V. F. 3 10 »

61469 *Æ.* Tetrobol. Obv. Boar walking to r., border of dots. ℞. Triskeles in dotted incuse square. *B. M. Cat.*, p. I II, 15. F. 1 10 »

61470 *Tāththivāibi* (*Circ.* B.C. 480-460). *Æ.* Stater. Obv. Female head to l. (Aphrodite?), three rows of formal curls on forehead, hair fastened by band passing three times round it, and caught up behind; wears earring of peculiar shape; truncation of neck dotted. ℞. **Τ↑>><>ΕΕΕΒΕ.** Tetraskeles l., in dotted square within incuse square, *B. M. Cat.*, pl. V, 8.
An extremely fine specimen. E. F. 22 10 »

MASICYTES.

61471 (*Circ.* B.C. 168-81). *Æ.* Drachm. Obv. Head of Apollo to r., laureate, with formal curls. ℞. **Μ Α.** Lyre within incuse square. Wt.: 26 grs. *B. M. Cat.*, pl. XIII, 14. E. F. 1 » »

PAMPHYLIA.

ASPENDUS.

61472 (*Circ.* B.C. 400-300). *Æ.* Stater. Obv. Two wrestlers; the one on the l., holding l. arm of his opponent with both hands; his opponent grasps his r. arm; border of dots. ℞. **ΕϹΥΕΔΙΙΥϹ·** Slinger wearing short chiton, discharging sling to r.; in field, triskeles of human legs; the whole in dotted square within incuse square. Wt.: 165 grs. *B. M. Cat.*, pl. XX, 3. E. F. 3 3 »

61473 *Æ.* Stater. Similar type; **Α Μ** in field of obv. between the two wrestlers. *B. M. Cat.*, 29 *var.* E. F. 5 » »

61474 *Æ.* Stater. Similar type; **ΒΑ** between the two wrestlers; countermark, on obv., facing head (?). Wt.: 167 grs. *B. M. Cat.*, 34 *var.* E. F. 4 » »

61475 *Æ.* Stater. Similar type; **Β Α** between the wrestlers; **Φ** and uncertain countermark in field of reverse. V. F. 3 5 »

61476 *Æ.* Stater. Obv. As last. ℞. Slinger as before; no letter nor countermark in field. Wt.: 162 grs. F. 1 7 6

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61477 ℞. Stater. Similar type; Π between the wrestlers; countermark: horse to l., between the slinger's legs. *B. M. Cat.*, pl. xx, 15 *var.* V. F. 2 » »

SIDE.

61478 (B.C. 190-36). ℞. Tetradrachm. Obv. Head of Athena to r., in crested Corinthian helmet. ℞. Nike advancing l., wears long chiton and peplos wound round waist and l. arm; right hand holds wreath; in field l., pomegranate; below, ΚΛΕΥΧ. Wt.: 246 grs. *B. M. Cat.*, pl. xxvii, 5. E. F. 3 » »

61479 ℞. Tetradrachm. Similar type. V. F. 2 7 6

PISIDIA.

ISINDA.

61480 (*1st Century B. C.*). Æ. Obv. Head of Zeus to r., laur. ℞. ΙΣΙΝ. Helmeted warrior, charging r., on horseback, attacking snake with spear; in field, l., B. *B. M. Cat.*, pl. xxxvi, 3 *var.* V. F. 1 15 »

SELGE.

61481 (B. C. 400-300). ℞. Trihemiobol. Obv. Head of Athena to r., wearing crested Corinthian helmet. ℞. Lion's head to r., with open jaws. Wt.: 12 grs. *Not in B. M. Cat.* E. F. 2 » »

61482 ℞. Trihemiobol. Obv. Gorgon's head facing. ℞. Head of Athena to r. wearing crested Athenian helmet; behind, astragalos. Wt.: 15 grs. *B. M. Cat.*, pl. xxxix, 8. V. F. 1 » »

61483 (*3rd and 2nd Centuries B. C.*). ℞. Trihemiobol. Obv. Gorgon's head facing, hair long. ℞. Helmeted head of Athena to r.; behind, lance head. *B. M. Cat.*, 28. F. » 5 »

61484 (*2nd and 1st Centuries B. C.*). ℞. Obv. Head of Herakles three-quarter face to r., lion's skin fastened round neck. ℞. ΣΕΛ. Forepart of stag r., head turned l. Wt.: 38 grs. *Type of B. M. Cat.*, pl. xl, 7 (Æ.). *A cast.* F. 1 » »

TERMESSUS.

61485 (*1st Century B. C.*) Æ. Obv. ΤΕΡΜΗϹΕΩΝ. Bust of Athena to r., helmeted. ℞. ΤΩΝ ΜΕΙΣΟΙΝΩΝ. Solymos standing to l. F. » 8 6

(*To be continued.*)

ROMAN CONSULAR.

(*Continued from col. 11086.*)

ABURIA.

61486 *C. Aburius Geminus* (B.C. 129). ℞. Obv. GEM. Head of the goddess of Rome to r. wearing winged helmet; in front, ✕. ℞. C ABVRI ROMA. Mars, helmeted, standing in quadriga galloping to r., holding trophy, spear and shield. *Babelon*, 1. V. F. » 2 6

61487 ℞. Obv. As last. ℞. M.ABURI ROMA. Sol in quadriga galloping to r., holding whip. *B.* 6. V. F. » 3 »

61488 ℞. Similar type. V. F. » 2 6

ACCOLEIA.

61489 *P. Accoleius Lariscolus* (B.C. 43). ℞. Obv. P.ACCOLEIVS LARISCOLVS. Bust of Acca Larentia to r. ℞. The three statues of the *Nymphæ querquetulanæ* facing. *B.* 1. F. D. C. 1 10 »

61490 ℞. Similar type. E. F. » 12 6

61451 Another. V. F. » 8 »

ACILIA.

61492 *Man. Acilius Glabrio* (B.C. 54). ℞. Obv. SALVTIS. Laureated head of Salus to r. ℞. NV.ACILIVS III.VIR.VALETV. Salus standing to l., leaning against column and feeding a serpent. *B.* 8. E. F. » 4 »

61493 ℞. Similar type. E. F. » 3 6

61494 ℞. Similar. V. F. » 3 »

61495 Another. V. F. » 2 6

AELIA.

61496 *P. Aelius Paetus* (B.C.209). ℞. Obv. Helmeted head of Roma to r.; behind, X. ℞. P.PAETVS ROMA. The Dioscori on horseback galloping to r. *B.* 3. F. » 1 6

61497 *C. Allius Bala* (B.C. 90). ℞. Obv. BALA. Diademed head of Diana to r.; in front, P. ℞. C.ALLI. Diana holding two torches, in biga of stags to r.; all in laurel-wreath. *B.* 4. E. F. » 3 6

AEMILIA.

61498 *M. Aemilius Scaurus* (B.C. 58). ℞. Obv. M.SCAVR.AED.CVR. EX.S.C. King Aretas kneeling on one knee to r., by the side of a camel; ex., REX ARETAS. ℞. P.HVPSAE AED.CVR. Jupiter in quadriga to l.; under the horses' feet, a scorpion; behind, CAPTV; ex., C.HVPSAE COS PREIVE. *B.* 8. E. F. » 4 »

61499 ℞. Similar type. V. F. » 2 6

61500 ℞. Similar type. V. F. » 3 »

61501 ℞. Obv. Type as last; in field, M.SCAVR.EX.S.C.; ex., AED. CVR. ℞. As last; no scorpion under the horses' feet. *B.* 9. V. F. » 3 6

61502 *L. Aemilius Buca* (B.C.44). ℞. Obv. L.BVCA. Diademed head of Venus to r. ℞. Eudymion asleep lying on a skin, his head resting against a rock; above, Cupid; in front to r., Diana seated and holding veil over her head. *B.* 12 (100 frs.). *RR.* E. F. 4 » »

ANNIA.

61503 *Annius Luscus* (B.C. 92-87). ℞. Obv. C.ANNI.T.F T.N.PRO. COS EX.S.C. Diademed bust of Anna Perenna to r., within beaded circle; below, T. ℞. L.FABI L.F.HISP. Victory holding long palm-branch, in quadriga galloping to r.; in field, Q. *B.* 3. F. D. C. » 10 »

61504 ℞. Brockage of obverse of the preceding coin. V. F. » 2 6

ANTESTIA.

61505 *C. Antestius Labeo* (B.C. 174). ℞. Obv. C.ANTESTI. Helmeted head of Roma to r. ℞. ROMA. The Dioscuri on horseback galloping to r.; below, dog running. *B.* 1. V. F. » 2 »

61506 ℞. Obv. Head of Roma to r.; behind, dog upwards. ℞. C. ANTESTI ROMA. The Dioscuri as before. *B.* 2. F. » 1 6

61507 *L. Antestius Gragulus* (B.C. 124). ℞. Obv. GRAC. Helmeted head to r; in front, ✕. ℞. C.ANTES.ROMA. Jupiter in quadriga galloping to r. *B.* 9. V. F. » 2 »

ANTIA.

61508 *C. Antius Restio* (B.C. 49-45). ℞. Obv. RESTIO. Bare head of the tribune Antius Restio to r. ℞. C.ANTIVS C.F. Hercules, naked, advancing to r., holding club and carrying trophy. *B.* 1. *S.* V. F. » 7 6

(*To be continued.*)

ROMAN IMPERIAL.

(*Continued from col. 11089.*)

TITUS.

61509 ℞. Obv. T. CAESAR VESPASIANVS. Laur. head to r. ℞. ANNONA AVG. Abundance seated to l. *C.* 16. V. F. » 4 6

61510 Æ¹. Obv. T. CAES.VESPASIAN.IMP. PON.TR.POT.COS.II. Laur. head to r. ℞. CAESAR DOMITIAN COS DES II. The Emperor, holding sceptre, on horseback to l. *C.* 26. V. F. 1 10 »

61511 ℞.Obv. T. CAESAR VESPASIANVS. Laur. head to r. ℞. CERES AVGVST. Ceres standing to l., holding two ears of corn and long torch. *C.* 31 var. F. » 2 6

61512 Æ². Obv. T. CAES VESPASIAN.IMP.P.TR.P.COS II. Laur. head to r. ℞. CONCORDIA AVGVSTI S.C. Concordia seated to l., holding patera and cornucopia. *Not in Cohen.* E. F. 2 » »

61513 Æ². Obv. IMP.T.CAES.VESP.AVG.P.M.TR.P.COS.VIII. Radiated head to r. ℞. CONCORDIA AVGVST.S.C. Type as last. *Coh.* 41. V. F. » 10 »

61514 ℞. [T. CAES] IMP. VESP. PON.TR. POT. Laur. bust to r. ℞. CONCORDIA AVGVSTI. Same type. *C.* 44. F. D. C. 1 5 »

61515 *N.* Obv. T. CAESAR IMP. VESPASIANVS. Laur. head to r. ℞. COS VI (in ex.). Roma seated to r. on bucklers, holding spear, l. foot on helmet; on either side, a flying bird; at her feet, wolf and twins. *C.* 64. F. D. C. 14 » »

61516 ℞. Obv. Laur. head to r. ℞. COS VI. Prow of galley and star. *C.* 68. F. » 4 »

61517 Æ¹. Obv. IMP.T.CAES.VESP.AVG.P.M.TR.P.P.COS.VIII. Laur. head to l. ℞. FELICIT PVBLIC.S.C. Felicity standing to l., holding spear and cornucopia. *C.* 74.
From the Bizot Collection. E. F. 6 6 »

61518 ℞. Obv. T.CAESAR.IMP.VESPASIANVS. Laur. head to r. ℞. IOVIS CVSTOS. Jupiter nude, standing facing, holding sceptre and patera; at his feet, lighted altar. *C.* 106. E. F. » 10 »

61519 *N.* Obv. T.CAES.IMP.VESP.CEN. Laur. head to r. ℞. PAX AVG. Peace standing to l. leaning against column, holding olive branch and caduceus; at her feet an altar. *C.* 131. E. F. 9 10 »

61520 *N.* Similar type.
From the Bosco Reale Find. F. D. C. 10 » »

61521 Æ². Obv. IMP. T. CAESAR VESP.AVG. P.M.TR.P.COS.VIII. Laur. head to l. ℞. PAX AVGVST S.C. Peace seated to l., holding olive-branch and caduceus. *C.* 136. V. F. » 7 6

61522 Æ¹. Obv. IMP.T.CAES. VESP. AVG. P. M. TR. P. P. P. COS VIII. Laur. head to l. ℞. PAX AVGVST S.C. Peace standing to l., holding cornucopia and olive-branch. *C.* 140.
From the Bizot Collection. V. F. 1 17 6

61523 Æ¹. Similar type. V. F. 1 7 6

61524 Æ¹. Obv. T.CAES.VESPASIAN.IMP.PON.TR.POT.COS II. Laur. head to r. ℞. PAX. AVGVSTA.S.C. Type as last. *C.* 150. V. F. 1 10 »

61525 Æ². Type as No 61521. *R.* V. F. 1 5 »

61526 ℞. Obv. T.CAES.IMP.VESP.CENS. Laur. head to r. ℞. PONTIF MAXIM. Emperor seated to r., holding sceptre and olive-branch. *C.* 158. V. F. » 3 »

61527 *N.* Obv. T.CAESAR IMP.VESP. Laur. head to r. ℞. PONTIF TR. POT. Fortune standing to l. on cippus, holding rudder and cornucopia. *C.* 165. V. F. 4 10 »

61528 Æ¹. Obv. IMP.T.CAES.VESP.AVG.P.M.TR.P.P.P.COS.VIII. Laur. head to l. ℞. S.C. Hope standing to l., holding flower and raising her skirt. *C.* 222. E. F. 3 15 »

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61529 Æ¹. Similar type. V. F. 1 7 6
61530 Æ². Similar type. *C.* 219. E. F. » 10 »
61531 Another. V. F. » 7 6
61532 ℞. Obv. IMP.TITVS CAES.VESPASIAN.AVG.P.M. Laur. head to r. ℞. TR.P.VIIII.IMP.XIIII COS.VII.P.P. Quadriga to l. *C.* 278. V. F. » 6 6
61533 ℞. Obv. As last. ℞. TR.P.VIIII.IMP.XIIII COS.VII.P.P. Radiated figure standing on rostral column. *C.* 289. V. F. » 3 6
61534 ℞. Obv. As last. ℞. Same legend. Capricorn to l. on globe. *C.* 294. E. F. » 6 6
61535 ℞. Obv. Laur. head to l. ℞. TR.P.IX.IMP.XV.COS.VIII.P.P. Elephant to l. *C.* 303. V. F. » 2 6
61536 ℞. Obv. Laur. head to r. ℞. Same legend. Dolphin entwined around anchor. *C.* 309. F. D. C. » 9 »
61537 ℞. Similar type. V. F. » 3 6
61538 ℞. Obv. As last. ℞. Same legend. Throne. *C.* 311. V. F. » 2 6
61539 ℞. Obv. As before. ℞. Throne on which a fulmen. *C.* 314. V. F. » 3 »
61540 ℞. Obv. As last. ℞. Curule chair on which a wreath. *C.* 318. E. F. » 6 6
61541 ℞. Obv. As last. ℞. Tripod on which a dolphin. *C.* 321. V. F. » 2 »
61542 Æ². Obv. T.CAESAR.IMP.PONT. Laur. head to r. ℞. TR.POT. COS.III.CENSOR. Winged caduceus between two cornucopiae. *C.* 326. *Patinated.* E. F. 4 » »
61543 Æ². Obv. IMP.T.CAES.VESP.AVG.P.M.TR.P.COS.VIII. Laur. head to r. ℞. VICTORIA AVGVST.S.C. Victory standing to r. on prow, holding palm-branch and wreath. *C.* 360. *Patinated.* E. F. 2 » »

JULIA TITI.

61544 Æ² Obv. IVLIA IMP.T.AVG.F.AVGVSTA. Bust to r. ℞. CERES AVGVSTA S.C. Ceres standing to l., holding two ears of corn and a long torch. *C.* 2. *Fine portrait.* V. F. 2 10 »
61545 Æ¹. Obv. DIVAE IVLIAE AVG.DIVI.TITI.F.S.P.Q.R. Carpentum to r., drawn by two mules. ℞. IMP.CAES.DOMIT.AVG.GERM. COS.XV.CENS.PER.P.P. around large S.C. *C.* 9. E. F. 5 15 »
61546 Æ¹. Similar type. F. 1 7 6
61547 ℞. Medallion. Obv. IVLIA AVGVSTA DIVI TITI F. Bust to r. ℞. VESTA. Vesta seated to l., holding palladium and sceptre. *C.* 15. *From the Imhoof-Blumer Collection.* V. F. 6 10 »
61548 Æ². Obv. IVLIA IMP.T.AVG.F.AVGVSTA. Bust to r. ℞. VESTA S.C. Vesta veiled seated to l., holding palladium and sceptre. *C.* 18. V. F. 1 17 6
61549 Æ². Similar type. F. » 15 »

DOMITIAN.

61550 Æ². Obv. IMP.CAES.DOMIT.AVG.GERM.COS.XI.CENS.POT.P.P. Laur. head to r. ℞. ANNONA AVG. S.C. Abundance seated to r., holding ears of corn; in front of her, a child; in the distance a ship. *C.* 12. V. F. » 4 »
61551 Æ². Obv. Laur. head to r. ℞. CONCORDIA AVG.S.C. Concord seated to l., holding cornucopia and patera. *C.* 39. V. F. » 4 »
61552 Æ. Obv. CAESAR AVG.F. DOMITIANVS. Laur. head to r. ℞. COS IIII. Cornucopia filled with fruit. *C.* 46. F. D. C. 10 » »
61552a Æ. Similar type. *Almost as fine.* F. D. C. 9 10 »
61553 ℞. Obv. Laur. head to r. ℞. COS III. Pegasus walking to r. *C.* 47. V. F. » 3 6
61554 Æ. Obv. As last. ℞. COS V. Sarmatian kneeling to r., presenting a military standard. *C.* 48. F. D. C. 10 » «
61555 Æ. Similar type. E. F. 8 » »
61556 ℞. Obv. IMP. CAES. DOMIT.AVG.GERM P.M.TR.P.VII. Laur. head to r. ℞. COS XIIII. Cippus inscribed LVD.SAEC.FEC. all in laurel-wreath. *C.* 70. (20 francs). E. F. » 12 »
61557 ℞. Similar type, obv. reading.... P.M.TR.P. VIII. F. D. C. » 17 6
61558 ℞. Obv. As last. ℞. Salian priest advancing to l., holding shield and rod; to l., cippus inscribed: COS. XIIII LVD.SAEC. FEC.; in the middle, a candlestick. *C.* 73. V. F. » 15 »
61559 Æ¹. Obv. IMP.CAES.DOMIT.AVG.GERM.P.M.TR.P.VIII.CENS. PER.P.P. Laur. head to r. ℞. COS XIIII LVD. SAEC. S.C. Temple; to r., Domitian seated on estrade on which two vases; in front of him a woman presenting him an offering; between them, a child, raising his arms; the estrade is inscribed: SVF. P.D.. *C.* 81.
From the Trau Sale. V. F. 2 7 6
61560 Æ². Obv. As last. ℞. COS XIIII LVD.SAEC.FEC.S. C. Domitian sacrificing on a lighted altar; in front of him a flute player followed by a lyre player; in the background, sexastyle temple. *C.* 85. *Patinated.* E. F. » 17 6
61561 Æ². Similar type. F. » 2 6
61562 Æ². Obv. IMP. CAES.DOMIT.AVG.GERM.COS.XII.CENS.PER.P.P. Laur. bust to r. with aegis. ℞. FORTVNAE AVGVSTI S.C. Fortune standing to l., holding rudder and cornucopia. *C.* 122. *Patinated.* E. F. 1 5 »
61563 Æ². Similar type, with COS. XIII. *C.* 126. V. F. » 5 »
61564 Æ². Similar, without the aegis. *C.* 125. V. F. » 6 »
61565 Æ². Similar with COS XV and head radiate. *C.* 132. V. F. » 8 »
61566 Æ². Similar; head smaller. V. F. » 8 6
61567 ℞. Quinarius. Obv. Laur. head to r. ℞. IMP.XI.COS XII CENS. P.P.P. Victory to r. *C.* 197. V. F. » 6 »
61568 ℞. Obv. IMP.CAES.DOMIT.AVG.GERM.P.M.TR.P.VI. Laur. head to l. ℞. IMP.XIII COS XII CENS.P.P.P. Pallas standing to l. holding spear. *C.* 210 var. E. F. » 5 »
61569 ℞. Similar type with IMP. XVII COS XIIII. *C.* 244. E. F. » 5 »
61570 ℞. Obv. As last. ℞. IMP.XIX.COS XIIII. CENS P.P.P. Pallas fighting to r. *C.* 252. F. D. C. » 6 6
61571 ℞. Obv. As last. ℞. IMP.XXI COS XV CENS P.P.P. Pallas standing to l., holding spear and fulmen; at his feet, a buckler. *C.* 260. V. F. » 3 6
61572 ℞. Obv. As last. ℞. IMP. XXI COS.XVI.CENS P.P. Pallas fighting. *C.* 273. E. F. » 4 »
61573 ℞. Similar, with: IMP. XXII COS XVI. V. F. » 3 »
61574 Æ¹. Obv. IMP. CAES. DOMIT. AVG.GERM.COS. XVI CENS. PER. P.P. Laur. head to r. ℞. IOVI VICTORI S.C. Jupiter seated to l., on throne, holding spear and Victory. *C.* 315. *A desirable coin.* E. F. 4 10 »
61575 Æ. Obv IMP. CAES.DOMITIANVS AVG.P.M. Laur. head to r. ℞. IVPITER CONSERVATOR. Spread eagle on fulmen. *C.* 319. F. D. C. 9 10 »
61576 Æ². Obv. IMP. CAES. DOMIT. AVG.GERM.COS.XIII.CENS.PER.P. Laur. head to r. ℞. MONETA AVGVSTIS.C. Moneta standing to l., holding scales and cornucopia. *C.* 323. V. F. » 10 »
61577 Æ. Obv. CAES. AVG.F. DOMIT. COS. III. Laur. head to r. ℞. PRINCEPS IVVENTVT. Hope standing to l., holding flower and raising her skirt. *C.* 374.
From the Hoskier Collection. F. D. C. 10 10 »
61578 Æ. Similar type, rev. legend reading: PRINCIPS. E. F. 8 » »
61579 ℞. Obv. CAESAR AVG.F. DOMITIANVS COS VI. Laur. head to r. ℞. PRINCEPS IVVENTVTIS. Salus standing to r., cross-legged, feeding a serpent and leaning against colum. *C.* 382. F. D. C. » 7 6
61580 ℞. Obv. CAESAR DIVI F. DOMITIANVS COS VII. Laur. head to r. ℞. PRINCEPS IVVENTVTIS. Goat standing to l., within laurel-wreath. *C.* 390. E. F. » 6 »
61581 ℞. Obv. As last. ℞. PRINCEPS IVVENTVTIS. Lighted altar, surrounded with garlands. *C.* 397. E. F. » 5 »
61582 Æ². Obv. IMP.CAES.DOMITIAN.AVG.GERM.COS.X. Laur. head to r. with aegis. ℞. SALVTI AVGVST.S.C. Altar *C.* 414. V. F. » 16 »
61583 Æ². Obv. IMP.CAES.DOMIT.AVG.GERM.COS.XI.CENS.POT.P.P. Laur. head to r., with aegis. ℞. SALVTI AVGVSTI S.C. Altar. *C.* 420. V. F. » 6 6
61584 Æ². Obv. IMP.CAES. DOMITIAN.AVG.GERM.COS.XI. Radiated bust to r., with aegis. ℞. S.C. Mars, with parazonium at the side, marching to l., holding victory and trophy. *C.* 427. V. F. » 10 »
61585 Æ². Obv. Laur. head to r. ℞. S.C. Hope standing to l., holding flower and raising her skirt. *C.* 446. V. F. » 5 »
61586 Æ². Obv. Laur. head to r. ℞. S.C. Victory to r. supporting with raised hand a military standard surmounted by eagle, which she holds in l. hand. *C.* 463. *var.* V. F. » 6 »
61587 Æ². Obv. As last. ℞. S.C. Victory advancing to l., holding buckler inscribed S.P.Q.R. *C.* 468. V. F. » 5 »
61588 Æ¹. Obv. IMP.CAES.DOMIT.AVG.GERM.COS XIIII CENS.PER.P.P. Laur. head to r. ℞. S.C. Domitian standing to l., in military costume, holding fulmen and sceptre, and crowned by Victory. *C.* 512. F. » 15 »
61589 Æ³. Obv. IMP.DOMIT.AVG.GERM. Helmeted bust of Pallas to r. ℞. Olive-branch between S.C. E. F. » 5 »
61590 Æ³. Obv. As last. ℞. S.C. Within laurel-wreath. E. F. » 8 6
61591 Æ. Obv. IMP.CAES. DOMITIANVS AVG.P.M. Laur. head to r. ℞. TR.POT.IMP.II.COS.VIII.DES IX. PP. Helmeted bust of Pallas to l., wearing aegis. *C.* 609. F. D. C. 12 10 »
61592 Æ². Obv. IMP.CAES. DOMIT.AVG.GERM.COS.XIII.CENS.PER.P.P. Laur. head to r. ℞. VIRTVTI AVGVSTI. S.C. Valour standing to r. holding spear and parazonium. *C.* 651. V. F. » 7 6
61593 Æ². Similar type. V. F. » 6 6
61594 Æ². Similar type, with COS.XVII and radiated bust. *C.* 661. *Patinated.* V. F. 1 » »
61595 Æ³. Obv. IMP. DOMIT. AVG. GERM. In the field: S.C. ℞. Rhinoceros to r. *C.* 673. E. F. » 10 »
61596 Æ³. Similar type with rhinoceros to l. *C.* 674. V. F. » 3 6
61597 Æ³. Obv. Two horseshoes in centre of armilla ended by two serpents' heads. ℞. IO.IO.TRI.VMP. Olive-branch. *C.* 675. *Patinated.* E. F. 1 » »
61598 Æ³. Similar type. V. F. » 15 «
61599 Æ³. Obv. Helmeted bust of Pallas to r. ℞. S.C. Olive-tree. *C.* 677.
61600 Æ³. Obv. Similar. ℞. Owl to r. *C.* 678. F. » 5 »
61601 Æ³. Similar with owl to l. *C.* 678. V. F. » 13 6

DOMITIA.

61602 Æ³. Obv. IMP. DOMIT.AVG. GERM. COS XI. Bust of Domitia to l., crowned with ivy. ℞. S.C. Modius full of ears of corn. *C.* 14. V. F. » 7 6
61603 Æ³. Obv. IMP. DOMIT.AVG.GERM. Similar type. *C.* 15. F. » 3 6
61604 Æ³. Obv. IMP. DOMIT. AVG. GERM. Bust of Domitia to l. ℞. S.C. Fasces of four ears of corn and three poppies. *C.* 17. V. F. » 7 6
61605 Æ³. Obv. IMP. DOMIT.AVG. GERM. COS. XV. Bust of Domitia to r., ℞. S.C. Raven to r., on olive-branch. E. F. 2 » »
61606 Æ³. Obv. IMP. DOMIT. AVG. GERM. COS. XVI. Bust of Domitia to r., laureate. ℞. S.C. Raven to l. on olive-branch. E. F. 2 10 »

(*To be continued.*)

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CONTINENTAL COINS.

FRENCH SERIES.

(*Continued from col. 11091.*)

PROVINCIAL ISSUES.

61607 **Aquitaine**. *Sanche-Guillaume* (984). Obv. ✠ SANCHIVS. Cross with pellet in each angle. ℞. ✠ BVDEIAL. Monogram of Charles the Bald. *Poey d'Avant*, 2711. V. F. » 3 6

61608 — *Bernard Guillaume* (984-1010). Æ. Denier. Obv. ✠ EIVILILMO. In the field; four small crosses pattées. ✠ BVRDEGIILA. Cross. *P. A.* 2735. E. F. » 2 »

61609 — Another, similar. *Not quite so fine.* V. F. » 1 6

61610 **Béarn**. *Centulle*. Æ. Denier. Obv. CENTVLLO COM'. Cross with two pellets in angles. ℞. ✠ ONOR FORCAS. In the field PA✠. *P. A.* 3233. V. F. » 2 »

61611 **Bourgogne**. *Rodolphe III.* (993-1032). Æ. Denier. Obv. RODVLFVS. Cross. ℞. LVCVDVNVS. Temple. *P. A.* 5016. V. F. » 12 6

61612 **Brittany**. *Jean II.* (1286-1305). Æ. Denier of St. Brieuc. V. F. » 2 »

61613 — *Jean IV.* (1365). Æ. Gros of Nantes. Obv. ✠ IOHANNES·BRITONVM·DVX·N· Hermines in field. ℞. SIT·NOMEN &c. Cross. V. F. » 4 »

61614 — *François Ier* (1442-1450). Æ. Denier of Rennes. Obv. ✠ FRANCISCVS DVX : R· Hermine to l. ℞. ✠ MONETA : BRITANIE. Cross pattée. V. F. » 2 »

61615 — *François II.* (1458-1481). Æ. Gros. Obv. ✠ FRANCISCVS : BRITONVM·DVX·N. Shield of arms, on which six hermines. ℞. SIT·NOMEN : DNI : BENEDICTVM. Cross fleurée. *P. A.* 1261. V. F. » 3 6

61616 — Æ. Gros of Nantes. Similar type. *Ex. Mayer Sale.* E. F. » 7 6

61617 **Cahors**. Æ. Denier. Obv. ✠ CIVITAS. In the field, a crosier, two small crosses and ·A·. ℞. ✠ CATVRCIS. Cross. *P. A.* 3920. V. F. » 2 »

61618 **Champagne**. *Henry II.* (1180-1197). Æ. Denier of Troyes. Obv. ✠ HENRI COMES. Cross and two annulets. ℞. ✠ TRECAS CIVITAS. Monogram. *P. A.* 5951. E. F. » 2 6

61619 **Chateaudun**. *Anonymous*. Æ. Denier. Obv. ✠ DVNIOSTIII. Cross. ℞. In the field, a pillar, two crowns and two small crosses. *P. A.* 1839. F. » 1 »

61620 **Dombes**. *Henri* (1592-1608). Æ. Teston. 1603. Obv. HENRICVS.P.DOMBAR.D.MONTISP.R. Bare bust to l. ℞. DNS. ADIVTOR ET REDEM.MEVS.1603. Crowned shield of France two crowned H's. E. F. » 12 6

61621 — Teston. 1605. Bust to r. V. F. » 8 »

61621a — Teston. 1606. Bust to l. M. » 3 6

61622 — *Gaston* (1627-1650). Æ. Double tournois, Obv. + GASTON.VSVF.DE.LA.SOV.DE.DOMB. Bare bust to r. ℞. DOVBLE TOVRNOIS 1630. In the field three fleur-de-lis. F. » 1 »

61623 **Lorraine**. *Charles II.* (1390-1431). Æ. Nancy Gros. Obv. KAROLVS × DVX × LOTHOR × Z × M. The Duke standing, facing. ℞. SIT : NOME &c. Cross pattée dividing legend. Inner legend : MONETA DE : NANCI; outer legend : ✠ BNDICTV &c. Cross. *De Saulcy*, IX, 18 *var.* V. F. » 6 6

61624 — Æ. Sierck Gros. Obv. KAROLVS &c. Shield surmounted by crowned helmeted. ℞. MONETA : IN : SIERK. Sword between two leaves; outer legend : ✠ BNDICTV, &c. *De Saulcy*, VIII, 8. V. F. » 5 »

61625 — *René I* of Anjou (1431-1453). Æ. Gros. Obv. RENATI·DVX : BARREN × Z × LOTH × M. Sword on shield of arms. ℞. * SIT : NOMEN &c. Cross of Lorraine. *De Saulcy*, X, 12. V. F. » 3 6

61626 — *Antoine* (1508-1544). Æ. Half Teston of 1517. Obv. ✠ ANTHON o D o G o LOTHO o ET.BAR o DVX. Crowned bust to l. ℞. MONETA o NANCEII o CVSA o 1517. Crowned shield of arms. *An artistic piece.* E. F. 1 12 6

61627 — Æ. Teston. 1529. Similar type. Date in exergue of ℞. V. F. » 9 »

61628 — *Charles II.* (1545-1608). Æ. Alsatian teston. Obv. CAROL.D : G : CARD.LOTH.EP.ARGENT.ET.MET. Bare bust to l. ℞. ALSAS.LANGRA. Shield of arms. E. F. » 12 »

61629 — Æ. Teston of Nancy. Obv. ✠ CARO : D : G : CARL : LOTHA : B : GELDV. Bare bust to r. ℞. MONETA : NOVA : NANCEI : CVSA. Crowned shield of arms. *Rm.* 4170. V. F. » 12 »

61630 — Æ. Quarter teston. Similar type, cross of Lorraine on either side of shield on ℞. V. F. » 3 »

61631 — Æ. Quarter teston. A variety. V. F. » 3 »

61632 — Æ. Denier. Obv. CARO.D.G.CALABR.LOT. Crowned shield of arms. ℞. + MONETA FACTA.NAN. Sword. V. F. » 2 »

61633 — Æ. Denier. Another variety. F. » 1 »

61634 — *Henri II.* (1608-1624). Æ. Teston. Obv. HENRI.D : G.DVX.LOTH.MARC.D : C : B.G. Laur. bust to r. ℞. MONETA. NOVA.NANCEII.CVS. Crowned shield of arms. M. » 3 »

61635 — *Leopold I.* (1697-1729). Æ. Ecu. 1710. Obv. LEOPOLDVS.I.D.G.D.LOT.BAR.REX.IER. Bust to r. ℞. IN TE DOMINE SPERAVI.1710. Crowned shield between two palm-branches. V. F. 1 18 »

61636 — Æ. Teston of 1724. Obv. LEOP.I.D.G.D.LOT.BAR. REX.IER. Bust to r. ℞. IN.TE.DOMINE.SPERAVI.1724. Crowned shield of arms. E. F. » 14 »

61637 — *Francis III.* Æ. Teston of 1736. Obv. FRANC.III.D. G.DVX.LOT.BAR.REX.IER. Bust to r. ℞. Similar to last. *R.* E. F. » 17 6

61638 — Æ. 20 Kreutzer, 1754. V. F. » 2 »

61639 **Lyon**. *Archbishops*. Æ. Denier. Obv. ✠ PRIMA SEDES. In the field, a crossed L. ℞. ✠ GALLIARV. Cross. *P. A.* 5031. E. F. » 3 6

61640 — — Another, similar. V. F. » 2 »

61641 — — Obv. Similar. ℞. GALLIARVM. Cross. *P. A.* 5032. V. F. » 2 »

61642 — *Herbert I.* Æ. Denier. Obv. ✠ COMES CENOMANNIS. Monogram. ℞. ✠ SIGNVM DEI VIVI. Cross, &c. *P. A.* 1546. F. » 2 »

61643 **Marche**. *Hugues X.* (1208-1249). Æ. Denier. Obv. ✠ VGO COMES MAR. In the field ℰhE between two crescents. ℞. ✠ LODOICVS ENGOL. Cross. *P. A.* 2616. V. F. » 2 »

61644 **Marseille**. *Charles d'Anjou* (1246-1285). Æ. Denier. Obv. ✠ COMES·PVINCIE. Bare head to l. ℞. CIVITAS MASSIL? City gate. *P. A.* 3951. E. F. » 9 »

61645 **Metz**. Æ. Denier. Obv. MON-EPI-METENS. Long cross dividing legends; in angles, stars. ℞. S.STEPH... Saint kneeling to l. V. F. » 2 »

61646 — Æ. Gros (XV. Cent). Obv. Outer legend : BNDICTV'SIT. &c. inner legend : GROSSVS × METE. Cross. ℞. S' × STEPH' P—ROTHO' × M'. Saint kneeling between two shields of arms. E. F. » 10 »

61647 — Æ. Gros. Similar type. V. F. » 8 6

61648 — *Thierry von Boppart* (1363-1384). Æ. Gros. Obv. Similar. ℞. THEODE' × EPS' × METE' ×. Bishop standing facing. *S.* E. F. » 7 6

61649 — Æ. Gros. Similar type. V. F. » 4 »

61650 — Æ. Teston. Obv. S STEPHA..PROTHO.M. Saint within oval. ℞. MONETA NOVA METENSIS. Double headed eagle surcharged with arms. M. » 4 »

61651 — Thaler. 1638. Obv. + S.STEPHANVS PROTOMARTIR. Bust of the Saint to l. ℞. MONETA CIVITA METENSIS.1638. Shield of arms within tressure. *Madai* 5036. V. F. » 16 »

61652 **Nancy**. *John II* of Anjou (1453-1470). Obv. × IOHES : DVX·LOT : MARCH. Shield helmeted under eagle. ℞. MONETA : FCA : IN : NANCEY : Sword between two shields of arms. *R.* E F. » 12 6

61653 **Navarre**. *John and Catherine* (1484-1512). Æ. Blanc. Obv. ✠IOHANES : ET : KATHERINA : REGE : SN : Initials ⁶IK⁰ under crown. ℞. (Crown). : SIT : NOMEN : DOMINI : BENEDICTVM. Cross within circle. *Poey d'Avant*, nº 3376. *S.* E. F. 1 5 »

61654 — *Antoine de Bourbon* and *Jeanne d'Albret* (1555-1562). Æ. Half Teston of 1564. Obv. + ANT.ET.IOAN.DEI.GR.R. NA.DD.B. Busts of King and Queen facing each other, under crown. ℞. GRATIA.DEI.SVMVS.QD.SVMVS.1564. Crowned shield of arms between A and I crowned. *P. d'A.*, 3415. E. F. 3 3 »

61655 — *Henry II. de Béarn* and *Marguerite* (1572-1599). Æ. Quarter Teston, of 1577. Obv. * HENRICVS.II.D.G.REX. NAVARRE.D.B. Busts of King and Queen facing each other, under crown; beneath, a cow. ℞. GRATIA.DEI.SVM.IE.QD. SVM.1577. Crowned shield of arms. *P. d'A.*, 3477. *R.* E. F. 5 » »

61656 **Orange**. *Guillaume-Henri* (1650-1702). Æ. 1/5 d'Ecu. Obv. GVIL.HNR.D.G.PRI.AV. Young bust to r. ℞. SOLI DEO. HONOR ET GLO.1660. Crowned shield of arms. *P. A.* 4640. F. D. C. » 10 »

61657 **Perpignan**. *French occupation* (1642-1649). Bill. Double sol. Obv. PERPINIANI VILLE. Crowned lozenge of Catalogna countermarked with head of St John. ℞. INTERNATOS. MVLIERVM. St John standing. *P. A.* 2633 *var.* V. F. » 3 6

61658 **Poitou**. *Alphonse* (1241-1271). Æ. Denier. Obv. ✠ ALFVNSVS·COMES. Cross. ℞. ✠ PICTAVIENSIS. Castle above which a lis. *P. A.* 2583. F. » 1 6

61659 **Provence**. *Alphonse d'Aragon* (1196-1209). Denier. Obv. ✠ REX·ARAGONE. Crowned head to l. ℞. POVINCIA. Cross dividing the legend; three pellets at the end of each branch. *P. A.* 3930. E. F. » 3 6

61660 — Æ. Denier. Similar but of somewhat smaller module. V. F. » 2 »

61661 — *Raymund VI.* (1194-1222). Æ. Denier of Toulouse. Obv. ✠ R : CO⁻S PALACI. Cross pattée with three pellets on each limb. ℞. ✠ DVX·MARCK·PV. Star and lunar crescent. *P. A.* 3730. V. F. » 2 6

61662 — *Robert* (1309-1353). Æ. Carlin. Obv. ✠ ROBERTVS·DEI·GRA·IERL·ET·SICIL·REX. The prince seated between two lions. ℞. ✠ hONOR·REGIS &c. Cross feuillée. *P. A.* 3977. V. F. » 2 6

61663 — *Louis* and *Jeanne* (1347-1382). Æ. Sol coronnat. Obv. ✠ : L : ET : I : IHR : ET : SICIL : REX. In the

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field, a crown surrounded with fleurs-de-lis. ℞. : COMES : ET : COSTSA·PVICIE. Cross of Jerusalem. *P. A.* 4033. *R.* E. F. 1 2 6

61664 — *Louis* (1382-1384). ⅀. Sol coronnat. Obv. ✠ LVDOV : IHR : ET : SICIL : REX. In the field, large crown under which a label with two lis. ℞. ✠ : COMES : PVICE : ET : FORCAL. Arms of Anjou and of Jerusalem. *P. A.* 4052. V. F. » 4 6

61665 **Reims**. *Guillaume I.* (1176-1202). Bill. denier. Obv. ARCHIEPISCOPVS. In the field : GVLERMVS. in two lines. ℞. X REMIS CIVITAS. Cross. *P. A.* 6074. F. » 1 »

61666 **Rodez**. *Hugues* (1274-1302). Bill. Denier. Obv. ✠ VGO COMES. Cross. ℞. ✠ RODEꝏ CIVI. In the field : DAS and small cross. *P. A.* 3876. V. F. » 2 »

61667 **St. Ménard**. ⅀. Denier. Obv. Legends illegible. Standard under which a cross. ℞. Head to r. *P. A.* 6513. E. F. » 5 »

61668 **Souvigny**. *First period.* ⅀. Denier. Obv. SCS MAIOLVS. Bust facing, holding crozier. ℞. ✠ SILVINIACO. Cross. *P. A.* 2165. E. F. » 5 »

61669 — — Another, of similar type. V. F. « 3 6

61670 **Toulouse**. *Bertrand* (1105-1112). ⅀. Denier. Obv. BERTRAN COM. Cross with an annulet in one of the angles. ℞. ✠ TOLOSA CIVI. In the field, long cross between two annulets. *P. A.* 3683. E. F. » 3 6

61671 — *Raymond VII.* (1222-1249). ⅀. Denier. Obv. RAIMON CONES. Cross with S in one of the angles. ℞. TOLOSA CIVI. In the field, a cross, an A and a G in form of crozier. *P. A.* 3702. E. F. » 4 »

61672 — — Another of similar type. V. F. » 3 »

61673 **Tours**. *Saint-Martin.* Bill. Denier. Obv. SCS M·ARTINVS. Carolingian temple. ℞. TVRONIS CIVI. Cross. *P. A.* 1635. V. F. » 1 6

61674 **Valence**. *Archbishops.* Bill. Denier. Obv. ✠ VRBS VALENTIAI. Double headed eagle with spread wings. ℞. ✠ S·APOLLINIARS. Cross with club-headed branches. *P. A.* 4686. V. F. » 2 »

61675 **Vendôme**. *Anonymous.* Bill. Denier. Obv. ✠ VDON CAOSTO. Cross. ℞. Type of the degenerated head. *P. A.* 1178. V. F. » 2 »

61676 **Vienne**. *Archbishops.* Bill. Denier. Obv. S·M·VIENNA. ℞. MAXIMA GALL. Cross with four pellets in the angles. *P. A.* 4826. V. F. » 2 »

(*To be continued.*)

AUSTRIAN SERIES.

ARCHDUCHY OF AUSTRIA.

61677 *Sigismund* (1439-1496). ⅀. Thaler 1486. Obv. SIGISMVNDVS ✱ ARCHIDVX·AVSTRIE. The Archduke standing in state apparel, between helmet and shield supported by lion. ℞. Within circle of 16 small shields, the Archduke in armour on horseback galloping to r., holding banner ; below, 1486. E. F. 2 15 »

61678 ⅀. Thaler. Similar type. V. F. 1 17 6

61679 *Ferdinand* († 1564). ⅀. Half gulden 1527. Obv. + FERDINAND. D.G.HVNG.BOE.REX.INF. Crowned bust to l. ℞. + HISPA. ARCHID.AVSTRIE.DVX.BVRGV. Shield of arms; above, 1527. E. F. 1 2 6

61680 ⅀. Half gulden of similar type reading : FERDINAND.PRIC.ET. INFANS.HISPANI. ℞. + ARCHIDVX.AVSTRIE.DVX.BVRGVND. V. F. » 15 »

61681 *N.* Obsidional ducat on the siege of Vienna by the Turks. 1529. Obv. Crowned bust of Ferdinand to r., between 15-29; below, TVRK.BLE | GERT.WI | EN. ℞. Cross pattée in angles of which crowned shields with arms of Castile, Hungary, Bohemia and Austria. *Square. Madai*, pl. CXXI, 2. V. F. 3 » »

61682 ⅀. Klippe on the same event. Obv. Crowned shield of arms around which three smaller shields. ℞. IV | RCK.BL | EGERT. WI | ENN.AN.DEM | 23.SEPTEM | BER.AN | 1529. *Square. Rare.* E. F. 6 10 »

61683 *Maximilian II.* (1564-1576). ⅀. Moravian thaler. Obv. MAXIMILIA.II.D.G.EL.RO.IM.S. Half-length bust to r. ℞. BOHE. EC.REX.ARCHID.AVST.MAR.MO.1570. Crowned double eagle. V. F. » 5 6

61684 *Rudolf II.* (1576-1612). *N.* Ducat. Obv. RVDOL.II.D.G.R.I.SA. G.H.B.REX. The Archduke standing to r. ℞. ARCHID.AVS. DVX.BVR.MA.MO.1585. Crowned shield of arms. V. F. » 14 »

61685 ⅀. Three-Kaiser double thaler. 1590. Obv. + MAXI.CARO.E FERD.D.G.RO.CÆS.REG.HISP.90. Conjoined busts, crowned, of the three Emperors to l. ℞. HVNG.BO.DAL°GRO.& ARCHID. AVST.D.BVR. Double eagle surcharged with shield of arms. V. F. 2 2 »

61686 *Ferdinand* (1564-1595). Undated thaler. Obv. FERDINANDVS : D : G : ARCHIDVX.AVSTRI. Crowned bust, half-length to r. ℞. DVX.BVRGVNDI.E.CO : TIROLIS. Crowned shield of arms within collar of the Golden Fleece. V. F. » 4 »

61687 ⅀. Thaler. Similar type. Bust larger. V. F. » 4 »

61688 ⅀. Double thaler. Similar type. V. F. » 17 6

61689 ⅀. Double thaler. Obv. FERDINANDVS.D.G.ARCHI.DVX. AVSTRIÆ. Bare bust to r. ℞. DVX.BVRGVNDIÆ.COMES.TIROLIS. Tyrolian eagle with head to l. *Wertheimer.* 106. E. F. » 16 »

61690 ⅀. Double thaler. Similar type. Head laureate. E. F. » 16 »

61691 ⅀. Double thaler. Bust to l., wearing plumed hat. ℞. Tyrolian eagle as before. E. F. » 15 »

61692 *Ferdinand II* (1590-1637). *N.* Double Ducat. 1630. Obv. FERDINAND.II.D G.R.I.SAC.H.B.R. The Archduke standing to r., between two shields of arms. ℞. ARCHID.A.V.DVX.BVR.CO. TYR.1630. Crowned double headed eage surcharged with shield of arms. E. F. 2 2 »

61693 *Leopold* (1619-1632). ⅀. Tyrolian thaler 1626. Obv. LEOPOLDVS : D : G : ARCHI : DVX : AVSTRI : Half-length bust to r., crowned, holding sceptre; in front 1626. ℞. DVX.BVRGVNDI.COMES.TIROLI. Crowned shield of arms. V. F. » 4 6

61694 ⅀. Alsatian thaler 1631. Obv. Half-length bust to r. ℞. Crowned shield of arms within collar of the Golden Fleece. V. F. » 5 »

61695 ⅀. Tyrolian Thaler 1632. Similar type. V. F. » 4 6

61696 ⅀. Marriage double thaler. Obv. LEOPOLD : AR : D : AV : E : CLAVDIA : ARCHIDVCISA : AVSTRI : MEDIC. Conjoined busts of the Archduke and his consort to r., crowned. ℞. DVX : BVRGVNDIÆ : COMES : TIROLIS. Tyrolian eagle. E. F. » 15 »

61697 *Ferdinand III* (1637-1657). *N.* Double Ducat : 1648. Obv. FERDINAND.III.D.G.R.I.S.A.G.H.B.REX. The Archduke standing to r., between two small shields of arms. ℞. ARCHID.AVS. DVX.BVR.CO.TYR.1648. Crowned double headed eagle. E. F. 1 5 »

61698 *Ferdinand Charles* († 1662). ⅀. Tyrolian double thaler. Obv. FERDINAND : CAROL : D : G : ARCHIDVX.AVST. Crowned bust to r. ℞. DVX.BVRGVNDIÆ.COMES.TYROLIS. Crowned Tyrolian eagle. E. F. » 16 »

61699 ⅀. Double thaler. Similar. V. F. » 12 6

61700 *Sigismund Francis* (1662-1665). ⅀. Tyrolian thaler 1665. Obv. SIGISMVNDVS.FRANC : D : G : ARCHIDVX.AVST : Bare bust to r. ℞. DVX.BVRGVNDI : COM : TYROLIS.1665. Crowned shield of arms within Collar of the Golden Fleece. V. F. » 6 6

61701 *Leopold I.* (1658-1705). ⅀. Thaler on the relief of Vienna 1683. Obv. IMPERY MVRVM AVSTRI AC° INTERPONITINOR. Imperial eagle on globe ; above to l., sun ; below, to l., moon and clouds. ℞. 1683 | DIE 14.IVLY | VIENNA.AVSTRIÆ | A | TVECIS OBSESSA etc., etc. *Well.* 7213. V. F. 1 10 »

61702 *Maria Theresia* (1740-80). *N.* Ducat.1746. Obv. M.THERES.D. G.R.IMP.GE.HU.BO.REG. Bust to r. ℞. ARCHID.AUST.etc. Crowned double headed eagle. F. D. C. » 14 »

61703 ⅀. ½ Thaler 1745. Obv. Bust to r. ℞. Ornamented shield crowned. F. D. C. » 4 »

61704 ⅀. Thaler 1762. Obv. Bust to r. ℞. Crowned double headed eagle surcharged with shield of arms. V. F. » 4 6

61705 ⅀. Gulden 1765. Similar type. *Brilliant.* F. D. C. » 5 »

(*To be continued.*)

TRANSVAAL.

61706 **Burgers** (1872-76). *N.* Pond 1874. Obv. THOMAS FRANÇOIS BURGERS 1874. Bare head to l. ℞. ZUID AFRIKAANSCHE REPUBLIEK. Draped shield of arms surmounted by eagle. *RR.* E. F. 10 » »

61707 *N.* Pond. Similar. *Pierced.* P. 1 5 »

61708 Æ. Pattern penny 1874. Obv. EENDRAGT-MAKT-MAGT.1874. In the field, I PENNY. ℞. ZUID AFRIKAANSCHE REPUBLIEK. Draped shield of arms on which eagle. F. D. C. » 7 6

61709 **Krüger** (1883-1902). *N.* Pond 1892. Obv. ZUID AFRIKAANSCHE REPUBLIEK. Bust of the President to l. ℞. 1 POND 1892. Arms of the Republic as before ; the waggon has a pole. *RR.* F. D. C. 1 10 »

61710 *N.* Pond 1892. Similar type, with two chafts to the waggon. *S.* E. F. 1 7 6

61711 *N.* Pond Similar. V. F. 1 5 »

61712 Set of 6 ⅀ Proofs : Crown, Halfcrown, Florin, Shilling, Sixpence and Threepence. 1892. *Brilliant.* F. D. C. 3 3 »

61713 ⅀. Proof crown. 1892 (Two Shafts). F. D. C. 1 10 »

61714 ⅀. Proof halfcrown. 1892. *Brilliant.* F. D. C. » 7 6

61715 ⅀. Proof florin. 1892. *Brilliant.* F. D. C. » 6 »

61716 ⅀. Proof sixpence. 1892. *Brilliant.* F. D. C. » 2 6

61716ᵃ ⅀. Proof threepence 1892. *Brilliant.* F. D. C. » 2 »

61717 Æ. Proof penny. 1892. *Brilliant.* F. D. C. » 5 »

61717ᵃ Æ. Pattern penny. 1892. Trial of the coining press at Pretoria. E. F. » 4 »

61718 ⅀. Crown 1892. With pole to waggon. V. F. » 16 »

61719 ⅀. Crown. Similar. F. » 12 »

61719ᵃ ⅀. Another. M. » 6 »

61720 ⅀. Penny. 1892. E. F. » 2 6

61721 ⅀. Halfcrown. 1897. E. F. » 3 »

61722 ⅀. Florin. 1897. E. F. » 2 6

61723 ⅀. Shilling. 1897. F. D. C. » 1 6

61724 ⅀. Sixpence. 1897. F. D. C. » » 9

61725 ⅀. Threepence. 1897. F. D. C. » » 6

61726 *N.* Pond 1898. Pole to waggon. F. D. C. 1 2 6

61727 *N.* Half Pond 1898. Similar. F. D. C. » 12 6

61728 *N.* Pond 1898. Stamped with 99 under bust. *RR.* F. D. C. 7 10 »

61729 Æ. Penny 1898. E. F. » » 6

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61730 Æ. Pond 1900. *Scarce.* F. D. C. 1 5 »
61731 Æ. Pond. Blank, struck at Machadadorp. V. F. 1 5 »
61732 Æ. Pond. Similar, with raised edge. V. F. 1 5 »
61733 Æ. Penny Blank. *S.* V. F. » 3 6
61734 Æ. Pond 1902. Struck by General Piet Müller. Obv. The letters *ZAR* interlinked; below, 1902. ℞. *EEN POND.* *Rare.* E. F. 2 15 »
61735 Æ. Pond. Similar, with mount for suspension. V. F. 1 10 »

CONTINENTAL MEDALS.

(*Continued from col. 11095.*)

GERMANY.

PERSONAL MEDALS.

61736 **Albert of Brandenburg** (1514-1545). Æ. By *Ludwig Krug.* Obv. DNVS. MIHI. ADIVTOR. QVEM. TIMEBO. ÆTAT. XXXVII. Bust to l., wearing cap. ℞. ALBERTVS. CARDINALIS, &c. Shield of arms surmounted by cardinal's hat. 18 mill. F. 2 15 »
61737 **Ernest and Albert of Saxe Coburg Gotha.** Æ. Confirmation Medal. By *Helfricht.* Obv. Conjoined busts to l. ℞. Within oak-wreath: CONFIRMIRT DEN 12 APRIL 1835. 39 mill. E. F. » 10 »
61738 **Julius Echter.** Æ. Portrait medal. Obv. IVLIVS. D. G. EPS. WIRTZBVRG. Bust to r. ℞. ORIENT DVX ET FRÃCIÆ. Helmeted shield of arms. 31 mill.
61739 **Goethe.** Æ. Portrait medal. By *Brandt.* Head to l. *Uniface. RR.* F. D. C. 2 5 »
61740 **Gutenberg.** Æ. Jubilee Medal. By *Bosselt.* Obv. zur 500 Geburts = feier des Johanes Gutenberg, &c. Bust to l. ℞. DER HEUTE NOCH OB UNSREN WERKEN SCHWEBT, &c. Female placing laurel-wreath on the head of Gutenberg, who is standing in front of printing press. 65 mill. E. F. » 18 »
61741 **John Frederick of Saxony.** Æ. Portrait medal. Obv. IOANNES. FRIDERICVS DVX. ELECTOR SAXONIÆ. Bust to r. ℞. VERO RELIGIO ET LIBERTA GER. PRO. Knight, helmeted, holding two shields. 24 mill. V. F. 1 7 6
61742 **Klippel** (Director of the Berlin Mint). Æ. Jubilee medal. By *Kullrich.* Obv. Bare head to r. ℞. Within wreath: ZUR 50 IÄHRIGEN DIENST—IUBELFEIER DIE BEAMTEN DER KÖNIGL. MÜNZE ZU | BERLIN AM 12 APRIL 1865. 45 mill. F. D. C. » 7 6
61743 **Kowarzik.** Æ. Portrait medal by *himself.* Uniface. 41 mill. F. D. C. 1 5 »
61744 **Loos,** Daniel Frederick (Hofmedailleur). Æ. Jubilee medal. 1816. By *Goetze.* Obv. Bust to r. ℞. Within wreath: DIENT DEM STAATE 60 JAHRE MIT TREU U. AUSZEICHNUNG. AM 1. MAI 1816. 44 mill. *Brilliant.* F. D. C. » 15 »
61745 **Loos,** Gottfried Bernhardt. Æ. By *Pfeuffer.* Obv. GOTTF. BERNH. LOOS. K. PR. GEN. WARDEIN U. MÜNZRATH RITT. D. K. SCHW. WASA ORD. Head to l. ℞. Within wreath: IHREM DIRIGENTEN DIE MITGLIEDER DER BERL. MEDAILL. MÜNZE. AM 6. AVG. 1829. 41 mill. *Brilliant.* F. D. C. » 15 »
61746 **Loos.** Frederick William. Æ. Jubilee medal. By *Weigand.* Obv. Head to r. ℞. Within wreath: ZUM 50 JÄHR. DIENST. JUBILÄUM DIE MÜNZ-BEAMTEN 7 OCT. 1879. 44 mill. F. D. C. » 4 »
61747 **Martin Luther.** Æ. Medal. By *Depaulis.* Obv. MARTIN LUTHER. Bust to r.; below, VERBVM DEI MANET IN ÆTERNVM. ℞. TROISIÈME JUBILÉ DE LA RÉFORMATION. Religion standing on globe; ex.: CELEBRÉ A PARIS MDCCCXVII. 40 mill. F. D. C. » 8 »
61748 Æ. By *Jacobson.* Obv. MARTINVS LVTHERVS. Bust to r. beneath: S. IACOBSON F. ℞. LVCEM IN SÆCVLA FVDIT. Religion standing to l., holding cross; ex.: SOLEN. SAEC. III. HAVN. MDCCCXVII. 55 mill. F. D. C. 1 1 »
61749 Æ. By *Loos.* Obv. DOCTOR MARTIN LVTHER | AUF WELCHEM RUHTE DER GEIST DES RATHS U. DER STÄRKE. Bust to r.; beneath: LOOS. ℞. DER GEIST, etc. Busts of Luther and Melanchthon; beneath DRITTES JUBELFEST | DER REFORMATION | D. 31 OCTOB. | 1817. 39 mill. » 3 6
61750 Æ. By *Loos.* Medalet of 1817, with bust to r., and altar on ℞. 30 mill. F. D. C. » 2 »
61751 Æ. By *Loos.* Memorial medalet. Obv. Luther standing. ℞. A fort on a hill. 30 mill. E. F. » 2 »
61752 Æ. By *Vestner.* Obv. MARTINVS LVTHERVS THEOLOGIAE DOCTOR. Bust to r. ℞. VTTVERIS LVMEN DAS TOTO REGIA COELO; ex.: IOBILAEO LVTHERA NOVVM SECVNDO D. 31 OCT. Tower on sea-shore, &c. 43 mill. V. F. 1 » »
61753 Æ. By *Vestner* and *Müller.* Obv. As last. ℞. SI NON DIX ERINT IVXTA VERBVM HOC NON ERIT EIS MATVTINA LVX. Religion kneeling to r.; ex.: IN MEMOR. IVBIL. SEC. LVTHER. 43 mill. E. F. » 15 »
61754 Æ. By *Werner* and *Vestner.* Obv. Similar legend and bust, beneath: VERBVM DOMINI MANET IN AETERNVM. ℞. ECCE SVPER TE ORIETVR DOMINVS; view of city; ex.: ALTER POSTEMEN DATA SACRA ANNVS IVBILAEVS. 43 mill. V. F. » 12 6
61755 Æ. By *Wermuth.* Obv. × MARTINVS LVTHERVS THEOLOGIAE DOCTOR. Bust to r.; IVBILEVM SECVNDVM. ℞. CATHARINA DE BORA D. MART. LUTH. CONIVX. Bust of Catharina Bora; SVCCESSIB. IOECVNDVM. 43 mill. *S.* F. D. C. 4 » »
61756 Æ. By *Werner.* Obv. D. MARTIN. LVTHER. PHILIPP. MELANCHTON. Conjoined busts of Luther and Melanchthon to r. ℞. EIN GVT BEKENTVS VOR VIELEN ZEVGEN. I. TIM. VI. 12.; ex.: AVG. CONF. MEMORIA RENOV. MDCCXXX. View of an assembly. 43 mill. E. F. » 12 6
61757 **Mozart.** Æ. By *Guillemard* and *Stückgart.* Obv. WOLFGANG GOTTLIEB MOZART. Bust to r., below, GEB. 1754. GEST 1791. ℞. HERRSCHER DER SEELEN. DURCH MELODISCHE DENKKRAFT. Muse playing the lyre; in front of her, genius sounding a trumpet. 37 mill. F. D. C. 1 7 6
61758 **Schega.** Pewter medal. By himself. Obv. FRANC. ANDR. SCHEGA. NEAPOLITANVS. CARNIOL. Bust to l.; below, SE. IPSE: FEC. ℞. HANC. EMINENTIS NVMISMATVM, &c. 45 mill. E. F. » 12 6
61759 **Trommsdorff.** Æ. By König. Obv. IOANNIS BARTHOL. TROMMSDORFFII. Bust to r.; below, SEMISECVLARIA PHARMACEVTICA D. I. OCT. MDCCCXXXIV. ℞. FAX DIVINA COQVIT SVCCOS MORBISQVE MEDETVR. Aesculapius with a torch instructing two pupils. 44 mill. F. D. C. » 14 »
61760 **Werner.** Lead portrait medal. By *J. P. Werner.* PETER PAUL WERNER MEDAILLEUR. Bust to r. *Uniface.* V. F. » 5 »
61761 **Widman.** John. Æ. Portrait medal 1631. Obv. HANS WIDMAN AIGENTVMBS HERR. 1631. Bust to r. ℞. HERSCHAFTEN SOMMEROGG VND PATERNIAN. Helmeted shield of arms. 35 mill.
61762 **Count L. Zinzendorf.** Æ. Portrait medal. 1760. By *Ernst.* Obv. LUDWIG D: IÜNGER GRAF I.: DES ÄLTERN V: ZINZENDORF SOHN, &c. Bust to l. ℞. WAHL SPRUCH! HERR DURCH DEIN BLUT VERGIESSEN LASS MICH DEIN EIGEN SEIN SO HAB ICH ALL'S AUF ERDEN. 54 mill. F. D. C. 2 5 »

ORIENTAL.

COINS OF THE HOLY LAND.

PERSIAN DARICS AND SIGLOI.

61763 *Darius I* (B.C. 521-486). Æ. Daric. Obv. The king, bearded, crowned, and clad in the Persian *candys,* kneeling to r. on one knee; quiver at his back; in his r. a spear, and in his outstretched l. a strung bow. ℞. Irregular incuse of oblong form. Wt.: 126 grs. V. F. 3 10 »
61764 Æ. Siglos. Similar type. F. » 12 9
61764a Æ. Siglos. Similar. Countermark, cross on shoulder of King. M. » 7 6
61765 *Artaxerxes II Mnemon* (B.C. 405-359). Æ. Daric. Obv. The king kneeling to r. as before. ℞. Oblong incuse with rough irregular depressions. V. F. 4 10 »
61766 Æ. Daric. Similar type, design more carefully executed. E. F. 5 5 »
61767 Æ. Siglos. Similar type. Three countermarks on obv. and one on ℞. F. » 12 6
61768 *Darius III Codoman* (B.C. 337-330). Æ. Double Daric. Obv. The king kneeling to r. as before. ℞. Incuse squarer, with waved bands running across it. Wt. 257 grs. *RR.* E. F. 25 » »
61769 Æ. Daric. Obv. Type as last; the head of the king is older and his beard longer; *mitra* in the field to l. ℞. As last; the waved bands are more regularly formed. Wt.: 128 grs. E. F. 7 10 »
61770 *Uncertain ruler.* Æ. Siglos. One countermark each on obv. and ℞. M. » 7 6

PALMYRA.

61771 Æ. (.5). Obv. Veiled head to r. ℞. Palm-tree. *De Saulcy, Numismatique de la Terre Sainte.* Pl. XXIV, 10. M. » 2 6
61772 Æ. (.4). Obv. Turreted and draped female head to r. ℞. Dog to r., turning its head to l. *De S.,* pl. XXV, 4. F. » 3 »
61773 Æ. (.5). Obv. Male bust to r. ℞. Antelope. *De S.* Pl. XXV, 5. M. » 2 6
61774 Æ. (.3). Obv. Uncertain type. ℞. Branch. M. » 2 »

SELEUCIA AND PIERIA.

ANTIOCHIA AD ORONTEM, &c.

61775 **Autonomus.** Æ². Obv. ΑΝΤΙΟΧΕΩΝ. Turreted head to r. of the Tyche of Antioch. ℞. ΕΠΙΚΟΥΑΔΡ(ΑΤΟΥ). Ram running to r.; above, crescent and star; beneath, ΕΤΔΡ (year 104). *B. M. Cat.,* nº 69. M. » 1 »
61776 Æ². Obv. Laur. head of Zeus to r. ℞. Female figure (the Boule?), wearing chiton and peplos, seated to l.; dropping pebble into voting-urn; in the field, ΕΙΡ ΕΓΟ. *B. M. Cat.,* Pl. XX, 3. F. » 2 6
61777 **Imperial Times.** *Caligula.* Æ. Denarius (Asiatic). Obv. (C·CAESAR AVG·) GERMANICVS. Bare head to r. ℞. IMPERATOR PONT MAX·AVG·TR·POT. Sacrificial implements. *C.* 12. *R.* F. » 15 »
61778 *Claudius.* Æ. Didrachm (Asiatic fabric?). Obv. TI·CLAVD·CAESAR AVG·GER·P·M·TR·P. Laur. head to l. ℞. DE BRITANNIS. Claudius in slow quadriga to r. *C.* 15 (300 fr.). *RR.* F. 3 » »
61779 *Agrippina and Nero.* Æ. Didrachm (Asiatic). Obv. ΑΓΡΙΠΠΕΙΝΗC.... Bust to l. of Agrippina. ℞. ΝΕΡΩΝΟC.... ΓΕΡΜΑΝΙΚΟΥ. Young bust of Nero to l., draped. *RR.* F. 1 10 »

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61780 Æ. Didrachm (Asiatic). Obv. (AGRIPPINA) AVGVSTA MATER AVGVSTI. Bust of Agrippina to r. ℞. NERO CLAVD·DIVI CLAVD·F·CAESAR AVG·GERMANI Laur. head of Nero to r. *C.* 1. *R. Oxidized.* V. F. » 15 »

61781 *Claudius and Nero.* Æ. Didrachm (Asiatic). Obv. DIVOS CLAVD·AVGVST·GERMANIC·PATER AVG. Laur. head of Claudius to r. ℞. NERO·CLAVD·DIVI·CLAVD·F·CAESAR AVG·GERM· Laur. head of Nero to r. *C.* 1. *R.* E. F. 1 15 »

61782 Æ. Didrachm. Similar type. V. F. 1 » »

61783 *Nero.* Æ. Tetradrachm. Obv. ΝΕΡΩΝ ΚΑΙΣΑΡΣ-ΕΒΑΣΤΟΣ. Laur. bust to r. ℞. (ΕΤΟΥΣ) ΑΙΡ·Θ. Eagle on thunderbolt (year 111). *B. M. Cat.*, nº 195. E. F. 1 5 »

61784 Æ². Obv. Laur. head to l. ℞. S.C. within laurel-wreath. F. » 2 6

61785 Æ². Similar, with head to r. M. » 1 »

61786 *Vespasian.* Æ. Tetradrachm. Obv. ΑΥΤΟΚΡΑ·ΟΥΕΣΠΑΣΙΑΝΟΣ ΚΑΙΣΑΡ ΣΕΒΑΣΤΟΣ. Laur. head to r. ℞. Eagle to l., on club; wreath in its beak; in front, palm branch. *B. M. Cat.*, nº 227. V. F. 1 » »

61787 Æ. Tetradrachm. Similar type, but head bare. V. F. » 12 6

61788 Æ. Tetradrachm. Obv. ΟΥΕΣΠΑΣΙΑΝΟΣ ΑΥΤΩΚΡΑΤΩΡ ΚΑΙΣΑΡ ΣΕΒΑΣΤΟΣ. Laur. head to r. ℞. ΕΤΟΥΣ ΝΕΟΥ ΙΕΡΟΥ Β. Eagle to l. on club. *R.* V. F. 1 2 6

61789 Æ. Didrachm. Obv. ΑΥΤΟΚΡΑ·ΚΑΙΣΑΡ·ΟΥΕΣΠΑΣΙΑΝΟΣ·ΣΕΒΑΣΤΟΣ. Laur. head to r. ℞. ΝΙΚΗ ΣΕΒΑΣΤΗ. Nike standing to r. *R.* V. F. » 17 6

61790 Æ. Didrachm. Similar type. *R.* F. » 12 6

61791 *Domitian.* Æ¹. Obv. IMP·DOMITIANVS CAES·AVG. Laur. head to r. ℞. S.C. Within laurel-wreath. *B. M. Cat.*, nº 240. F. » 3 »

61792 Tetradrachm. Obv. ΑΥΤΟΚ ΚΑΙΣΑΡ ΔΟΜΙΤΙΑΝΟΣ ΣΕΒ. Laur. bust to r. ℞. ΝΕΟΥ ΙΕΡΟΥ Β ΕΤΟΥΣ. Eagle on thunderbolt to r. F. » 8 »

61793 Æ. Didrachm. Obv. ΑΥΤ·ΚΑΙ·ΔΟΜΙΤΙΑΝΟΣ ΣΕΒΑΣΤΟΣ ΓΕΡΜ. Laur. head to r. ℞. ΕΤΟ—ΙΓ. Standing helmeted figure to r. V. F. » 10 »

61794 Æ. Didrachm. Obv. Similar. ℞. Victory to r. V. F. 1 » »

61795 Æ. Diddrachm. Obv. Similar. ℞. Club. E. F. 1 10 »

61796 Æ. Drachm (?). Obv. ΚΑΙ·ΔΟΜΙΤΙΑΝΟΣ... Laur. head to r. ℞. ΟΜΟΝΟΙΑ ΣΕΒ... Seated figure of Fortune to l. V. F. 1 2 6

61797 *Trajan.* Æ. Tetradrachm. Obv. ΑΥΤΟΚΡ·ΚΑΣ·ΝΕΡ·ΤΡΑΙΑΝΟΣ ΣΕΒ·ΓΕΡΜ·ΔΑΚ. Laur. head to r. ℞. ΔΗΜΑΡΧ ΕΞ ΥΠΑΤ. Eagle facing on thunderbolt, head to l. *B. M. Cat.*, nº 288 *var.* F. » 4 6

61798 Æ. Didrachm. Obv. ΑΥΤΙΛΙ ΝΕΡΟΥΑΣ ΤΡΑΙΑΝΟΣ ΣΕΒΑΣ ΓΕΡΜ. Laur. and draped bust to r. ℞... ΔΕΥΤ· Statue on summit of mountain. V. F. » 15 »

61799 Æ. Obv. Laur. head to r. ℞. S.C.Є within laurel-wreath. V. F. » 7 6

61800 Æ. Tetradrachm. Obv. ΑΥΤ·ΚΑΙ·ΘΕΓΡΑ ΠΑΡΥΙΘΕ ΝΕΡΥΙΤΡΑΙ·ΑΔΡΙΑΝΟΣΣΣ. Laur. bust to r. ℞. ΤΑΡΣΕΩΝ ΜΗΤΡΟΠΟΛΕΩΣ. Lion devouring bull. *Struck at Tarsus.* V. F. » 16 6

61801 Æ. Hemidrachm. Obv. ΑΥΤΟΚ... Laur. and cuirassed bust to r. ℞. CTC. Nike to r., holding wreath. F. D. C. » 18 »

61802 Æ. Obv. ΑΥΤΟΚΡΚΑΙΣ ΤΡΑΙΑΔΡΙΑΝΟΣ ΣΕΒ. Laur. bust of Hadrian to r. wearing paludamentum and cuirass. ℞. S.C. within laurel-wreath. F. » 1 6

61803 *Marcus Aurelius.* Æ. Didrachm. Obv. ΑΥΤΟΚΡ·ΑΝΤΩΝΕΙΝΟΣ ΣΕΒ. Laur. head to r. ℞. ΥΠΑΤΟΣ·Γ. Mound, &c. E F. » 16 »

61804 *Caracalla.* Æ. Tetradrachm. Obv. ΑΥΤ·Κ·Α· ·ΑΝΤΩΝΕΙΝΟΣΣΣΕΒ. Laur. head to r. ΔΗΜΑΡΧ·ΕΞ·ΥΠΑΤΟ·Λ· Eagle standing on leg and thigh of animal; head to r., *B. M. Cat.*, Pl. XXIII, 8. V.F. » 12 6

61805 Æ. Tetradrachm. Obv. Similar. ℞. Eagle, to l.; in field, A; beneath, radiate head to l. E. F. » 16 6

61806 Æ. Tetradrachm. Similar type. ℞. legend ending in Π Π (first Consulate). *B. M. Cat.*, nº 391. E. F. » 17 6

61807 *Diadumenian.* Æ. Tetradrahm. Obv. ΚΑΙ C·M·ΟΠ·CΑΝΤΩΝΕΙΝΟC. Draped bust to r. ℞. ΔΗΜΑΡΧ ΕΞ ΥΠΑΤΟC. Eagle facing. *B. M. Cat.*, Pl. XXIV, 6. *R.* V. F. 1 15 »

61808 *Gordian III.* Æ. Tetradrachm. Obv. ΑΥΤΟΚΚΜΑΝΤΓΟΡΔΙΑΝΟΣ ΣΕΒ. Laur. bust of Empereur to r., wearing paludamentum and cuirass. ℞. ΔΗΜΑΡΧ ΕΞ ΥΠΑΤΟΒ. Eagle facing on fulmen; no S.C. *B. M. Cat.*, nº 499 *var.* E. F. » 15 »

61809 Æ. Tetradrachm. Similar, with S.C. on ℞. V. F. » 7 6

61810 Æ. Tetradrachm. No S.C., but crescent, and ram running to l., looking back. *B. M. Cat.*, nº 501. E. F. » 12 6

61811 *Philip I.* Billon. Obv. ΑΥΤΟΚΚΜΙΟΥΛΙΦΙΛΙΠΠΟΣ ΣΕΒ. Radiated bust to r. ℞. ΔΗΜΑΡΧΕΞΟΥΣΙΑΣΥΠΑΤΟΔ. Eagle facing, head to r., wreath in beak; ex., ΑΝΤΙΟΧΙΑ | S.C. V. F. » 12 6

61812 Another, with laur. bust. V. F. » 5 »

61813 Another, similar. F. » 2 6

61814 Æ. Obv. IMP·M·IVL·PHILIPPVS AVG. Radiate bust to r. ℞. CAES·ANTIOCHI·CL. Roman Eagle between two standards; in the field, S—P. *Coh.* 317. F. » 2 »

61815 Æ. Obv. ΑΥΤΟΚΚΜΙΟΥΛΙΦΙΛΙΠΠΟΣ ΣΕΒ. Laur. bust. of Philip, wearing paludamentum and cuirass. ℞. ΑΝΤΙΟΧΕΩΝ ΜΗΤΡΟΚΟΛΩΝ. Female bust (The Tyche of Antioch) to r., draped veiled and turreted; above, ram running to r.; in field, ΔΕ and S.C.; beneath, bust, star. *B. M. Cat.*, nº 524. F. » 4 »

61816 *Trajan Decius.* Billon. Obv. ΑΥΤΚΓΜΕΚΥΔΕΚΙΟΣ ΤΡΑΙΑΝΟΣ ΣΕΒ. Laur. bust to r., wearing paludamentum and cuirass. ℞. ΔΗΜΑΡΧ ΕΞΟΥΣΙΑΣ S·C. Eagle facing on palm-branch; head to l.; wreath in beack; ex. S·C. *B. M. Cat.*, nº 584 *var.* V. F. » 7 6

61817 Billon. Similar. F. » 4 »

61818 *Trebonianus Gallus.* Æ. Obv. Laur. bust to r. ℞. ΑΝΤΙΟΧΗ... ... Tyche of the city holding spear and statuettes. V. F. » 5 6

⁂ *Several of the coins described above do not belong to Antiochia ad Orontem, but as they came from the same find they are catalogued together for the sake of convenience.*

APAMEA.

61819 Æ. (First Century B. C.). Obv. Head of young Dionysos to r., wearing ivy-wreath. ℞. ΑΠΑΜΕΩΝ | ΤΗΣΙΕΡΑΣ | ΚΑΙΑΣΥΛΟΥ. Thyrsos. *B. M. Cat.*, nº 9. F. » 2 6

LAODICEA AD MARE.

61820 *Antoninus Pius.* Æ². Obv. .... Laur. head to l. ℞. ..... Bust of the Tyche of Laodicea, to l., wearing turreted head-dress. *B. M. Cat.*, Pl. XXX, 6. *R.* M. » 6 »

61821 *Commodus.* Æ². Obv. Laur. head to r. ℞. (ΙΟΥΛΙΕΩΥ ΝΤΩ ΚΑΙΛΑΟΔΙΚΕ...). Bust of Tyche of Laodicea to r., turreted within shrine; in field, to l. ΓΟ. *B. M. Cat.*, Pl. XXX, 8. *R.* M. » 14 »

61822 *Sept. Severus.* Æ¹. Obv. Head to r., laur; countermark. ℞. Inscription: ΙΟΥΛ | ΛΑΟΔΙΚ | CΕΟΥΗΜ | ΗΤΡΟΠΟ | ... *B. M. Cat.*, Pl. XXX, 10. *R.* M. » 15 »

COELE SYRIA.

HELIOPOLIS (Baalbec).

61823 *Sept. Severus.* Æ². Obv. (L SEPTIMIVS SEVERVS AVG.) Laur. bust to r., wearing paludamentum and cuirass. ℞. Temple of Jupiter Heliopolitanus seen front and side; above, ΙΟΜΗ. *B. M. Cat.*, nº 2. *RR.* M. » 15 »

61824 *Otacilia.* Æ¹. Obv. OTACILIA SEVERA AVG. Bust to r.; crescent at shoulder. ℞. (COL IVL AVG FEL). The Tyche of Heliopolis standing facing; on each side, two small male figures; two Victories hold inflated veil over her. *B. M. Cat.*, Pl. XXXVI, 10. *RR.* V. F. 1 10 »

TRACHONITIS.

CAESAREA PANIAS (Caesarea Philippi).

61825 Æ³. Obv. DIVA (CLAVD) NER·F. Female standing in circular temple of six columns. ℞. DIVA (POPPAEA AVG.). Female seated, holding cornucopiae, in distyle temple. *C.* 1. *RRR.* M. 2 5 »

DECAPOLIS.

GADARA.

61826 Æ³. *Nero.* ...RO.... Laur. head to r. ℞. ΓΑΔΑ...ΩΝ. Two cornucopiae interlaced. *De S.*, Pl. XV, 3. *RR.* M. » 7 6

61827 — Æ². Obv. ΝΕΡΩΝΚΑΙCΑΡ. Laur. head to r. ℞. Tyche of Gadara standing to l.; in field to l., ΑΛΡ (year 131). *De S.*, Pl. XV, 2. *RR.* F. 1 7 6

61828 *Elagabalus.* Æ². Obv. ....ΑΝΤΩΝΕΙΝΟC. Laur. bust of Emperor to r., wearing paludamentum and cuirass. ℞. Column between lion and uncertain animal. *Unpublished. RRR.* F. 1 7 6

61829 *Gordian III.* Æ². Obv. Bust to r., wearing paludamentum and cuirass. ℞. ΠΟΜΠ· | ΓΑΔΑΡΕ | ΩΝ above galley. *De S.*, Pl. XV, 5; p. 303, 2. *RRR.* M. » 15 »

61830 — Æ². Another, similar. *Pierced. RRR.* P. » 10 »

PHILADELPHIA.

61831 *M. Aurelius.* Æ². Obv. Bust to r. ℞. ...ΕΑ...ΩΝ... Turreted head to r. *De S.*, Pl. XXXII, 4. *RR.* M. » 7 6

(*To be continued.*)

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A SMALL BUT CHOICE COLLECTION OF STEPHEN PENNIES.

CHESTER

61832 ✠ ꟽTIEFNE. Crowned bust in profile to right, with sceptre. ℞. ✠ ..... O]N : CEꟽ : Cross moline, pierced at ends; tressures fleury. *Hks.*, 270. *RR.* E. F. 4 15 »

61833 — Same type. ... T .. FNERE. ℞. ✠ R[ĀVENS] PERT : ON : CE : *RR.* V. F. 3 » »

GLOUCESTER

61834 *Hks.*, 270. ..... RE. Good portrait. ℞. ✠ [ꟽILLE]BERT : ON : ꟽL : *Slightly holed. RR.* V. F. 2 5 »

IPSWICH

61835 *Hks.*, 270. ✠ STIEFN... ℞. ✠ OSBE[RN : O]N ꟽIPES: *RR.* V. F. 4 » »

LEWES

61836 *Hks.*, 270. ✠ STIEFNER. ℞. [✠PI]LLEM : ON LEPE : *RR.* V. F. 3 15 »

LONDON

61837 ✠ ꟽTI... NE. Crowned bust facing, with sceptre. ℞. [✠ RODB]ERT : ON : LV.. Cross voided; three pellets at extremity of each limb; mullet of six points in each angle. *Hks.*, 269. *R.* E. F. 3 10 »

61838 — Same type. STIEF.... ℞. [✠ P]ĀLTIER : ON : LVN. *R.* F. 1 15 »

61839 *Hks.*, 270. .... EENERE. ℞. ✠ DEREMĀN : ON : LVN: *R.* V. F. 2 10 »

61840 Same type. ✠ ꟽTIEFNE. ℞. ✠ DEREM[ĀN : O] N : LV. *R.* V. F. 3 » »

61841 Same type. .... IEFN. ℞. ✠ .....[LV]ND : *R.* V. F. 1 10 »

NORWICH

61842 *Hks.*, 270. ✠ ST.... NER. ℞. [✠ ED] ꟽTĀN : NOR.. *RR.* V. F. 3 10 »

61843 Same type. ✠ STIEFNER. ℞. ✠ SI ꝼT[RIC : ON :] NOR. *RR.* E. F. 5 » »

61844 Same type. ✠ ..... EFNE. ℞. ✠ PILLELM : ON : NOR. *Rough flan. RR.* V. F. 4 10 »

OXFORD

61845 *Hks.*, 270. . . . . NER. ℞. [✠] SPETMĀN : ON : NE. Cf. *N. C.* 4 series, vol. I, p. 318. *RR.* E. F. 4 » »

ST. EDMUNDSBURY

61846 *Hks.*, 270. ...IEFNE.. ℞. ✠ [ꟽIL]EBERT : ON : EDM. *RR.* V. F. 4 » »

61847 Same type. ✠ STIEFNE : ℞. ✠ ꟽILEBERT : [ON :] EDM. *RR.* V. F. 3 15 »

SANDWICH

61848 *Hks.*, 269. ✠ STIEFNE. ℞. ✠ PV[LF]RIC : ON : ꟽĀN. *RR.* V. F. 4 » »

61849 *Hks.*, 270. ✠ STIEFNE. ℞. RICĀRD : ON : SĀN : *RR.* V. F. 5 » »

SOUTHWARK

61850 *Hks.*, 270. ✠ S ..... NER : ℞. PV[LFPO]LD : ON : SV : *RR.* V. F. 4 » »

STAMFORD

61851 *Hks.*, 270. .....NERE : ℞. ..... N : ꟽTĀN. *RR.* V. F. 2 10 »

THETFORD

61852 *Hks.*, 270. ✠ STI ..... REX. ℞. [✠ BĀLD]EPIN : ON : TET.. *RR.* E. F. 5 10 »

MISCELLANEOUS ENGLISH COINS.

RICHARD II.

61853 **Noble.** RIꟽARD × DI × ꟽRA × REX × ANꟽL × Z × FRANꟽ × DNS' × ꝼIB Z × AQT. The King standing in ship and holding sword and shield; one rope from bow of ship, three from stern. ℞. ✠ Iꝼꟽ' × AVTEM × TRANSIENS × PER × MEDIV × ILLORVM × IBAT. Floriated cross &c., R in centre. *R.* V. F. 2 15 »

HENRY V.

61854 **Noble.** ꝼENRIꟽ' × DI' × ꟽRA' × REX × ANꟽL' × Z × FRANꟽ' × DNS' × ꝼYB. The King standing in ship as before; mullet near sword-hand; two ropes from bow, three from stern; broken annulet on side of ship. ℞. ✠ Iꝼꟽ × AVTEM × TRANSIENS × PER × MEDIV × ILLORV' × IBAT. The letter ꝼ in centre of cross. *R.* F. D. C. 3 10 »

HENRY VI.

61855 **Noble.** ꝼENRIꟽ ✠ DI' ꟽRA' REX ANꟽL' Z FRANꟽ' DNS ꝼYB (Trefoil stops). Annulet at the King's sword-hand. ℞. ✠ Iꝼꟽ AVT° TRANSIENS °PER° MEDIVM °ILLORV °IBAT (Mullet after Iꝼꟽ). Floriated cross &c. as before, ꝼ in centre. *S.* E. F. 1 10

EDWARD IV.

61856 **Rose Noble.** EDVVARD' DI ꟽRA REX ANꟽL' Z FRANꟽ ✠ DNS IB ✠ (Trefoil stops). The King standing in ship, holding sword and shield; full-blown rose on side of ship, and flag with letter E at stern. ℞. Mm. Sun. Iꝼꟽ' AVT' TRANSIENS PER MEDIVM ILLORV IBAT. (Trefoil stops). Floriated cross with rose on sun in centre, &c. *S.* V. F. 2 5 »

HENRY VII.

61857 **Sovereign.** Mm. Dragon. ꝼENRICVS DEI ꟽRACIA REX ANꟽLIE ET FRANCIE DNS IBAR. (Mullet stops). The King enthroned; type as *Ken.* fig. 48. ℞. IꝼESVS AVTEM TRANSIENS PER MEDIVM ILLORVM IBAT. Shield on double rose. *RR.* F. 8 10

61858 **Groat.** *Second issue.* Mm. Cinquefoil. ꝼENRIꟽ' DI ꟽRA' REX ANꟽL Z FRA (Rosette stops). Bust facing, bearing arched crown. ℞. POSVI &c. CIVITAS LONDON. Long cross fourchée, three pellets in each angle. *S.* V. F. » 5

61859 — Another. *Third issue.* Mm. Pheon. ꝼENRIꟽ × VII' × DI' × ꟽRA' × REX AꟽL' Z F'. Crowned bust in profile to right. ℞. POSVI &c. Shield on cross fourchée. *S.* V. F. » 7

61860 **Halfpenny. London.** *Second issue.* Mm. Cinquefoil. Facing bust with arched crown. *RR.* F. » 15

HENRY VIII.

61861 **Sovereign.** *Fourth issue.* Mm. O. ꝼENRIꟽ' 8 DI · ꟽRA AꟽL FRANCIE' Z ꝼIBER' REX. (Trefoil stops). The King enthroned; a rose at his feet. ℞. ✠ IꝼS AVTEM TRANSIENS PER MEDIV ILLORV IBAT. Royal shield crowned and with lion and dragon supporters; tablet inscribed with HR in monogram. *R.* V. F. 6 »

EDWARD VI.

61862 **Sovereign.** *Second issue.* EDVVARD'. VI : DEI : ꟽRA' : AGL' : FRANCI'. ET : HIB'. REX. The King enthroned. ℞. Mm. Arrow. IHS'. AVTEM : TRANSIENS : PER : MEDIV'. ILLORV'. IBAT. Royal shield crowned and with lion and dragon supporters; ER on a tablet below. *A cheap coin. RR.* V. F. 7 10

61863 — *Fourth issue.* Mm. Tun. Half length figure of the King to right, crowned and in armour, holding sword and orb. EDVVARD' : VI : D'. ꟽ' AꟽL' : FRA'. Z : ꝼIBER' : REX. ℞. IꝼS'. AVTE'. TRANSI'. PER : MEDIV'. ILLOR'. IBAT. Royal shield crowned &c., as preceding. *R.* V. F. 7 »

ELIZABETH.

61864 **Sovereign.** Mm. Lion and tun. ELIZABETH : D'. G'. ANG'. FRA'. ET : HIB'. REGINA. Crowned bust in profile to left. ℞. Mm. Tun. SCVTVM : FIDEI : PROTEGET : EAM. Crowned shield and the letters E R. *R.* V. F. 5 »

61865 Mm. 2. Same type and legends. *R.* V. F. 3 »

61866 **Half Sovereign.** Mm. Tun. Type as the sovereign. *R.* F. D. C. 3 5

JAMES I.

61867 **Rose Ryal** Mm. Rose. The King enthroned, a portcullis at his feet. IACOBVS. D'. G'. MA. G'. BRIT'. FRAN'. ET. HIBER'. REX.

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℞. .A.DNO'.FACTVM.EST.ISTVD.ET.EST.MIRAB'.IN.OCVLIS.NRIS. Shield on double rose. Cf. *Ken.* 95. *R.* V. F. 4 » »

61868 **Spur Ryal.** Mm. Rose. The King standing in two-masted ship to left, crowned and holding sword and shield ; a rose on side of ship, flag with I at prow. IACOBVS.D'.G'.MAG'.BRIT'.FRAN'.ET.HIB'.REX. ℞. .A.DNO'.FACTVM.EST.ISTVD.ET.EST.MIRABILE. Floriated cross, centre with rose upon sun ; crowned lion in each angle of cross. Cf. *Ken.* 100. *RR.* E. F. 17 10 »

61869 **Sovereign.** *First issue.* Mm. Thistle. .IACOBVS.D.G'.ANG'.SCO'.FRAN'.ET.HIB'.REX. Half-length figure of the King in armour to right, holding sceptre and orb. ℞. .EXVRGAT.DEVS.DISSIPENTVR.INIMICI. Crowned shield and the letters I R. *Ken.* 97. *RR.* E. F. 5 » »

61870 — *Second issue.* Mm. Lis. Armour more richly decorated. .IACOBVS.D'.G'.MAG'.BRIT'.FRAN'.ET.HIB'.REX. ℞. .FACIAM.EOS.IN.GENTEM.VNAM. Crowned shield and the letters I R. *S.* V. F. 1 15 »

CHARLES I.

61871 **Unite. Tower Mint.** *First issue.* Mm. Lis. Crowned bust to left, ruff, robes and collar of the Garter. CAROLVS.D.G.MAG.BR.FR.ET HIB.REX. ℞. FLORENT.CONCORDIA.REGNA. Square garnished shield, crowned. *S.* V. F. 1 7 6

61872 — *Third issue.* Mm. Portcullis. Crowned bust to left, lace collar, armour. CAROLVS'.D'.G'.MAG'.BR'.FR'.ET.HIB'.REX. ℞. FLORENT &c. Oval garnished shield, crowned, and the crowned letters **C** and **R**. E. F. 2 5 »

61873 — **Oxford.** CAROLVS : D : G : MAG : BR : FR : ET.HIBER : REX. Crowned bust to left, holding sword and olive branch. ℞. EXVRGAT.DEVS.DISSIPENTVR : INIMICI. Declaration RELIG : PROT | LEG : ANG | LIBER : PAR. Three plumes above, 1643 below. *R.* E. F. 3 10 »

61874 **Crown. Tower.** Mm. Eye. *Hks.* type 4. CAROLVS.D'.G'.MAG'.BRI'.FRA'.ET HIB'.REX. The King on horseback to left. ℞. CHRISTO.AVSPICE.REGNO. Oval garnished shield. *R.* F. 1 10 »

61875 — **Exeter.** Mm. Castle. *Hks.* type 4, fig. 480. Date 1645 at end of reverse legend. *R.* E. F. 2 » »

61877 **Shilling.** Mm. Anchor and B (*Briot*). CAROLVS.D : G.MAG.BRIT.FR.ET.HIB.REX. Crowned bust to left, lace collar, armour. ℞. CHRISTO.AVSPICE.REGNO. Square shield on cross fleury. *R.* V. F. » 7 6

THE COMMONWEALTH.

61878 **Five Shillings** (*N.*). Mm. Sun. THE COMMONWEALTH OF ENGLAN (*sic*). Shield of England within wreath of palm and laurel. ℞. GOD.WITH.VS.1652. Shields of England and Ireland of conjoined ; above, V. *R.* F. 1 5 »

61879 **Crown** (*N.*). **1656.** Usual type. *R.* F. 1 5 »

CROMWELL.

61880 **Broad. 1656.** OLIVAR.D.G.RP.ANG.SCO.ET.HIB &c. PRO. Laureate bust to left. ℞. 1656 PAX.QVÆRITVR.BELLO. Crowned shield. *R.* *Almost F. D. C.* 6 15 »

61881 **Crown. 1658.** Similar type last bust draped and date 1658. The usual flaw across the bust is in this instance scarcely perceptible. *R.* F. D. C. 6 10 »

61882 **Halfcrown. 1658.** Same type. *R.* F. D. C. 2 5 »

CHARLES II.

61883 **Broad.** *Second issue.* Mm. Crown. CAROLVS.II.D.G.MAG.BRIT.FRAN.ET.HIB.REX. Laureate bust to left, armour, mantle ; mark of value XX behind the head. ℞. .FLORENT.CONCORDIA.REGNA. Oval shield, garnished and crowned ; at sides C. R. *R.* E. F. 3 » »

61884 — **1662.** Same style of bust, S (Simon) below. CAR.II.D.G.M.BR.FR.ET.HI.REX. ℞. 1662.FLORENT.CONCORDIA.REGNA. Square shield, crowned. *R.* E. F. 3 3 »

61885 **Five Guineas. 1682.** CAROLVS.II.DEI.GRATIA. Laureate bust to right, elephant and castle below. ℞. MAG.BR'FRA.ET.HIB.REX.1682. Shields of England, Scotland, France, and Ireland, each crowned, arranged in form of cross ; in centre, four CS interlinked, from which issue four sceptres ; on edge DECVS.ET.TVTAMEN.ANNO.REGNI.TRICESIMO.QUARTO. *R.* V. F. 6 » »

61886 **Two Guineas. 1664.** Elephant below the bust. *R.* E. F. 3 10 »

61887 — **1683.** Usual type. *R.* F. D. C. 3 10 »
Slighly mis-struck, but otherwise brilliant and F. D. C.

61888 **Hammered Halfcrown.** *Third issue.* Mm. Crown. CAROLVS.II.D : G : MAG : BRIT : FRA : ET.HIB : REX. Crowned bust to left, value mark behind. ℞. .CHRISTO.AVSPICE.REGNO. Shield on cross fleury. *R.* E. F. 2 15 »

61889 **Crown. 1662.** Rose under bust, and date on edge. *S.* E. F. 2 » »

61890 — Without the date on edge. *S.* V. F. » 15 »

61891 — **1666.** Elephant below the bust. *R.* V. F. 1 10 »

61892 — **1679.** Usual type ; small head. *S.* F. D. C. 1 15 »

61893 **Halfcrown. 1663.** Usual type. *R. A beautiful coin.* F. D. C. 4 5 »

61894 — — V. F. 1 » »

61895 — **1668.** — — *R.* M. » 5 »

61896 — **1670.** — — *S.* V. F. » 15 »

61897 — **1679.** — — *S.* E. F. 1 » »

61898 — **1683.** — — *S.* E. F. 1 » »

61899 **Shilling. 1674.** Plume under bust. *R.* M. » 3 6

JAMES II

61900 **Half-Guinea. 1688.** Usual type. E. F. 1 5 »

61901 **Crown. 1686.** Usual type. *S.* V. F. » 15 »

61902 — **1687.** — —
Slightly mis-struck but otherwise brilliant and F. D. C.

61903 **Halfcrown. 1685.** — — *R.* E. F. 1 2 6

61904 — **1686.** — — *S.* E. F. » 15 »

61905 — **1687.** — — *S.* E. F. 1 » »

WILLIAM & MARY.

61906 **Two Guineas. 1694.** Laureate busts conjoined to right. GVLIELMVS.ET.MARIA.DEI.GRATIA. ℞. Square garnished shield, crowned. MAG.BR.FR.ET.HIB.REX.ET.REGINA.1694. *R. Brilliant.* F. D. C. 4 15 »

61907 **Crown. 1691.** TERTIO. Usual type. *R.* E. F. 2 » »

61908 — **1692.** QVARTO. — *R.* F. » 15 »

61908a — — M. » 10 6

61909 — — QVINTO. — *R.* V. F. 1 10 »

61910 **Halfcrown. 1689.** Crowned shield on reverse. *S.* F. D. C. » 15 »

61911 — **1691.** Four crowned shields in form of cross with WM in monogram in each angle. *R.* E. F. » 18 »

61912 **Shilling. 1693.** — — *R.* F. » 5 »

WILLIAM III.

61913 **Guinea. 1698.** Elephant and castle below bust. *R.* V. F. 2 5 »

61914 **Crown. 1695.** OCTAVO. — F. D. C. » 17 6

61915 — SEPTIMO. — V. F. » 7 6

61916 — **1696.** OCTAVO. Curved cuirass. F. D. C. » 17 6

61917 — Same date. Straight cuirass. V. F. » 12 6

61918 **Halfcrown. 1698.** Usual type. F. D. C. » 5 »

61919 — **1700.** — — F. D. C. » 6 6

QUEEN ANNE.

61920 **Two Guineas. 1713.** — *R.* V. F. 3 5 »

61921 **Guinea. 1703.** VIGO. — *R.* E. F. 4 10 »

61922 **Half-Guinea. 1707.** After the Union. *R.* E. F. 1 5 »

61923 — **1713.** — *R.* E. F. 1 15 »

61924 — **1714.** — *R.* F. D. C. 2 » »

61925 **Crown. 1703.** VIGO. — *S.* V. F. » 15 »

61926 — **1707.** Before the Union. Roses and plumes in angles. *S.* E. F. 1 1 »

61927 **Halfcrown. 1707.** Before the Union. Roses and plumes in angles. *S.* V. F. » 7 6

61928 — After the Union. Plain angles. *S.* E. F. » 12 6

61929 — **1708.** — *S.* E. F. » 5 »

61930 — **1713.** Roses and plumes. *S. Finely toned.* E. F. » 14 »

GEORGE I.

61931 **Two Guineas. 1717.** — *R.* F. D. C. 3 15 »

61932 **Guinea. 1715.** — *Brilliant. R.* F. D. C. 2 » »

61933 — **1717.** — *R.* F. D. C. 2 » »

61934 — **1726.** — *R.* F. D. C. 2 7 6

61935 **Half-Guinea. 1725.** — *S.* E. F. » 18 »

61936 **Quarter-Guinea. 1718** — *S.* E. F. » 10 6

61937 **Crown. 1723.** SS.C. (*South Sea Company*). *R.* *Almost F. D. C.* 2 5 »

61938 **Halfcrown. 1717.** — *R.* E. F. » 18 »

GEORGE II.

61939 **Five Guineas. 1729.** — *S.* E. F. 5 15 »

61940 **Two Guineas. 1739.** — *S.* V. F. 2 7 6

61941 **Guinea. 1739.** Intermediate head. *R.* F. D. C. 2 10 »

61942 — **1745.** LIMA. Old head. *R.* F. D. C. 3 10 »

61943 **Half-Guinea. 1760.** — *R.* V. F. 1 » »

61944 **Proof Crown. 1732.** Plain edge. *R.* F. D. C. 3 15 »

61945 **Halfcrown. 1734.** — *S.* E. F. » 10 »

61946 — **1743.** — *S.* F. D. C. » 10 »

GEORGE III.

61947 **Pattern Double-Sovereign. 1820.** GEORGIUS III D : G : BRITANNIARUM REX F : D : Laureate bust to right ; the date below. ℞. St. George and the dragon. No legend. Edge inscribed DECUS ET TUTAMEN. ANNO REGNI LX. *RR.* F. D. C. 8 10 »

61948 **Guinea. 1772.** Youthful bust. — *S.* E. F. 1 10 »

61949 — **1790.** Spade type. — *S.* F. D. C. 2 10 »

61950 — **1798.** — — F. D. C. 2 10 »

61950a — — E. F. 2 5 »

61951 **Half-Guinea. 1769.** Youthful bust. — *S.* F. D. C. 1 1 »

61952 — **1784.** Different bust. — E. F. » 15 »

61953 **Sovereign. 1817.** — — E. F. 1 2 6

61954 **Halfcrown. 1817.** Laureate bust to right, bare shoulder. F. D. C. » 4 6

61955 — **1819.** Smaller bust. — F. D. C. » 4 6

61956 **Shilling. 1763.** The "Northumberland" shilling. *R.* E. F. » 10 »

61957 **Maundy Set. 1792.** The "*Wire money*". *R.* V. F. 1 1 »

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GEORGE IV.

61958 **Double-Sovereign. 1823.** *Brilliant.* F. D. C. 3 » »
61959 — — V. F. 2 10 »
61960 **Pattern Double-Sovereign. 1826.** GEORGIUS IV DEI GRATIA. Bust to left; below, the date, 1826. ℞. BRITANNIARUM REX FID : DEF : Shield on mantle, crowned. Edge inscribed DECUS ET TUTAMEN. ANNO REGNI SEPTIMO. *R.* F. D. C. 2 15 »
61961 **Sovereign. 1821.** GEORGIUS IIII D : G : BRITANNIAR : REX F : D : Laureate bust to left. ℞. St. George and the dragon. Ex. : 1821. F. D. C. 1 2 6
61962 **Half-Sovereign. 1821.** Similar obverse. ℞. ANNO 1821. Garnished shield crowned and surrounded by roses, thistles, and shamrocks. *R.* V. F. » 15 »
61963 — **1825.** Same obverse. ℞. ANNO 1825. Square shield, crowned; below, thistle and shamrock issuing from rose. F. D. C. » 12 6
61964 — **1828.** GEORGIUS IV DEI GRATIA. Smaller bust; below, the date, 1828. ℞. BRITANNIARUM REX FID : DEF : Square garnished shield, crowned. E. F. » 12 6
61965 **Proof Half-Sovereign. 1826.** Same type as preceding. *S.* F. D. C. » 15 »
61966 **Halfcrown. 1820.** ℞. Garnished shield, crowned; rose, shamrock, and thistle. ANNO 1820. E. F. » 4 6
61967 — **1826.** ℞. Shield surmounted by helmet crowned and with lambrequins. E. F. » 4 6

WILLIAM IV.

61968 **Half-Sovereign. 1834.** — *S.* E. F. » 15 »
61969 — **1835.** Larger size. *S.* V. F. » 14 »
61970 **Halfcrown. 1834.** — *S.* F. D. C. » 5 »
61971 — **1836.** — *S.* V. F. » 3 6

VICTORIA.

61972 **Sovereign. 1838.** — *S.* F. D. C. 1 7 6
61973 **Gothic Crown. 1847.** — *S.* F. D. C. » 15 »
61974 — — V. F. » 10 6

Proofs of the Jubilee coinage. 1887.

61975 **Five-Pounds.** — *S.* F. D. C. 6 » »
61975a — — *Slightly scratched.* 5 15 »
61976 **Two-Pounds.** — *S.* F. D. C. 3 » »
61976a — — *Slightly scratched.* 2 15 »
61977 — Variety without the usual initials B P (*Benedetto Pistrucci*) in exergue on reverse. *RR.* F. D. C. 4 10 »
61978 **Sovereign.** — *S.* F. D. C. 1 5 »
61979 **Half-Sovereign.** — *S.* F. D. C. » 12 6
61979a — — *Slightly scratched.* » 11 6
61980 **Crown.** — *S.* F. D. C. » 7 6
61981 **Double-Florin.** — *S.* F. D. C. » 6 6
61982 **Halfcrown.** — *S.* F. D. C. » 4 »
61983 **Florin.** — *S.* F. D. C. » 3 6
61984 **Shilling.** — *S.* F. D. C. » 2 »
61985 **Sixpence.** — *S.* F. D. C. » 2 6
61986 **Threepence.** — *S.* F. D. C. » 1 »

EDWARD VII.

Proofs of the coinage of 1902.

61987 **Five-Pounds.** — F. D. C. 5 10 »
61988 **Two-Pounds.** — F. D. C. 2 15 »
61989 **Sovereign.** — F. D. C. 1 1 »
61990 **Half-Sovereign.** — F. D. C. » 11 »
61991 **Crown.** — F. D. C. » 7 6
61992 **Halfcrown.** — F. D. C. » 3 6
61993 **Florin.** — F. D. C. » 3 »
61994 **Shilling.** — F. D. C. » 2 »
61995 **Sixpence.** — F. D. C. » 1 »
61996 **Maundy money.** Penny, twopence, threepence, and fourpence. The set. F. D. C. » 2 6

SCOTTISH COINS

(*Continued from col. 11103.*)

DAVID II

GROATS

EDINBURGH

61997 ✠ DAVID × DEI × GRA × REX × SCOTORVM ⁝. Crowned bust to left, with sceptre; tressure of six arches and a segment. ℞. ✠ DNS PROTECTOR MS Z LIBATOR MS. VILLA EDINBVRGH. Long cross pattée with mullet in each angle. Cf. *Burns*, fig. 256. *S.* E. F. » 7 6
61998 — Tressure of six arcs. VILLA·EDINBVRGH. *Burns*, 259. E. F. » 6 »
61999 ✠ DAVID ⁝ DEI ⁝ GRA ⁝ REX + SCOTORVM. Larger bust, intermediate style. V. F. » 4 »
62000 ✠ DAVID····· SCOTORVM ✠. Bust as *Burns*, 279a. D in one quarter of reverse. F. » 3 6
62001 Larger bust. Pellet behind the crown and in one quarter of reverse. ✠ DAVID ⁝ DEI ⁝ GRA ⁝ REX ⁝ SCOTORVM. *Burns*, 297. *R.* V. F. » 12
62002 Star behind the neck and between the letters E and D of the mint name. Cf. *Burns*, p. 257. *A very rare variety.* F. » 10
62003 Star on sceptre handle. Curved line below the bust. *Burns*, 301. V. F. » 6
62004 — — V. F. » 4
62005 — — F. » 2
62006 — Without the curved line below the bust. *Burns*, 302. V. F. » 7
62007 — — V. F. » 5

HALF-GROATS

EDINBURGH

62008 ✠ DAVID × DEI × REX × SCOTORVM. Same type as the groat. Tressure of six arcs. Style of bust as *Burns*, 264. ℞. ✠ DNS × PROTECTOR MEVS. VILLA × EDINBVRGH. *R.* V. F. » 10
62009 Bust as *Burns*, 263. No stops in legends. *R.* V. F. » 12
62010 Larger bust; star on sceptre handle. Six arc tressure, trefoils in angles. ✠ DAVID × DEI × GRA × REX × SCOTORVM. *Burns*, 303. *R.* V. F. » 10

PENNIES

REX SCOTORUM

62011 ✠ DAVID·DEI GRACIA. Crowned head to left, with sceptre. *Burns*, 234. ℞. REX SCOTTORVM. Cross pattée, mullet of six points in each angle. *R.* E. F. » 10
62012 — — V. F. » 6
62013 Smaller bust. *Burns*, 244. — V. F. » 8
62014 — Another, similar style. V. F. » 6
62015 Different bust. *Burns*, 239. A bar below the sceptre head. ✠ DAVID [ ]DEI ✕ GRACIA. V. F. » 10
62016 Sceptre head only. *Burns*, 238. V. F. » 12

ABERDEEN

62017 ✠ DAVID + REX SCOTORVM. Crowned bust to left, with sceptre. ℞. VILLA ✠ ABERDON. Cross pattée with mullet of five points in each angle. *Burns*, 267. *RR.* V. F. 1 »
62018 — REX for REX, otherwise similar to preceding. *Pierced.* V. F. » 7

EDINBURGH

62019 Similar type. *Burns*, 266. + VI[LLA] EDINBVRGH. *R.* V. F. » 8
62020 — Without the cross before VILLA. *R.* F. » 6
62021 — — F. » 4
62022 Different bust; star on sceptre handle. *Burns*, 304. DAVID ⁝ REX ⁝ SCOTORVM. *Edge slightly chipped, otherwise* E. F. » 12

ROBERT II

GROATS

EDINBURGH

62023 ✠ ROBERTVS ⁝ DEI ⁝ GRA ⁝ REX ⁝ SCOTTORVM. Crowned bust to left; star on sceptre handle; tressure of six arches, trefoils in angles. ℞. ✠ DNS &c. VILLA EDINBVRGH. *Burns*, 309. V. F. » 7
62024 — — F. » 4

PERTH

62025 Similar type. VILLA DE PERTH ✠. *S.* V. F. » 10
62026 — — *Clipped.* V. F. » 6
62027 — — F. » 5

HALF-GROATS

EDINBURGH

62028 ✠ ROBERTVS + DEI + GRA + REX + SCOTTORVM. Same type as the groat. *R.* V. F. » 1[illegible]

PERTH

62029 ✠ ROBERTVS + DEI + GR[A + REX +] SCOTTORVM. Similar type. VILLA DE PERTH ✠. *R.* F. » 6

ROBERT III

ST. ANDREW OR LION

62030 ✠ ROBERTVS : DEI : GRA : REX : SCOTORVM × ×. Crowned shield of arms. ℞. St. Andrew extended on the cross, which reaches to the edge of the coin; a lis at each side of the Saint. XPC : REGNAT &c. 61 *grains.* Cf. *Burns*, 341 & 2. *R.* F. 1 10
62031 — Same type. ✠ ROBERTVS : DEI ✠ GRA : REX ✠ SCOTORVM : 60½ *grains.* Cf. *Burns*, 351. *R.* E. F. 4 10

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62032 — Similar type. ✠ ROBERTVS : DEI ✠ GRA : REX ✠ SCOTORVM ✠. *58 ½ grains. R.* F. 2 2 »

62033 *Second issue.* ✠ ROBERTVS ✠ DEI GRACIA ✠ REX SCOT ✠ Crowned shield of arms. ℞. DNS ✠ P ✠ TECTOR ✠ MS ✠ I ✠ LIBERT. St. Andrew extended without the cross; a lis on either side. Wire line additional inner circles. *Weight* 35 ½ *grains.* Cf. *Burns* 420. *RR.* V. F. 17 10 »

DEMI-LION OR DEMY

62034 ✠ ROBERTVS ✠ DEI ✠ G : REX ✠ SCOTO ✠ Shield of arms. ℞. XPC : VINCT ✠ XPC : RE-GNAT ✠. A St. Andrew's cross extending to edge of coin, lis and trefoils in alternate angles. 29 ½ *grains.* Cf. *Burns* 352. *R.* V. F. 3 10 »

62035 — Another, same type and legends but without the pellet stops on reverse. 30 *grs. R.* V. F. 2 10 »

62036 — Obverse legend ends SCOTOR. Escutcheon with beaded border. Cf. *Burns* 378. 27 ¼ *grains. R.* F. 1 15 »

GROATS

EDINBURGH

62037 ✠ ROBERTVS : DEI : GRA : REX : SCOTO-RVM : Crowned bust facing within tressure of seven arches, three pellet trefoils at points. ℞. ✠ DNS ✠ PTECTOR SM Z LIBATVRMS. VILLA EDINBVRGH. *S.* E. F. » 15 »

62038 Similar type. MS. — F. » 5 »

62039 — Two saltires after the mint name. No pellets after SCOTORVM. V. F. » 7 6

62040 — LIBATORMS. V. F. » 7 6

62041 — VILLA ✠ EDINBVRGH ✠ V. F. » 10 »

62042 — Three pellets after SCOTORVM. VILLA ED ✠ INBVRGH. V. F. » 7 6

62043 The words on the obverse divided partly by three pellets, partly by fleurs-de-lis and crescents; on the reverse by fleurs-de-lis and crescents. ✠ ROBERTVS : DEI : GRA ✠ REX ✠ SCOTORVM. ℞. ✠ DNS ✠ &c. VILLA ✠ EDINBVRGH ✠ *S.* V. F. » 10 »

62044 — — F. » 5 »

62045 Same type. ✠ ROBERTV : DEI ✠ GRA : REX ✠ SCOTORVM ✠. *S.* V. F. » 7 6

62046 Crescent and lis divisions on both obverse and reverse. ✠ ROBERTVS ✠ DEI ✠ GRA ✠ REX ✠ SCO-TORVM. *S.* V. F. » 10 »

62047 — — V. F. » 7 6

62048 — — F. » 5 »

62049 Tressure of nine arches instead of seven; pellet trefoils as before. ✠ ROBERTVS ✠ DEI ✠ GRA ✠ REX ✠ SCOTORVM. *S.* V. F. » 7 6

62050 — — V. F. » 6 »

62051 — The M of the last word right over the cross pattée. V. F. » 7 6

62052 — SCOTORVM ✠. *S.* V. F. » 7 6

62053 Double saltire stops in legends. Nine arch tressure; pellet trefoils. ✠ ROBERTVS ✠ DEI ✠ GRA ✠ REX ✠ SCOTO-RVM ✠ ℞. ✠ DNS ✠ &c. VILLA ✠ EDINBVRGH. *S.* F. » 5 »

62054 Trefoil pointed tressure of seven arches. ✠ ROBERTVS : DEI : GRACIA : REX : SCOTORVM. ℞. ✠ DN[S P]TECTOR MS : Z : LIBATORMS. VILLA : EDINBVRGH. F. » 5 »

62055 Trefoil pointed tressure of seven arches; annulets in spandrils; double annulet stops in legends. ✠ ROBERTVS ° &c. VILLA ° EDINBVRGH. *S.* F. » 4 »

62056 — VILLA° EDINBVRGH ° . *S.* F. » 5 »

62057 — — F. » 4 »

PERTH

62058 Tressure of six arcs and segment; trefoils at points; saltires in spandrils. ✠ ROBERTVS DEI GRA ✠ REX ✠ SCOTTORVM. VILLA ✠ DE PERTH ✠ *R.* V. F. » 12 6

62059 Tressure of eight arcs; trefoils at points; spandrils plain. ✠ ROBERTVS ✠ DEI ✠ GRA ✠ REX ✠ SCOTTO-RVM. VILLA ✠ DE ✠ PER·TH ✠ *R.* V. F. » 12 6

62060 Tressure of nine arcs; type as preceding. *R.* V. F. » 15 »

62061 Tressure of ten arcs; trefoil on breast. *R.* V. F. » 12 6

(*To be continued.*)

TRADE TOKENS IN THE EIGHTEENTH CENTURY

Reference. Atkin's "Tokens of the Eighteenth Century".

BEDFORDSHIRE

62062 **Halfpenny.** (1). **Flitwick.** View of Church. ℞. Cypher &c. 1797. *R.* F. D. C. » 10 »

BERKSHIRE

62063 **Halfpenny.** (1[a]). **Windsor.** Stag beneath a tree. ℞. Inscription. 1795. *R.* F. D. C. » 10 »

BUCKINGHAMSHIRE

62064 **Halfpenny.** (1). **Amersham.** Musical instruments and book. 1797. *R.* F. D. C. » 10 »

62065 — (1[a]). As last but with engrailed edge. *R.* F. D. C. » 15 »

62066 — (4). **Aylesbury.** Justice seated. ℞. Arms. *R.* F. D. C. » 7 6

62067 — (18). — Bust of William III. F. » 1 »

62068 — (18[c]). — — *Unusually well struck up. R.* F. D. C. » 10 »

62069 — (19). **Chesham.** Adam Simpson. F. D. C. » 1 »

62070 — (20). **Slough.** Phoenix. ℞. Arms. *R.* F. D. C. » 5 6

62071 — (21). — — — F. D. C. » 4 6

62072 — (22). — Lion. ℞. Inn. F. D. C. » 3 6

62073 — (—). — In *Tin. R.* F. D. C. » 15 »

62074 — (—). — — *Silver. R.* F. D. C. 1 » »

62075 — (23). — ℞. Arms. F. D. C. » 3 6

62076 — (24). — Inn. ℞. Arms. F. D. C. » 4 6

62077 — (—). — In *Tin. Unpublished.* F. D. C. » 15 »

62078 — (25). — Arms. ℞. Arms. *R.* F. D. C. » 7 6

CAMBRIDGESHIRE

62079 **Penny.** (2). **Cambridge.** Christ College Gate. F. D. C. » 15 »

62080 — (3). — Emanuel College Chapel. F. D. C. » 15 »

62081 — (4). — King's Coll. Chapel. F. D. C. » 7 6

62082 — (7). — Man on Horseback. *R.* F. D. C. 3 » »

62083 — (9). **Newmarket.** Racing scene. *R.* F. D. C. 1 » »

62083[a] **Halfpenny.** (10). **County.** Beehive. ℞. Druid. F. D. C. » » 6

62084 — (10[a]). — — F. D. C. » » 6

62085 — (11). — ℞. Hope. F. D. C. » 1 »

62086 — (12). — ℞. Britannia. F. D. C. » 2 »

62087 — (12[b]). — — F. D. C. » 2 »

62088 — (17[a]). **Cambridge.** Wheatsheaf. *R.* F. D. C. » 10 »

62089 — (—). — — F. » 3 »

62090 — (17[b]). — — F. D. C. » 15 »

62091 — (21). — ℞. French Liberty. *R.* F. D. C. » 15 »

62092 **Farthing.** (34). **County.** Beelieve. ℞. Druid. F. D. C. » 1 »

62093 — (35[a]). — ℞. Newton. *R.* V. F. » 2 6

62094 — (36). — Druid. ℞. Cornucopia. *R.* V. F. » 2 6

CHESHIRE

62095 **Penny.** (1). **Chester.** Castle. *R.* F. D. C. » 15 »

62096 — (2). — East Gate. *R.* F. D. C. » 15 »

62097 — (3). **Macclesfield.** Charles Roe. *R.* F. D. C. 1 10 »

62098 **Halfpenny.** (4). **Beeston.** Castle. *R.* F. D. C. 1 » »

62099 — (5[a]). **Chester.** Three castles. F. D. C. » 2 »

62100 — (7). **Macclesfield.** R & Co. ℞. Female with mining tools. *R.* F. D. C. 1 10 »

62101 — (9). — — — F. » 1 »

62102 — (10[bis]). — — — E. F. » 1 6

62103 — (12). — Charles Roe. 1790. E. F. » 1 6

62104 — (14). — — — F. D. C. » 2 »

62105 — (17). — — — V. F. » 2 »

62106 — (19[b]). — — — F. D. C. » 3 6

62107 — (19[c]). — — — F. » 1 6

62108 — (20). — — 1791. V. F. » 2 »

62109 — (25). — — — V. F. » 2 »

62110 — (31). — — — F. D. C. » 5 9

62111 — (39). — — 1792. F. D. C. » 4 6

62112 — (45[c]). — *R. G.* 1792. F. » 1 6

62113 — (46). — *R. & C.* 1793. V. F. » 3 »

62114 — (47). — Charles Roe. ℞. *R. & C.* V. F. » 2 6

62115 — (47[a]). — — — V. F. » 2 6

62116 — (48) — *R. & Co.* no date. V. F. » 1 »

62117 — (50). — ℞. Vulcan. V. F. » 1 »

62118 — (50[a]). — — F. » 1 »

62119 — (53). — Female with mining tools.

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R℞. Pitt. V. F. » 2 »
62120 — (55). — — R℞. Bishop. Blaize. V. F. » 3 6
62121 **Farthing**. (56). **Macclesfield**. *R. & Co.* R℞. Female. F. D. C. » 4 6
62122 — (57). — Charles Roe. R℞. Female. F. D. C. » 5 6
62123 — (58). — — — *R.* F. D. C. » 10 »
62124 — (59). — — — F. D. C. » 7 6
62125 — (61). — — — F. D. C. » 7 6
62126 — (62). — — — F. D. C. » 10 »

CORNWALL

62127 **Halfpenny**. (2). **County**. Druid. R℞. Shield. *A proof.* F. D. C. » 1 6
62128 — (3). **Falmouth**. Spread Eagle. *R.* E. F. » 7 6
62129 — (4). **Penryn**. Arms supporters &c. F. D. C. » 3 6
62130 — (—). — *A bronzed proof.* F. D. C. » 3 6

CUMBERLAND

62131 **Halfpenny**. (1). **Low Hall**. A man with horse &c. F. D. C. » 7 6
62132 **Farthing**. (2). **Lake Token**. Tree, boat &c. *R.* F. D. C. 1 5 »

DERBYSHIRE

62133 **Halfpenny**. (2). **Buxton**. Arms &c. R℞. Buildings. *R.* F. D. C. » 7 6
62134 — (3). — — — *R.* F. D. C. » 5 6

DEVONSHIRE

62135 **Halfpenny**. (1). **Exeter**. Bishop Blaize. R℞. Arms &c. *R.* F. D. C. 1 5 »
62136 — (2). — — — F. D. C. » 1 »
62137 — (6). **Plymouth**. Female spinning. F. D. C. » 1 6
62138 — (7). — — *R.* F. D. C. » 7 6
62139 — (8). — George III &c. F. D. C. » 4 6
62140 **Farthing**. (9). **Exeter**. Bishop Blaize. R℞. Arms &c. *R.* E. F. » 7 6
62141 — (10). — — — *R.* F. D. C. » 7 6
62142 — (11). — — — *R.* F. D. C. » 10 »

DORSETSHIRE

62143 **Halfpenny**. (1). **Blandford**. Scales, counter &c. *R.* F. D. C. 1 15 »
62144 — (3). **Poole**. Prince of Wales feathers &c. *R.* F. D. C. » 10 »
62145 — (6). — Hope &c. R℞. Arms. F. D. C. » » 6
62146 — (6[a]). — — — F. D. C. » » 6
62147 — (7). **Sherborne**. *P. P. & W.* R℞. Spread Eagle. F. D. C. » 3 »
62148 — (9). — A building &c. *R.* F. D. C. » 15 »
62149 — (10). — *P. W. & P. R.* F. D. C. 1 » »
62150 **Farthing**. (11). **Poole**. Hope. R℞. Arms. F. D. C. » » 6
62151 — (11[a]). — As last but edge *plain*. (*Unpublished*). F. D. C. » 2 6
62152 — (12). — — F. » 1 »

DURHAM

62153 **Penny**. (1). **Barnard Castle**. Castle. *R.* F. D. C. » 17 6
62154 — (2). **Sunderland**. Bridge. *R.* F. D. C. 1 10 »
62155 — (3). — — *R.* F. D. C. 1 5 »
62156 **Halfpenny**. (5). **South Shields**. Faith. R℞. A ship. F. D. C. » 1 »
62157 — (6). — A ship. R℞. Hope. M. » » 6
62158 — (7). — R℞. Inscription. F. D. C. » 1 »
62159 — (10[c]). **Sunderland**. Bridge. Edge "Payable at Dublin or Ballymurtagh". *Unpublished*. F. D. C. 1 » »
62160 — (11). — R℞. Arms of Orchard. *R.* F. D. C. » 10 »

ESSEX

62161 **Penny**. (2). **Wanstead**. A mansion &c. *R.* F. D. C. » 15 »
62162 **Halfpenny**. (4). **Braintree**. A building. R℞. Hope. F. D. C. » 1 »
62163 — (5). — Hope. R℞. A crown &c. F. D. C. » 1 »
62164 — (6). **Chelmsford**. Shire Hull. R℞. A crown &c. F. D. C. » 1 »
62165 — (6[b]). — — — F. D. C. » 1 »
62166 — (7). — A crown &c. R℞. Hope. F. D. C. » 1 »
62167 — (8). — R℞. Earl Howe. F. D. C. » 1 »
62168 — (8[a]). — — F. D. C. » 1 »
62169 — (8[b]). — — F. D. C. » 2 »
62170 — (8[c]). — — F. D. C. » 2 »
62171 — (9[a]). — R℞. A dove &c. V. F. » 1 6
62172 — (11). **Colchester**. Castle. R℞. Loom. F. D. C. » 1 »
62173 — (12[b]). **Dunmow**. Arms. R℞. Flitch. F. D. C. » 4 6
62174 — (13). — R℞. Hendon Church. F. D. C. » 7 6
62175 — (22[a]). — R℞. Garrick. F. D. C. » 7 6
62176 — (32). **Hornchurch**. Crowned bust. R℞. Arms. F. D. C. » 1 »
62177 — (33). — — *A proof.* F. D. C. » 1 »
62178 — (34). **Maldon**. Shield of Arms &c. R℞. The Watchmakers arms &c. F. D. C. » 2 6
62179 — (—). — The same in *brass*. *R.* V. F. » 10 »
62180 — (35). **Warley**. Prince of Wales. R℞. Feathers. E. F. » 1 »
62181 — (38). **Woodford**. Wheatsheaf. R℞. Tools. *R.* F. D. C. » 12 6
62182 — (39). — Tools. R℞. Feathers. *R.* F. D. C. » 15 »
62183 **Farthing**. (41). **Leigh**. Church. *R.* F. D. C. » 15 »
62184 — (43). **Woodford**. Feathers. R℞. Tools. *R.* F. D. C. » 15 »

GLOUCESTERSHIRE

62185 **Penny**. (1). **Gloucester**. Cathedral. R℞. Arms. F. D. C. » 4 6
62186 — (3). — St. Mary de Crypt. F. D. C. » 4 6
62187 — (4). — Similar but by *Ottley* and in *Tin. R.* F. D. C. » 15 »
62188 — (5). — St. Mary de Lode. F. D. C. » 4 6
62189 — (6). — — *R.* F. D. C. » 7 6
62190 — (8). — St : Michael's. F. D. C. » 4 6
62191 — (10). — St : Nicholas. F. D. C. » 4 6
62192 — (12). — County Gaol. F. D. C. » 4 6
62193 — (14). — St : Bartholomews Hosp : F. D. C. » 4 6
62194 — (15). — High Cross. F. D. C. » 7 6
62195 — (16). — — in *Tin. R.* F. D. C. » 15 »
62196 — (17). — St : Johns. F. D. C. » 4 6
62197 — (18). — — in *Tin. R.* E. F. » 10 »
62198 — (19). — — White Friars. F. D. C. » 4 6
62199 — (21). — St : Peters. *RR.* F. D. C. 2 » »
62200 **Halfpenny**. (22). **Badminton**. A beggar. R℞. Inscription. F. D. C. » 1 6
62201 — (22[a]). — — — F. D. C. » 3 »
62202 — (23). — — R℞. George III. F. D. C. » 1 6
62203 — (24). — — R℞. A ship. F. D. C. » 2 »
62204 — (25). — — R℞. A plough &c. F. D. C. » 1 6
62205 — (27). — — R℞. Scales. F. D. C. » 2 »
62206 — (28). — — R℞. Scales bread &c. F. D. C. » 2 »
62207 — (29). — — R℞. Scales &c. 6½ lb. F. D. C. » 2 »
62208 — (32). — Inscription. R℞. Plough &c. F. D. C. » 2 »
62209 — (39). **Brimscombe**. Barge. R℞. Tunnel. F. D. C. » 1 »
62210 — (40[bis]). **Cheltenham**. Geo III. R℞. Shield &c. (pierced). E. F. » » 6
Same type as the farthing (46) but larger size.
62211 — (42). **Gloucester**. View of the City. R℞. Ship. F. D. C. » 2 »
62212 — (—). — As last but in *brass*. *R.* F. D. C. » 12 6
62213 — (43). **Newent**. Shield and apple tree. &c. F. D. C. » 1 »
62214 — (44). — — — *R.* M. » 1 6
62215 **Farthing**. (47). **Cheltenham**. George III. R℞. Shield. E. F. » 1 »

HAMPSHIRE

62216 **Shilling**. (1). **Basingstoke**. Barge. R℞. Wheel barrow &c. F. D. C. » 2 6
62217 **Penny**. (2). **Gosport**. Flags, drum &c. R℞. Inscrip : *R.* F. D. C. 1 5 »
62218 — (3). — R℞. Raft. *R.* F. D. C. 1 5 »
62219 — (4). **Netley**. A ruin. R℞. *T. G. RR.* F. D. C. 2 10 »
62220 **Halfpenny**. (5). **Emsworth**. A ship. R℞. Female &c. E. F. » 1 »
62221 — (6). — — — F. D. C. » 1 6
62222 — (7). — — R℞. Dove &c. F. D. C. » 1 6
62223 — (8[b]). — Female &c. R℞. Dove &c. M. » » 6
62224 — (9). — Earl Howe. R℞. Britannia. F. D. C. » 1 »
62225 — (9[a]). — — — E. F. » 1 »
62226 — (10). — — — F. D. C. » 1 6
62227 — (11). — — — F. D. C. » » 6
62228 — (13). — — R℞. A ship. F. D. C. » 1 »
62229 — (14). — — R℞. A smaller ship. V. F. » 1 »

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62230 — (15a). — — — E. F. » 3 6
62231 — (16). — — ℞. Map of France. E. F. » 1 »
62232 — (20). — — ℞. Liberty. *R.* F. » 3 6
62233 — (22). **Gosport**. Helmeted bust. ℞. A ship. F. D. C. » » 6
62234 — (23). — — — V. F. » 1 6
62235 — (24). — Hope. ℞. A ship. V. F. » 1 6
62236 — (25). **Lyndhurst**. George III. ℞. Inscrip: V. F. » 2 »
62237 — (26). **Newport**. Bust. ℞. Ship. F. D. C. » 1 »
62238 — (27). **Petersfield**. A mounted trooper. ℞. Stork. V. F. » 2 6
62239 — (28). — — — F. D. C. » 1 »
62240 — (28a). — — — F. D. C. » 2 »
62241 — (28b). — — — F. D. C. » 1 6
62242 — (29). — — ℞. Britannia. F. D. C. » 1 6
62243 — (29b). — — — F. D. C. » 2 »
62244 — (30). — — ℞. Trophy. V. F. » 2 6
62245 — (31). — Stork. ℞. Liberty. *R.* F. D. C. » 5 6
62246 — (31a). — As last but *Edge* "Payable in London" (*Unpublished*), F. D. C. » 7 6
62247 — (33). **Portsmouth**. Howard. ℞. Castle. F. D. C. » 1 6
62248 — (34). — — — F. D. C. » 1 »
62249 — (35). — — ℞. Liberty. E. F. » 2 »
62250 — (36). — — ℞. Britannia. V. F. » 3 6
62251 — (36a). — — — V. F. » 1 »
62252 — (36b). — — — F. D. C. » 1 »
62253 — (39). — Neptune &c. *R.* F. D. C. 1 » »
62254 — (41). — — F. D. C. » 1 6
62255 — (42). — — F. D. C. » 1 6
62256 — (43). — Viscount Jarvis. ℞. A ship. F. D. C. » 2 »
62257 — (43a). — — — F. » » 6
62258 — (44). **Portsea**. Shield of arms. ℞. A ship. V. F. » 1 »
62259 — (45a). — — — E. F. » 1 »
62260 — (47). — — — F. D. C. » 1 »
62261 — (49). — — — F. » 1 »
62262 — (50). — — — F. D. C. » 1 »
62263 — (52). — St George &c. ℞. A ship. F. D. C. » 1 »
62264 — (52a). — — — F. D. C. » 1 6
62265 — (53). — — — V. F. » 1 »
62266 — (54). **Southampton**. Sir Bevois. ℞. Arms. *R.* F. D. C. 1 10 »
62267 — (55). — — — F. D. C. 1 5 »
62268 — (56). — — — F. D. C. 1 10 »
62269 — (57). — — — F. D. C. 1 5 »
62270 — (58). — Sir Bevois to right. F. D. C. » 1 »
62271 — (—). — The same in *Silver*. F. D. C. 1 15 »
62272 — (59). — Sir Bevois. ℞. Female. V. F. » 1 »
62273 — (60). — — — V. F. » 1 »
62274 — (61). — — — V. F. » 1 6
62275 — (63). **West Cowes**. Bust. ℞. Arms. V. F. » 1 »
62276 **Farthing**. (64). **Portsea**. Shield &c. ℞. A ship. F. D. C. » 7 6
62277 — (65). **Southampton**. Sir Bevois. ℞. Shield. F. D. C. » 10 »

HEREFORDSHIRE

62278 **Penny**. (1). **Hereford**. A bull. ℞. An apple tree and plough. F. D. C. » 12 6
62279 — (2). — — — F. D. C. » 4 6
62280 — (4). — — — F. D. C. » 7 6
62281 — (4). — — In *Silver*. *R.* F. D. C. 2 10 »
62282 **Halfpenny**. (5). **Hereford**. An apple tree. ℞. Justice. F. D. C. » 1 »
62283 — (5a). — — — F. D. C. » 2 »
62284 — (5b). — — — F. D. C. » 2 »

HERTFORDSHIRE

62285 **Halfpenny**. (2). **St : Albans**. Prince of Wales feathers. ℞. A crown in a Star. *R.* F. D. C. » 15 »
62286 — (3). **Sawbridgeworth**. Church. ℞. Shepherd. *R.* F. D. C. 1 5 »
62287 — (4). **Stortford**. Shield &c. ℞. River &c. F. D. C. » 1 »
62288 **Farthing**. (5). **St : Albans**. Feathers. ℞. Crown &c. *R.* F. D. C. » 7 6

KENT

62289 **Halfpenny**. (2). **Appledore**. Windmill &c. ℞. Lion and lamb. F. D. C. » 1 »
62290 — (2a). — — — F. D. C. » 1 6
62291 — (3). **Benenden**. Wheatsheaf. ℞. Shield. E. F. » 2 6
62292 — (4). **Brookland**. Horse. ℞. *I. K.* &c. F. D. C. » 1 6
62293 — (5). **Canterbury**. Cathedral. ℞. Shield. F. D. C. » 1 6
62294 — (7). — — — F. D. C. » 1 »
62295 — (11). **Deal**. Ship. ℞. Shield. F. D. C. » 1 »
62296 — (12a). **Deptford**. Kentish men. ℞. Ship. F. D. C. » 1 6
62297 — (15). **Dimchurch**. *W. P.* ℞. Justice. F. D. C. » 1 »
62298 — (16). **Dover**. Pitt. ℞. Shield. F. D. C. » 1 6
62299 — (16a). — — — F. D. C. » 1 6
62300 — (18). — — ℞. Ship. *R.* F. D. C. » 7 6
62301 — (19). — Castle. ℞. Trophy &c. *R.* F. D. C. » 15 »
62302 — (20). **Faversham**. Sloop. ℞. Shield. F. D. C. » 1 »
62303 — (21). **Folkestone**. Ships. ℞. Inscrip.: *R.* F. D. C. » 10 »
62304 — (22). **Godington**. TOKE. ℞. Basket of Hops. *RR.* E. F. 1 15 »
62305 — (26a). **Goudhurst**. A horse. ℞. Shield. E. F. » 1 »
62306 — (27). — — — F. D. C. » 1 6
62307 — (28). **Hawkhurst**. *C. H.* ℞. Shield. F. D. C. » 1 6
62308 — (29). **Hythe**. Sloop. ℞. Shield. F. D. C. » 1 6
62309 — (30). **Lamberhurst**. A man picking hops. ℞. Shield. E. F. » 2 »
62310 — (32). — — — F. D. C. » 1 »
62311 — (33). — Shield. ℞. Shield. F. D. C. » 1 »
62312 — (33a). — — — F. D. C. » 2 »
62313 — (34). **Maidstone**. Shield &c. ℞. Justice. V. F. » » 6
62314 — (35). — — ℞. Mill. E. F. » 1 »
62315 — (36). **Romney**. Sloop. ℞. Shield. F. D. C. » 1 »
62316 — (37). **Sandwich**. Sloop. ℞. Shield. F. D. C. » » 6
62317 — (38). **Staplehurst**. Horse. ℞. *I. S.* F. D. C. » 1 »
62318 — (39). **Stone**. Thistle. ℞. *M. S. RR.* F. D. C. 2 5 »
62319 — (40). **Tenterden**. Horse and cart. ℞. Shield. F. D. C. » 1 »

LANCASHIRE

62320 **Penny**. (1). **Halsall**. Shield supporters &c. *R.* V. F. » 10 »
62321 — (2). **Lancaster**. Castle. ℞. Bridge. Extra heavy flan in *brass*. V. F. » 10 »
62322 **Halfpenny**. (6). **Lancaster**. John of Gaunt. ℞. Shield. F. D. C. » 2 6
62323 — (8). — — — F. D. C. » 2 »
62324 — (9). — — — V. F. » » 6
62325 — (11). — — — F. D. C. » 1 6
62326 — (12). — — — V. F. » 1 »
62327 — (13). — — — *Curious bust and edge plain*. V. F. » 2 6
62328 — (14). — — — F. D. C. » 1 »
62329 — (14c). — — — F. D. C. » 1 »
62330 — (14e). — — — E. F. » 1 »
62331 — (14f). — — — F. » » 6
62332 — (17a). — — — E. F. » 1 »
62333 — (18). — — — F. D. C. » 1 »
62334 — (19). — — — F. D. C. » 1 »
62335 — (22). — — — E. F. » 1 »
62336 — (22d). — — — Edge "Payable in Lancaster London or Bristol" (*Unpublished*). V. F. » 3 6
62337 — (23). — — — V. F. » 1 »
62338 — (25). — — — F. D. C. » 1 »
62339 — (28). — — ℞. Clyde. E. F. » 1 6
62340 — (29). — — ℞. Britannia standing. F. D. C. » 1 »
62341 — (29bis). — — ℞. "Associated Irish Miners Arms" (*Unpub :*). V. F. » 4 6
62342 — (30). — Shield. ℞. Pr. of Wales. V. F. » 1 »
62343 — (32). — Eccleston. ℞. Ship &c. A bronzed *proof*. F. D. C. » » 6
62344 — (33). — Hand and scroll. ℞. Triangle of stars. F. D. C. » 1 »
62345 — (33c). — — — V. F. » » 6
62346 — (35). **Liverpool**. Ship. ℞. Shield &c. E. F. » 1 »
62347 — (38). — — — F. D. C. » 1 6
62348 — (39). — — — F. D. C. » 1 6
62349 — (39a). — Edge "Payable in Dublin or London" (*Unpub :*). V. F. » 3 6

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62350	—	(42).	—	—	—	V. F.	» 2	6
62351	—	(46).	—	—	—	F. D. C.	» 1	6
62352	—	(48).	—	—	—	F. D. C.	» 2	6
62353	—	(49[i]).	—	—	—	E. F.	» 2	6
62354	—	(53).	—	—	—	E. F.	» 2	6
62355	—	(56[a]).	—	—	—	E. F.	» 2	6
62356	—	(57).	—	—	—	F.	» 1	»
62357	—	(58[a]).	—	—	—	F. D. C.	» 1	6
62358	—	(58[b]).	—	—	—	F. D. C.	» 1	6
62359	—	(60).	—	—	—	F. D. C.	» 2	»
62360	—	(60[d]).	—	—	—	F. D. C.	» 1	6
62361	—	(61).	—	—	℞. John of Gaunt.	F. D. C.	» 1	»
62362	—	(63).	—	—	℞. Bishop Blaize.	F.	» 1	»
62363	—	(65).	—	—	℞. Female with fasces.	E. F.	» 1	»
62364	—	(67[b]).	—	—	℞. Earl Howe.	F.	» 1	»
62365	—	(75).	—	Howard.	℞. Britannia.	F. D. C.	» 1	6
62366	—	(76).	**Manchester.** India House. ℞. Grocers arms, supporters &c.			F. D. C.	» 1	6
62367	—	(76[a]).	—	—	—	V. F.	» 1	»
62368	—	(77).	—	Grocers' Arms &c. ℞. Merchant's mark.		F. D. C.	» 1	»
62369	—	(78).	—	—	—	E. F.	» 1	»
62370	—	(80).	—	A porter. ℞. Shield.		F. D. C.	» 1	»
62371	—	(80[a]).	—	—	—	F. D. C.	» 1	»
62372	—	(80[c]).	—	—	—	F. D. C.	» 1	»
62373	—	(80[d]).	—	—	—	F. D. C.	» 1	»
62374	—	(80[e]).	—	—	—	F. D. C.	» 1	»
62375	—	(80[f]).	—	—	—	F. D. C.	» 1	»
62376	—	(83[a]).	—	Duke of York. ℞. Shield.		F.	» 1	»
62377	—	(84).	**Rochdale.** Fleece. ℞. Weaver.			F. D. C.	» 1	»
62378	—	(91).	—	Clothworkers arms. ℞. A beehive. &c.		F. D. C.	» 1	6
62379	—	(92).	—	—	℞. A dragoon.	F. D. C.	» 1	»
62380	—	(93).	—	Loom. ℞. Dove &c.		F. D. C.	» 2	»
62381	**Farthing.**	(94).	**Lancaster.** John of Gaunt. ℞. Shield.			E. F.	» 7	6
62382	—	(95).	—	—	—	E. F.	» 7	6
62383	—	(99).	**Rochdale.** Fleece. ℞. Weaver.			F. D. C.	» 10	»

(*To be continued.*)

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GREEK COINS.

(*Continued from col. 11118.*)

CALES.

SILVER COINS (280-268 B.C.).[1]

1. Obv. Head of Pallas to left wearing a crested Corinthian helmet and decorated with jewellery; behind the head an owl. The helmet is adorned with feathers fixed by an ornament in the form of a serpent. Other symbols behind the head are found as follows: a cornucopiæ, a pentagon, a rudder, a wine-cup, a trophy, a palm-branch, a club.

Rev. Nike driving in a biga to left, holding reins in left hand, and the whip in the right lowered; in the exergue **CALENO.**

2. Obv. Same but with the head to right, and a symbol, as a wing behind, two wings, a fulmen, a tripod, a cornucopiæ, branch of laurel, a snake, a sheathed sword, a torch, a club, a bow, a helmet, an Argive buckler, a Boeotian buckler, a sword, a trident, the letter **O**, or the head of a spear.

2. Rev. The same but the whip in the right hand raised and the reins in the left lowered.

The inscription on the coins **CALENO** has generally been considered as a shortened form of the genitive plural **CALENOM** or **CALENORVM**. M. Sambon however suggests that it may be the ablative singular, because we find this was the case in the legends Akudunniad, Aquino, Arimno, Beneventod, Calatino, Suessano,

Tianud and it seems strange to look upon some as ablatives and others as genitives when we know those ending in "d" were ablatives.

The head of Pallas wearing a Corinthian helmet had appeared on didrachms of Velia, Heracleia, Croton, Metapontum and Cumæ; also on obols of Neapolis and Cumæ, on bronze coins of the Frentanians, of Telesia, and Aquinum. It was therefore a popular type copied from the coinage of the Greek cities of the South.

THE BRONZE COINS.

The bronze coins of Cales are very common and are found in most small collections; they witness to two monetary conventions, namely, that with the northern cities bearing a cock as the Rev. types, and that with the southern cities bearing a man-headed bull on the Rev.

The coins bearing the cock are thought by Blanchet to have influenced the design of the Gallic coinage (*Traité des monnaies gauloises*, p. 192).

Coins with the head of Pallas and ℞. a cock. These coins were probably issued about the year 270 B.C. some time after the Roman victories in Southern Italy. Tarentum had submitted in 272 and Rhegium had been taken in 271 B.C. Two years afterwards the Romans began to issue their first silver denarii. These coins were issued six years before the first Punic war began.

I

Size : $\frac{3}{4}$ of an inch. Perhaps Litra.

Obv. Head of Pallas to left wearing Corinthian helmet with plume : border of dots.

Rev. A cock standing to right; in front, **CALENO** or **CALENO;** behind, a star with eight rays : border of dots. On some specimens the letter **Λ** or **A** is found behind the head of Pallas on the Obv. and **CALENO** before the head, while on the Rev. only **Λ** or **A** appears before the cock.

II

Coins bearing the head of Apollo and on ℞ a man-headed bull. These coins appear to have been issued a little earlier than the former series and from about 280 to 208 B.C., that is from the time of the arrival of Pyrrhus in Italy, until the twelfth year of the second Punic war when Hasdrubal was defeated.

280-268 B.C.

Size : $\frac{3}{4}$ of an inch. Litra ?

Obv. A head of Apollo laureated sometimes to right, sometimes to left. In front of the head the legend **CALENO.** Behind the head various symbols are found, as for instance : an ear of corn, a club, spear-head, a fulmen, a figure of Victory bearing a wreath, a helmet, a vase, a sword, a bunch of grapes, a cantharus, a serpent, an amphora, sprig of laurel, triquetra, cornucopiæ, a cock, a bird, an aplustre, a dolphin.

Rev. A man-headed bull to right with head facing. The following symbols occur above the bull : a lyre, with a star under the bull. Under the bull the following letters are found **A B Γ Δ H I Θ Λ M Π T V Ω, I Σ.**

In the exergue **CALENO.**

III. TYPES WITH A STAR (260-268 B.C.).

Same size.

Obv. Head of Apollo, laureated, to left; before the head **CALENO** : border of dots. Behind the head a star generally, but on some, a sword, or a club.

On those the star is found on the ℞. under the bull. When the star is on the Obv. a letter is found under the bull : **ΑΓΑΘΚΛΝΓ.**

On one specimen a small star is on the Obv. and a large star above the bull on the ℞. In the Cabinet de France is a specimen without a symbol.

IV. THE BULL CROWNED BY VICTORY (260-240 B.C.).

Obv. Head of Apollo, laureated, to left; no legend.

Rev. Man-headed bull to right, crowned by a figure of Victory flying in the air above.

In the exergue **CALENO** : border of dots. On some specimens a buckler is behind the head of Apollo, and on others the letter **N.**

CAPUA.

The history of Capua is interesting in many ways, for its earliest legends are connected with the old Etruscan race which founded the city called by them Vulturnum, and during the period of its greatest prosperity it was one of the avenues by which the Romans came into contact with Greek art and thought. The Samnite or Oscan people called Campanians who made the city powerful were strong enough to retain their municipal independence during a period of strife lasting more than a hundred and fifty years. Although during part of that time its lands were cultivated by Roman colonists, and for five years it was in the hands of the Carthaginians under Hannibal, yet the mint was in their own hands, and their coins bore Oscan letters from 268-218 B.C. They were civilized enough to hold friendly relations with the Greek cities of the South of Italy, and strong enough to be acknowledged the chief city of Campania. It owed its prosperity partly to its favourable position, at the foot of mount

1. *The didrachms of Cales, when not in finest state, may be obtained under 20/.*

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Tifata, on a very fertile plain about fifteen miles north of Neapolis, and about two miles south of the river Vulturnus.

The historians Livy and Diodorus have left us most interesting accounts of the various fortunes of Capua, but in regard to chronology and fairness of treatment they fail to satisfy modern demands. Livy relates that the city fell into the hands of the Samnites about 423 B.C. but Diodorus speaks of the rise of the Campanian people as beginning seventeen years earlier. When the first Samnite War began in 343 B.C., Livy described Capua as being at that time "urbs maxima opulentissimæque Italiæ" (VII, 31).

In that year the Capuans asked the Sidicini to help them to resist an invasion of Samnites, and soon afterwards appealed to the Romans for assistance. Very full details of their request are given by Livy in book VII, 30. They then called themselves Campanians, and hence as Capua was the chief city of Campania the earlier numismatists attributed the coins with the legend **ΚΑΜΓΑΝΟΜ** to that city. These coins were issued between 400 and 380 B.C. before the Romans had begun to influence the Capuans, and at a time when the influence of the mints of Neapolis and Cumæ were predominant among the Campanians. At that time it is not probable that Capua had attained its position as head of the cities of Campania, and though these coins bearing **ΚΑΜΓΑΝΟΜ** were no doubt current coins in Capua, it is not likely that they were issued from its mint.

PERIOD OF THE ROMAN DOMINION 330-264 B.C.

When the Romans broke up the Latin confederacy in 330 B.C. Capua was punished for its accession to it by the loss of her territory, which was divided by the Senate into portions consisting of three jugera to each settler. It was through these settlers that the strife arose with the citizens of Neapolis which ended in the fall of that city.

Six years later the second Samnite war arose, and when the Romans were victorious in 320 B.C. the Samnite leader Caius Pontius would not agree to their terms. He had taken the place of Brutulus Papius, who slew himself rather than be given up to the Romans. The father of C. Pontius had been a friend of Archytus of Tarentum, and some say he had held discussions with Plato. This Pontius was probably a more cultured man than any of the Roman generals, and shewed his generosity and nobleness of character in the way in which he treated the defeated army of the Romans at Caudium. The influence of Greek artists in the Capuan mint at this time is not so surprising when we realize the friendship of Papius with the Tarentines.

The Roman party in Capua in 320 B.C. was strong enough to enable them to receive the fugitives from Caudium with every respect and kindness. The story of the fate of C. Papius according to Livy is not quite to be trusted, but his power was ended about this time. When the Romans sent prefects to reside in Capua, about 317 B.C., some of the neighbouring cities became restless, and Nuceria, Phlistia, and Sora revolted, and after the defeat of Fabius near Anxur a party in Capua was in favour of revolting from Rome. About this time Suessa and Calatia joined Capua, in declaring themselves in revolt, but the strife was brief, and after the great victory of the Romans in Campania the leaders of the revolt in Capua, Ovius and Novius Calavius were given up, and Capua was again admitted to alliance with Rome.

About 312 B.C. Capua became the southern terminus of the great Appian way.

Campania was ravaged in 296 B.C. by the Samnite general Gellius Egnatius who fell next year in the battle at Sentinum; he was succeeded by another C. Pontius of Telesia, and Campania was again desolated by war until he was defeated by Fabius the elder. The war was ended in 290 B.C., when the Samnites were received as dependent allies of Rome. During the next ten years the city of Capua enjoyed peace, then when Pyrrhus, in 281 B.C., invaded Italy the Capuans and Campanians fought on the side of the Romans. The country had during the season of peace recovered from the ravages of the Samnite wars and then presented a rich field for the Greek mercenaries of Pyrrhus to plunder.

On the retreat of that general from Campania those cities which had not been loyal to Rome again submitted, but no account thereof is preserved in the pages of the historians. One effect of this war, interesting to numismatists, was the abundance of Greek money, and of the coins of Southern Italy, which the armies of Pyrrhus brought with them.

From the time of Alexander of Epirus circ. 328 B.C. Greek armies had been fighting in Italy; and the Samnites were not too far north to feel the influence of these wars. We find that Agathocles had many Samnites among his soldiers in Africa (Diod., XX, 11, 64) and those who returned would bring Sicilian money with them. There was a Campanian body of troops in Rhegium who tried to possess the city, and when they were conquered by the Romans in 270 B.C. they were taken to Rome, scourged and beheaded. After the flight of Pyrrhus Campania again enjoyed a few years of peace until the breaking out of the first Punic war. The coins used by the Capuans during this period from 330-264 B.C. were the silver didrachms with the Rev. types of the head and neck of a horse, the galloping horse and a star, and the wolf and twins, the bronze coins with the head of Pallas and a horse's head and neck, those with an eagle on the Rev., and those with the lion. Whether these coins were minted in Capua, or in some of the neighbouring Roman colonies, as Cales, is not yet agreed among numismatists.

Capua was no mere rural township bounded by local interests, for many and varied were the influences which developed the city and made it the centre of the Campanian confederacy, many of which may be traced in the types of the coins.

The citizens were in contact with Rome on the North and with Tarentum and the Greek cities in the South of Italy. Through the ports of Cumæ and Neapolis they came in contact with Sicily, and from the earliest period they had been influenced by the Etruscans and Latins.

The types of the coins known to be Capuan bear witness to all these influences as well as to the native Samnite deities Diana and Pan; we find the types of the Greek cities, the heads of Heracles, Pallas and Zeus, the types of Sicily, the horse's head and neck, the running horse, and the curious Phrygian head-dress on the head of a female said to be Roma. The very legends, partly in Romans partly in Oscan letters, shew the complex influences which dominated the city.

The head of Jupiter appears on many of the coins, and we learn from Livy (XXVI, 14) that one of the seven gates of the city bore the name "porta Jovis". It was probably on the East side of the city facing mount Tifata, on which stood a celebrated temple of Jupiter. Whether the cult of Jupiter was derived from the Southern Greek cities before the Romans began to influence the city or not, we recognize the cult as one which the Romans would share with the Oscans, and the appearance of the type during the period of Roman influence is perhaps a sign of the alliance with Rome.

It is noticeable that certain coin-types witness to a knowledge of Greek legends, which were evidently at that time sufficiently well known in Capua to render the types acceptable, although these legends are now only faintly preserved in the literature which has come down to our day. Such is the type of Telephus nourished by the doe, and that of Heracles dragging Cerberus from the realms of Pluto, in allusion to the mysteries of Samothrace, and that with a female head wearing a Phrygian helmet or head-dress.

The legend concerning Telephus of Mysia, son of Heracles and Auge, the daughter of King Aleus of Tegea, is recorded by Pausanias (VIII, 48).

He says "that Auge hid the birth from her father, and exposed the child Telephus on Mount Parthenius, and that the forsaken boy was suckled by a doe." The legend was illustrated by statues, paintings and coin types, as for instance on those of Pergamus.

(O. Jahn, Archäol. Beiträge, p. 160 seq.).

A coin of Tarsus with this subject for its type is illustrated in Millin "Galeries Mythol." plate CXV. Telephus was the father of Tyrrhenus and Tarchon, the mythical founder of the Tarquinii (Schol. Lycophron 1212-1249)

This association of the type with Etruscan legend is interesting and may explain its appearance on the coins of a city founded by Etruscans. For another legend of a stag cherished at Capua, confer Silius Italicus XIII 115 and Virg. *Aen.* VII, 483.

Silius tells the story of a white doe caught and tamed by Capys

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and nourished by the citizens as an emblem of the local goddess for many years. At length frightened by some wolves who approach the city, the doe fled into the country around and was taken by the Roman soldiers and sacrificed by Fulvius to Latona as an agreeable victim with prayers that that goddess might aid his enterprise. This was looked on as a presage of a siege.

The head of Heracles appears on the Obv. of a small uncia with the three-headed dog Cerberus on the Rev. On many Campanian and Apulian vases of the fourth and of the beginning of the third century we see the story of Heracles dragging the dog Cerberus from the realms of Pluto, probably in allusion to the mysteries of Samothrace which were imported into Italy.

At Cumæ there was an oracle of the dead called νεκρομαντείον, or κερβέριον, and there was a similar oracle at Aornus in Epirus, also illustrated on the coins.

The elephant which appears on the reverse of a coin bearing on the Obv. a head of Pallas reminds us of a passage in Pausanias (V, XII, 1); he says he had "seen an elephant's skull in the temple of Diana in Campania. This temple is distant from Capua about thirty stadia; and Capua is the metropolis of Campania". On another bronze coin is a head of Pan with the pedum over his shoulder, who may have been the god of rural shepherds on mount Tifata; on the Rev. is a boar. On a rare Teruncius the head of Ceres crowned with ears of corn appears, and on the Reverse a bull to right with his head turned facing.

It is only natural that in a rich corn-growing region this goddess should be represented on the coinage, and the popularity of this cult is witnessed to by many inscriptions found near the city (Mommsen Inscr. Regni Neap.).

The ruins of the temple of Ceres are pointed out by J. Beloch, in his work "Campanien" (Berlin 1879) as existing between S. Angelo in Formis and New Capua. The temple existed for a long time, because an inscription of a later date exists giving the name of a priestess of Ceres.

HERENNIA—M—F SACERDOS Publ. **CERERI SAC**rum.

A Biunx, of good style in low relief, bears a beardless head of Heracles, and on the Rev. a lion advancing to right with a spear in his mouth, which he is beating down with his paw. This design is also seen on the coins of Amyntas III, King of Macedonia, and on coins of Velia. A Campanian As of the third century bears a lion's head, full-face, with a spear in its paws. Plutarch describes a similar design, the Λέων ξιφήρης, graven on Pompey's seal ring. A similar type is engraved on a cornelian in the Cabinet de France.

During the first Punic war, from 264-242 B.C., Capua was held by the aristocratic party loyal to Rome; then followed twenty-two years of peace. The plunder from Sicily would bring many Sicilian coins to Italy, and we see their influence on the types of coins issued in Campania, perhaps, according to some writers, in Capua itself.

CAPUA UNDER THE CARTHAGINIANS. 216-211 B.C.

At the time of the defeat of the Romans at Cannæ, in 216 B.C. the popular party in Capua were headed by Pacuvius Calavius, a nobleman who had married a daughter of Appius Claudius.

His ambition led him to hope that, by the aid of Hannibal, he might become the ruler of a city greater than Rome, which seemed to have fallen from its high estate. The aristocratic party in Capua were all in favour of the Roman rule, but Calavius concluded a treaty with Hannibal, and admitted him into the city. The story is told in Livy XXIII, 2-4.

Capua was then so powerful that it could raise an army of 30.000 foot and 4.000 horse, and yet though they had the advantage of the guidance of the great general, Hannibal, the future course of the war was a series of attempts to defend Capua from the Romans.

We have no information as to the feelings entertained by Hannibal and the Campanians towards each other while the Carthaginians were wintering in Capua. The treaty of alliance had provided carefully for the independence of the Campanians, that they might not be treated as Pyrrhus had treated the Tarentines. Capua was to have its own laws and magistrates, no Campanian was to be compelled to any duty, civil or military, nor to be in any way subject to the authority of the Carthaginian officers (Livy, XXIII, 7). There was still a Roman party in Carthage and one man Decius Magius was sent prisoner to Carthage.

Three hundred Campanian horsemen of the richer classes went to Rome from Sicily and were received as Roman citizens.

Pacuvius Calavius is never mentioned afterwards nor do we know the fate of his son Perolla who in his zeal for Rome wished to slay Hannibal when he made his public entrance in to Capua.

From Livy we learn the names of some of the citizens who took part in affairs in the last days of Capua, of men who used the coins in our cabinets.

There was Vibius Virrius at whose house the adherents to the Carthaginians met, to dine and die, before the Romans were admitted, and the great cavalry officer Jubellius Taurea who joined the party of Carthage, and won the admiration of Hannibal for his brilliant fighting against the Romans.

The Meddix Tuticus, the chief magistrate, was one Seppius Lesius, of plebeian origin, and another important magistrate was Marius Alfius, slain by the Romans when on his way to the festival at Hamæ near Cumae. From 216 to 211 B.C. the inhabitants must have suffered a time of continual excitement and anxiety. The camp of the Carthaginians was on mount Tifata for some two years; then followed the absence of their leader who went about from Nola to Arpi and down to Tarentum seeking food for the besieged Capuans.

In 213 B.C. a hundred and twenty noble families deserted to the Romans, asking only their lives and their estates. In the next year the Romans took the provisions stored at Beneventum, and the Capuans were reduced to despair, faintly cheered by the return of Hannibal, only for a brief visit, after which he marched to Rome in vain.

In 211 B. C., the eighth year of the second war, Hannibal tried in vain once more to raise the siege, and the Romans entered the city in triumph.

From that time no more coins were issued with Oscan legends, and the city came under the strictest Roman rule.

Twenty-five Capuan senators were sent to Cales, and twenty-eight to Teanum; all were scourged and beheaded. Many of the citizens were removed to beyond the Tiber, and all local magistracies abolished. A mixed population of strangers, artisans, and new settlers remained under Roman prefects.

COINS WITH OSCAN LEGENDS.

SILVER COINS OF CAPUA B.C. 263.

Issued during the First Punic War.

Obv. Laureated head of Jupiter to right : border of dots.

Rev. An eagle holding a fulmen in its talons standing to right with the wings raised. In field to right **אחנכ** : border of dots. Specimens are to be seen in the Museums of Berlin, Paris, Naples.

Coins issued under Roman Dominion.

BRONZE COINS OF CAPUA 263-218.

I. Size : 1 ½ inch. Dextans.

Obv. Busts side by side of Juno and Jupiter. Juno is diademed and bears a sceptre on her shoulder : border of dots.

Rev. Jupiter standing in a quadriga, galopping to right, hurling a fulmen with his right hand, and holding sceptre in his left. In the exergue **אחנכ** or **אחנכ** : border of dots.

Specimens are in the Museums of London, Paris, Naples, and Berlin.

II. Size : 1 ½ inch. Dextans.

Obv. Beardless Janus head : border of dots.

Rev. Same as no 1.

III. Size : 1 ⅛ inch. Quincunx.

Obv. Head of Pallas to right in Athenian helmet, crested, and with lateral aigrettes : border of dots.

Rev. Pegasus flying to right, underneath **OOOO** and **אחנכ** : border of dots.

Specimens in the Museums of London, Paris, Berlin, and Naples.

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IV. Size: 1 $\frac{1}{8}$ inch. Quadrunx.

Obv. Laureated head of Jupiter, to right : border of dots.

Rev. A winged fulmen, above OOOOO, below ƎΠΜΚ : border of dots.

V. Size : 1 inch. Teruncius.

Obv. Head of Ceres crowned with ears of corn; behind OOO : border of dots.

Rev. A bull standing to right with head turned facing, above OOO. In exergue ƎΠΜΚ : border of dots.

Specimens in Museums of Naples, and Paris.

VI. Size: 1 inch. Biunx.

Obv. Head of Tyche wearing crenelated crown, behind two stars, and a strigil : border of dots.

Rev. A horseman cuirassed wearing chlamys floating in the wind, his lance held horizontally.

A shell under the horse's feet. In exergue ƎΠΜΚ : border of dots. There are also Uncias with the same type.

The type may be compared with Syracusan coins of Hieron II. Specimens may be seen in the Museums of Berlin, Paris, and Naples.

VII. Size: 1 inch. Biunx.

Obv. Laureated head of Jupiter to right, behind ✱ ✱ : border of dots.

Rev. Eagle, to right, turning its head, with wings spread, and a fulmen in its talons; on either side a star of eight rays indicating its value as two ounces. In the exergue ƎΠΜΚ : border of dots. Specimens are found in the Museums at Paris, Berlin, Naples, and Glasgow.

VIII. Size: 1 inch. Biunx.

Obv. Laureated head of Jupiter to right : behind ✱ ✱ : border of dots.

Rev. Two warriors standing facing each other, in their right hands a sword, taking an oath over a young pig held in their left hands. In field to left ✱ ✱.

In the exergue ƎΠΜΚ : border of dots.

IX. Size : 1 inch. Biunx.

Obv. Diademed head of beardless Heracles toright, with the club shewing over his left shoulder : border of dots.

Rev. A lion walking to right biting a spear, on the shaft of which he rests his left forefoot.

Above OO. In the exergue ƎΠΜΚ or ƎΠΜΚ.

Specimens are found in the Museums of London, Paris, Berlin, and Naples.

X. Size : 1 inch. Biunx.

Obv. Laureated head of Jupiter to right, behind ✱ ✱ : border of dots.

Rev. Diana of Mount Tifata driving a biga to right. In field above ✱✱. In exergue ƎΠΜΚ.

Specimens in Museums of London, Paris, Naples, Berlin. Some of these types were engraved by the same artist who executed the silver coins.

XI. Size : $\frac{3}{4}$ of an inch. Uncia.

Obv. Head of Pallas to right wearing Corinthian helmet with double neck piece : behind ✱ : border of dots.

Rev. Victory standing to left holding wreath in her right hand, and in her left fillets; her body is bare above : In front ✱. In exergue ƎΠΜΚ : border of dots.

Specimens in Museums of London, Paris, Naples. The type seems to be copied from the gold staters of Pyrrhus.

There was probably a temple of Victory at Capua, for Cicero (*De divinat.* I. XLIII) says "Again, when the statue of Apollo at Cumae was covered with a miraculous sweat, and that of Victory at Capua also, and when the Hermaphrodite was born — were not these things significant of horrible disasters"?

XII. Size : $\frac{3}{4}$ of an inch. Uncia.

Obv. Head of Diana crowned with myrtle, her bow and arrows seen over her shoulder : behind • or ✱ : border of dots.

Rev. Wild boar running to right. Above • .

In the exergue ƎΠΜΚ : border of dots.

Specimens in Museums of London, Paris, Berlin, Naples. The wild boar is seen on terra cotta steles found at Capua.

XIII. Size : $\frac{3}{4}$ inch. Uncia.

Obv. Laureated head of Jupiter to right : border of dots.

Rev. Victory standing to right crowning a trophy : in field to right ✱. In exergue ƎΠΜΚ : border of dots.

Specimens are in the Museums of London, Paris, Berlin, and Naples.

XIV. Size : $\frac{3}{4}$ of an inch. Uncia of reduced weight.

Obv. Head or bust of Juno to right, her sceptre over her shoulder; she wears a diadem and earrings : border of dots.

Rev. Two archaic idols, Ζοανα of Artemis? a fillet is hung over all, and the idols are on a base. In the field to left the symbol Ɔ+C called "object like a tripod" in *Brit. Mus. Catalogue*, ƎΠΜΚ in field to left : border of dots.

Specimens in the Museums of London, Paris, Berlin, Glasgow, and Naples.

XV. Size same as XIV. Uncia of reduced weight.

Obv. Same as no XIV.

Rev. Ear of barley with two leaves.

In the field ƎΠΜΚ : to right the symbol Ɔ+C.

Specimen in the Cabinet de France.

XVI. Size : $\frac{5}{8}$th of an inch. Semiuncia (?) or uncia of reduced weight.

Obv. Head of Juno (?) veiled to right, a sceptre over her shoulder : border of dots.

Rev. Ear of barley with two leaves. In the field ƎΠΜΚ, to right the symbol Ɔ+C.

Specimens in the Museums of London, Glasgow, Paris, Berlin, Naples.

XVII. Size : $\frac{5}{8}$th of an inch. Semiuncia (?) or uncia reduced.

Obv. Head of Apollo, laureated, to right : border of dots.

Rev. Lyre decorated with fillets, in the field to left ƎΠΜΚ. On some specimens to right : border of dots.

Specimens in the Museums of Berlin, Paris, Naples, and Glasgow.

XVIII. Size : $\frac{5}{8}$ of an inch. Uncia of reduced weight.

Obv. Head of Pan beardless to right the pedum over his shoulder border of dots.

Rev. Wild boar running to right, above • .

On the unique specimen in the Museum at Naples there is no legend in the exergue, but Garrucci gives this coin the legend ƎΠΜΚ in the exergue.

XIX. Size : half-an-inch, Uncia of reduced weight.

Obv. Beardless diademed head of Heracles to right, with club behind neck : border of dots.

Rev. The three headed dog Cerberus to right.

In the exergue ƎΠΜΚ : border of dots.

XX. Size : half an inch. Uncia of reduced weight.

Obv. Beardless head of Heracles to right with the club behind his neck : border of dots.

Rev. Doe to right suckling the infant Telephus, and turning its head to lick him.

In the field to right Ɔ+C. In exergue ƎΠΜΚ : border of dots.

A specimen in the Cabinet de France.

XXI. Size : half-an-inch. Uncia of reduced weight or Semiuncia.

Obv. Head of Telephus wearing Phrygian cap to right : border of dots.

Rev. Same as no XX.

Specimens in Museums of London, Paris, Berlin, and Naples.

XXII. Size : half-an-inch. Semiuncia (?).

Obv. Head of Pallas wearing Athenian crested helmet to right : border of dots.

Rev. Elephant to right.

In exergue : ƎΠΜΚ : border of dots.

Specimens in the Museums of London, Paris, Berlin, and Naples.

XXIII. Size : half-an-inch. Semiuncia (?).

Obv. Diademed bust of Juno to right, her sceptre over her shoulder : border of dots.

Rev. A winged fulmen, above the symbol Ɔ+C, below ƎΠΜΚ : border of dots.

XXIV. Size : half-an-inch. Semiuncia (?).

Obv. Beardless head to right wearing Phrygian cap : border of dots.

Rev. Trophy of arms.

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In the exergue אחנכ.
A specimen in the Museum at Naples.

BRONZE COINS BETWEEN. 217-211 B.C.

XXV. Size : $1\frac{1}{4}$ inch. Dextans (?).
Obv. Laureated head of Jupiter to right : border of dots.
Rev. Eagle standing to right with wings widely spread, with a fulmen in its talons, below אחנכ, or אחנא.
Specimens in Museums of Paris, Berlin, and Naples.
XXVI. Size : 1 $\frac{4}{10}$th inch. Quincunx (?).
Obv. Same as n° XXV.
Rev. Same as n° XXV but with ☽ in field, to right, signifying that it is half the value of the former piece.

ELECTRUM COINS. 217-211 B.C.

Obv. Beardless head of Janus Geminus crowned with corn ears : border of dots.
Rev. Jupiter in a quadriga led to right by Victory, in his left hand a sceptre and spear, in his right a fulmen : border of dots.
Specimens in the Museums of Naples, Paris, Vienna, Rome (Vatican), London, Gotha, and Berlin.
They contain 29 parts of gold to 71 of silver. From the late style, and from the absence of the legend **ROMA**, these coins may have been issued during the period of the Carthaginian occupation of the city.

The popular types of the Cock and Manheaded bull.

On page 346 of M. A. Sambon's, *Les Monnaies antiques de l'Italie*, the types bearing allusion to monetary conventions are :
1st. On the Obv. a head of Pallas as on the coins with the legend **ROMANO** and on the Rev. a cock, as on the triobols struck at Naples about 282 B.C.
This type belongs to the towns which had periodical markets (Mundinæ) on the great commercial routes between Campania Latium and Samnium.
2nd. On the Obv. a head of Apollo and on the Rev. a manheaded bull crowned by a Victory; this is the Neapolitan type of the period 270-240 B. C. and it assured the circulation of these coins (of Suessa) in the different markets of Latium, Samnium, Apulia and Campania.
We find that three of the cities issued coins with each of these types : viz : Cales, Suessa and Teanum. The cock type was also used at Telesia, Aquinum, Venafrum (?) and in Etruria.
The other type with the manheaded bull had apparently a wider circulation. From Neapolis its use was extended to Nola or Hyria, Cales, Suessa, Teanum, Alifæ, Compulteria, Fistelia, the Frentanians, Malventum and Aisernia. A glance at a map will show that the cities which used these types cannot be placed in separate groups, as in a geographical division. The cities using the cock type are all, with one exception, on the North West of the Vulturnus, but so are the three cities which used both types. The manheaded bull type probably shows where the influence of the city Neapolis was dominant, and the cock type may be a more native symbol, adopted whereever the Samnite influence was in power.

THE COIN-TYPES OF IMPERIAL ROME.

(*Continued from col. 11057.*)

QUIES — REQUIES.

QVIES AVG, AVGG, AVGVSTORVM — REQVIES OPTIMORVM MERITORVM.

Two types, almost synonymous, uncommon, and differently represented.
A woman standing with an oar lowered and a sceptre represents Repose, which is also represented by the Emperor seated in the curule chair, with the right hand raised and with the sceptre.
In the first case she is called QVIES and is adopted by Diocletian and Maximianus Hercules; in the second she is called REQVIES and adopted by Claudius Gothicus, Maximianus Hercules and Constantius Chlorus.

SALUS.

SALVS (SALVTI) AVG, AVGG, — AVGG ET CAESS NN — AVG NOSTRI — AVGVSTA — AVGVST — DD NN AVGG ET CAESS — DD NN — EXERCITVS GEN (or GENERIS) HVMANI — ITAL — MILITVM — POSTVMI AVG — PROVINCIARVM — PVBLICA REIPVBLICAE.

Salus also is one of the very old representations and the Empire only continued the use already introduced by the Republic.
The head only of Salus was represented for the last time by Livia, daughter of Augustus; then, under the first Emperors, the true Personification was adopted, consisting of a feminine figure standing, seated or leaning against a column, who in most cases is feeding a serpent which is sometimes placed in her arms, sometimes hangs from an altar or a tree. In other cases the figuration is less precise and the emblems are those belonging to other Personifications and especially to Pietas, such as the patera poured upon a lighted altar, perhaps to signify that Salus is a gift of the gods. The rudder of a ship and the ears of corn which are sometimes emblems of Salus evidently refer to Annona, as the first element of health.
Sometimes, also, Salus is represented by an altar. Sometimes it is Aesculapius who represents her, and here the signification is very clear.
But Salus which is mostly understood in the material sense of physical health, to which the Romans very rightly gave immense importance — mens sana in corpore sano — which is proved by some coins minted in memory of the restoration to health of the Emperors, is sometimes or may be understood in a metaphorical sense. Such is SALVS GENERIS HVMANI represented generally by a Victory, SALVS EXERCITVS or MILITVM, SALVS PROVINCIARVM of Postumus to which the figure of Rhenus corresponded, in which cases it cannot be determined precisely whether the concrete or the metaphorical sense is to be understood.
The word SALVS is used to express a wholly abstract meaning when in modern times, SALVS MVNDI is written round the symbol of the cross, upon an aureus of Olybrius.
SALVS is among the commonest personifications upon the Imperial coinage.

SECURITAS.

SECVRITAS (SECVRITATI) AVG, AVGG, AVGVSTI — IMPERII — IMP GERMAN (Vitellius) — ORBIS — PERPETVA — POPVLI ROMANI — PVBLICA — REIPVBLICAE — ROMAE — SAECVLI — TEMPORVM.

Securitas, another of the most frequently adopted Personifications, began, egotistically, we may say, with Nero upon whose coins it is always written clearly with full lettering SECVRITAS AVGVSTI, while on those of Galba it always refers to the people, SECVRITAS P ROMANI. Later it was adopted by a large number of Emperors, and refers sometimes to the Emperors, sometimes to the Roman people, sometimes to the whole earth. The types are very various, but the most common is that of a woman standing or sitting in the attitude of repose of one who has nothing to fear. Provided with sceptre, patera or cornucopiæ, a crown, palm or globe, the matronly figure stands leaning against a column with the legs crossed, the right hand raised above the head, or is seated with the elbow leaning on the back of her chair in the act of supporting the head. Often near her an altar, against which a torch often leans.
Securitas almost equals Pax and is sometimes represented by Pallas (Caracalla); at other times the legend is SECVRITAS with a representation of the Emperor in a quadriga with a branch of laurel (Licinius the elder).
In the time of Constantine *Securitas* was again confounded with *Pax* but always after a Victory, and we then find the Emperor represented in the act of erecting or crowning a trophy.
Upon the middle bronzes of Julian the Apostate we find, with the legend SECVRITAS REIPVBLICAE, the representation of a bull which strongly recalls the *Bull Apis* or with greater probability a victim for sacrifice. And upon a small bronze of Hannibalianus a figure of the Euphrates is represented with the legend SECVRITAS PVBLICA.

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SPES.

SPES (SPEI) — AVG, AVGG, AVGGG — AVGVSTA, AVGVSTI, AVGVSTOR — FELICITATIS ORBIS — PR — PROBI AVG — PVBLICA — RP, REIPVBLICAE — BONA SPES, BONAE SPEI — SPES FIRMA.

He who devotes himself to great works must, necessarily, be animated by the hope of success. Hope was indispensable to the Romans and was therefore placed among the divinities. Claudius introduced her upon the coinage and she remained there until the end of the Empire, her type being preserved with great regularity; a young girl in ungirdled robe, carrying a flower (symbol of hope because from the flower comes fruit) [1] in the act of walking and holding up her dress.

Upon some coins of Hadrian SPES P R, represented as just described, appears to allude to the new Caesar, whom the old Emperor, still living, presents as his successor and hope of the Roman people.

This allusion has been suggested, and, I may say, confirmed by the fact that some of these coins and especially some bronze, certainly coined in the last years of Hadrian, and with the name of Hadrian, already present the portrait of Antoninus Pius.

Sometimes Spes is in the presence of the Emperor and some soldiers (Vespasian, Alexander Severus).

In one very rare case the young girl is replaced by a male figure in the same attitude (Alex. Severus). Very rare also is the case of a temple (Herennius), with the legend SPES PVBLICA, which we must suppose to have been erected to Spes.

In the time of Constantine, the signification of Spes changed with the change in beliefs and religion. Christian Hope took the place of Pagan Spes, and the labarum with the monogram of Christ served her as symbol. In later times she was assigned the anchor as a symbol of Hope; but this symbol is not only Christian but very modern, as it does not appear upon any Imperial coinage.

TRANQUILLITAS.

TRANQVILLITAS AVG. AVGG — BEATA.

It is not a common type. Of the six Emperors who adopted it, the two first, Hadrian and Antoninus Pius, considered TRANQVILLITAS almost exactly the same as Securitas, and, indeed, represented her as a matron standing, sometimes turretted and with a sceptre, or with a rudder and two ears of corn, leaning, exactly like Securitas, against the trunk of a column. With Philippus the elder and Tacitus, Tranquillitas is represented, like Felicitas, with a dragon and the sceptre; finally, with the sons of Constantinus Beata Tranquillitas assumed a religious character and is symbolized by a lighted altar, with a votive inscription, upon which rests a globe with three stars above.

UBERITAS.

VBERTAS (or VBERITAS sometimes also VERITAS) — AVG, AVGG — SAECVLI

The Personification of Fertility of the earth did not make its first appearance upon the coinage until the time of Trajanus Decius, and lasted intermittently until that of Constantine. It is symbolized by a woman holding a cornucopiæ is her left hand and in the right an indistinct object in which many see a purse, but which it seems more reasonable to interpret as a bunch of grapes, or, perhaps, as a cow's udder as Cavedoni thought. In fact certain coins of Carausius bearing this legend correspond to this last interpretation (of this indistinct object) their type being a cow milked by a woman and this is perhaps what the barbarous Carausius meant, who, as we have observed before disregarded the mint laws and did not apply the legends rightly [1].

1. Instead of a flower it might be a species of trefoil, the first leaves as it were torn from the stem; which, in some way, would correspond to our Italian saying "verde della Speranza" (green of hope). Indeed green must be the typical colour of Hope; it is so to day and was so in olden times, the fresh and abundant verdure being a presage of an abundant harvest.
But this could not be realized by a coin type.

1. In fact this very legend Uberitas is found upon coins of Carausius with other types; for example, with that of a woman giving her hand to a soldier, which scene, apparently, has very little to do with fertility.

VICTORIA.

VICTORIA (VICTORIAE) — AVG, AVG NOSTRI, AVGG, AVGG NN (or NOSTRORVM) AVGG ET CAESS NN — DD NN AVGG. AVG I, II, III, VI, VII, VIII, VIIII — AVGVSTORVM CAESS, CAESS NN, BEATISSIMORVM CAESS — AETERNA — COMES AVG — EXERCITVS — FELIX — IMPERII ROMANI. — IVST. AVG — LAETA — LEG(ionum) LIBERA — MAXIMA — NAVALIS — PERPETVA — PRINCIPVM — BRITANNICA — CARPICA — GALLICA — GERMANICA — G(ermanica M(axima) — GOTHICA — PARTHICA — PARTHICA MAXIMA — PERSICA PONTHICA — SARMATICA — ALEXANDRI AVG N — ANTONINI AVG — CONSTANT AVG (Constantius Chlorus) CONSTANTINI AVG — CONSTANTINI CAESS — CRISPI CAES — GALLIENI AVG — GORDIANI AVG — IMP GERMANICI (Vitellius) IMP VESPASIANI — MAXIMINI AVG — OTHONIS — PROBI AVG — SEVERI AVG.

Victoria is generally represented by a female figure semi-nude and winged, in several attitudes; standing, seated upon a breastplate or some shields, in the act of walking, running, or flying, or in a biga or swift quadriga, and her attributes are a palm branch crown, garland, sceptre, branch of bay, shield, standard or trophy. Sometimes she stands crowning a trophy, or writing upon a shield words describing a victory or offerings. Often, one or two prisoners are to be seen at her feet, or she may hold one herself by his hair. Sometimes Victoria offers a crown to the Emperor, or crowns him, or precedes his horse or leads his triumphal quadriga, or accompanies him, crowning him, upon the same car.

It is not rare to find two Victories erecting a trophy or in the act of lifting a shield or of hanging it upon a palm. Upon some coins three Victories are represented. Upon a medallion of Constantine a ship is represented.

It is very natural that Victoria should furnish one of the most copious, varied, and continuous series to the Roman coinage and such is the fact.

She figures upon it very often from the beginning of the Empire until its end, following the common law according to which the true signification, grand and real at the beginning, lessens gradually until it becomes nothing but ironical.

The glorious name Victoria, already personified, is represented in a series in the Republican epoch, assumes the greatest importance under the first Emperors and is accompanied by very varied epithets. Victoria is called *justa*, *lieta*, *libera*, *perpetua*, *maxima*, was many times placed together with the name of the countries or people conquered, and thus took the name *Britannica*, *Carpica*, *Persica*, *Gothica*, and so on, and she is identified with many expeditions, when she unites with her own the name of the victorious Emperor and becomes Victoria of Otho, of Antoninus, of Alexander, of Constantine and others.

But the series of Victoria on the coinage was continued far beyond the age of Constantine, when the Roman world began to break up, when the barbarians by degrees invaded the empire, when, finally the name Victoria had no meaning for the Romans. There is no Emperor who has not inscribed Victory upon his coins, and as the height of irony she also figures without any distinction upon all the coinage of the Empresses! It is also true however that the types were changed to be in harmony with the times.

No more crowns, no more palms, no more arms and trophies; the wretched Victoria of these times was content to replace all those with the mild and peaceful symbol of the cross!

VIRTUS.

VIRTVS (VIRTVTI, VIRTVTE) — AEQVITVM (or EQVITVM) — AETERNA — AVG, AVGG, AVGN, AVGGG, AVGG ET CAESS — AVGVSTORVM, AVGVSTORVM NN — CAESARIS, CAESARVM — CARI AVG, CARI INVICTI AVG — CLAVDI AVG — CONSTANTINI CAES — DN CONSTANTINI AVG — FALERI (VALERI?) — GALLIENI AVG — HERCVLI CAESARIS (Constantius Chlorus) — HERCVLIS (Maximianus) — POSTVMI AVG — PROBI AVG — EXERCITVS, EXERCITI, EXERCITVVM — EXERCITVS GALL — EXERCITVS ROMANI, ROMANORVM — ILLIRICI — INVICTI AVG — MILITVM — MILITVM DD NN — PERPETVA.

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Upon some coins of gold and silver (Galba, Gallienus, &c.) the head of Valour is represented with the helmet like that of the young Jupiter. But this is a return to the antique republican usage.

A soldier with spear and shield or sword, generally with the right foot upon a helmet, is the most common and typical representation of Valour, who takes a great part in the representations which illustrate the whole series of Imperial coinage. The soldier, however, is often replaced by Mars or Roma in military costume and the latter stands afoot or is seated on a cuirass or some arms, always with the foot resting on a helmet which serves as foot-stool.

The personification of Valour was introduced by Galba and lasted until Constantine and beyond.

At the beginning Valour was more often represented alone and with the simple types described above and with many others more complex, Mars in all guises, with trophies and prisoners, the Emperor on foot or on horseback in the array of triumph, victory or battle, now in the act of attacking one or more enemies, now of slaying wild beasts, Romulus walking with spear and a trophy, Hercules in his different rôles, Vulcan and Minerva, a Victory who crowns the Emperor, a trophy, a lion, are all representations which illustrate the legend VIRTVS.

For the last, that is, from the beginning of the reign of Postumus, a new illustration of Valour was adopted without any special configuration.

Upon very many coins of the third century whatever the representation of the reverse may be we find on the obverse the legend VIRTVS POSTVMI, VIRTVS FLORIANI, VIRTVS PROBI. The idea of Valour was thenceforth identified with the name of the Emperor. Her personification was merged in that of the Emperor himself.

(*To be continued.*)

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C.500 — A.D.1900.

(*Including the names of several hitherto Unpublished Artists.*)

One hundred and twenty-fifth Article.

(*Continued from col. 11142.*)

PINGRET, JOSEPH ARNOLD or **ARNOUT** (*Belg.*). Sculptor and Medallist born at Brussels in 1798, died at Paris in 1862. He was a pupil of Bosio and of the Ecole des Beaux-Arts of Paris. Between 1824 and 1853 he exhibited the following works at the Salon : 1824. A frame of Medals; — 1827. Frame of Models and Medals; — 1831. Frame of Models and Medals; — 1839. The Parting of Abailard from Heloïse, group in plaster; — 1846. Bust of Mme Pingret, marble; — 1848. Horticultural Prize Medal (in commission from the Mint); — Michel de l'Hospital (medal executed for the Mint); — Marriage Medal; — Naval Medal (for the French Admiralty); — Bourgelot (in commission for the 'Société de médecine vétérinaire'); — Queen Isabella II. of Spain (ordered by the Spanish government); — Allegorical Medal (for the Paris 'Conseil des Avocats'); — Mlle Rachel; — Jeton for the Insurance Company 'La Banlieue'; — Jeton of the Chamber of Commerce of Caen; — Jeton of the Academy of Rheims; — Jeton of the 'Compagnie de Seyssel'; — Jeton of the 'Chambre des Avoués' of Mantes; — Jeton for a Newspaper Publisher; — 1853. Commemorative medal of the French Colonization of Algeria (in commission for the State Council).

I have noted several other medallic productions of this artist : Commemorative medal of the Expedition to Morea; — Medal of the Paris Chamber of Deputies, 1830; — Medal of the 'Société de médecine pratique', Paris; — Galen (Durand Series, 1844); — Benjamin Franklin; — Medal of the Free Masons' Provincial Grand Lodge at Rostock; — Jeton of the Lodge of Saint Louis de France, Paris, 1816; — ℞. of Masonic Jeton, with obv. Bust of Minerva, by E. Dubois (Marvin, Pl. XVI, 57); — Medal of the Sovereign Chapter of Arras, Valley of Paris; — Pattern 10 Centime piece, 1848 (*illustrated*); — Peter the Great, 1823 (Durand series); — Nicholas I., Czar of Russia; — Pierre Aimé Lair, philanthropist,

Pattern Ten Centime piece, 1848.

1862; — Jacques Cujas, French lawyer, 1822; — Jacques de Vaucanson, 1820; — Jeton of the Asphalte Mines of Pyrimont-Seyssel, &c.

M. Florange states that Pingret was the inventor of the Gudgeon.

Pingret largely contributed to the *Galerie métallique des grands hommes français*.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Bolzenthal, *op. cit.* — Nagler, *op. cit.* — Singer, *Allgemeines Künstler-Lexikon.* — De Saulcy, *Souvenirs numismatiques*, &c. — Kramm, *Leeven*, &c. — Florange, *Jetons de Mines*, &c.

PINI, GIOVANNI ALBERTO (*Ital.*). Known as **GIANNALBERTO DE BONZAGA**; son-in-law of Giovanni Francesco Bonzagna. Goldsmith of Parma, and Mint-engraver there. He died in 1596.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*, p. 157.

PINON (*French*). Medallist of the early years of the eighteenth century. By him is a Portrait-medal of De Launay, director general of the Paris Mint. This medal is signed : **PINON**.

BIBLIOGRAPHY. — Rondot & de La Tour, *op. cit.*

PINOT, MATHIEU GEORGES (*French*). Mint-engraver at Nantes, 1725.

PINSK, JOACHIM (*Germ.*). A Breslau Jew who supplied silver bullion to the Mint of Glatz, 1807.

BIBLIOGRAPHY. — Friedensburg. *op. cit.*

PINSON (*French*). Surgeon, and Modeller in wax, born in 1746, died at Paris in 1828. By him are several Portrait-medallions; one of the Duc de Cossé, governor of Paris, was exhibited in 1782 at the Salon de la Correspondance; another interesting one is that of the mysterious Chevalier d'Eon.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Singer, *Allgemeines Künstler Lexikon.*

PINTZ, ERASMUS WOLFGANG (*Germ.*). Engraver of Seals, Armorial bearings, etc. at Nuremberg, first half of the eighteenth century.

PION, JEAN, surnamed **FAVEROLLE** (*Belg.*). Mint-master at Nancy, appointed in 1704 and still in office in 1712. In the latter year he was ordered to issue all kinds of currency of gold, silver, and billon. He principally worked for Duke Leopold.

BIBLIOGRAPHY. — Lepage, *op. cit.*

PIOTTO, ALTOBELLO (*Swiss*). Goldsmith and Gem-engraver of the sixteenth century, born at Brissago (Tessin). In 1593 we find him in Milan, and the next year in Rome. In 1603 he had a business at Mantua, where he held the appointment of Court-Goldsmith to Duke Vincenzo I. His jewels and gems are said to be very remarkable. He belonged to the school of Caradosso.

BIBLIOGRAPHY. — Dr C. Brun, *Schweizerisches Künstler-Lexicon*, II, 556.

PIPPO surname of **FILIPPO SANTA CROCE** (*Ital.*). A noted Gem-engraver of the second half of the sixteenth century. Originally a shepherd boy, says King, he began by engraving groups upon plum and cherry stones. Count Filippino Doria, having met with him at Urbino, brought him to Genoa, had him instructed in drawing, and thus he became a noted artist. His numerous children, the **PIPPI**, followed his profession. They applied themselves especially to copying the antique.

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PIQUER, S. (*Span.*). Medallist of Barcelona, whose signature I have noted on Prize Medals of the Barcelona Universal Exhibition, 1888.

PIQUOT, PHILIPPE (*French*). Sculptor of the first half of the seventeenth century. Rondot places the date of his activity between 1629 and 1633. He modelled and cast in 1633 a Portrait-medal of Marin Le Bourgeoys (*illustrated*), which is reproduced in Mazerolle,

Marin Le Bourgeoys.

Pl. XXXIX, nº 784. The modelling is good but the execution is very rough.

BIBLIOGRAPHY. — N. Rondot and H. De La Tour, *op. cit.* — Mazerolle, *op. cit.*

PIRES, GOMES (*Port.*). Goldsmith of Porto, appointed Mint-engraver there, and Mint-warden, 10. January 1547.

PIRI, MARTIN (*Brit.*). Mint-master at Dublin, appointed in 1550 (*Ruding*, I, p. 318). He appears to have been connected with the Dublin mint for some time previous to that date. His initial **P** occurs on a Dublin Sixpence of Henry VIII., reproduced in Grueber's *Handbook*, &c. Pl. LVIII, 54.

Under Edward VI., an indenture of 1548, directs Martyn Piri and others to issue Groats, Half-Groats, Pence and Halfpence. This was followed by others of 1551 and 1552 giving various directions relating to the striking of coins for Ireland (Grueber, *op. cit.*, p. 229).

BIBLIOGRAPHY. — Ruding, *op. cit.* — Grueber, *op. cit*, p. 228, 229.

PIRIX, J. M. (*Ital.*). Sculptor and Medallist of the first half of the seventeenth century. He dedicated to Prince Luigi Montalto a medal on the ℞. of which is a female figure embracing a column and holding scales, with the legend : IN OMNIBVS EGO. This medal is dated 1638. Zani gives to the artist a Spanish origin.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*

PIRON, EUGÈNE (*French*). Contemporary Sculptor, born at Dijon; pupil of Barrias. I saw by him at the Salon of 1902 a Portrait-plaquette, which was well executed.

PIRNER, MAX (*Austr.*). Designer of a medal, engraved by V. Santrucek, on the Foundation of the Kaiser Franz Josef Bohemian Academy of Fine Arts, Sciences, and Industry, 1890.

PIRRI. *Vide* **MARTYN PIRI** *supra.*

PIRSON, JEAN LOUIS (*Belg.*). Manufacturer of counterfeit gold coins at Brussels, *circ.* 1718.

PISA, GIOVANNI DA (*Ital.*). Sculptor of the sixteenth century, who worked at Padua. Dr Bode ascribes to him and reproduces in "Die italienischen Bronzen" four Plaques : Half-length figure of Madonna; 93 × 82 mill. (Molinier, nº 367); — The Holy Family, surrounded by Angels; 100 × 89 mill.; — Half-length figure of Madonna between Saints; 74 × 62 mill. (Mol., nº 749); — Half-length figure of Madonna; 67 × 55 mill. (Mol. nº 366).

PISANELLO, otherwise **PISANO, ANTONIO** (not *Vittore*) (*Ital.*). Painter, and the most famous of Renaissance Medallists, was born in 1397 and died in October 1455. Signor Biadego, archivist of Verona, has recently published [1] some important documents, which thow fresh light on the career of this eminent artist. From these we learn that in 1433 a painter of the name of Antonio Pisano, aged

Portrait of Pisanello.

36, was living at Verona, with his mother Isabetta, aged 70, and daughter Camilla, a child of 4. Isabetta di Niccolò was a Veronese, who had married a Pisan named Bartolomeo, by whom she had two children : Bona, who became the wife of Bartolomeo, son of Andrea della Levata, a wealthy notary of Verona, and Antonio, the painter; her first husband died after 1409, and she married a second time, previous to 1425, a well-to-do Veronese, Filippo, son of Galvano, a native of Ostiglia.

This Antonio Pisano has left many traces in the archives of Verona, in which he is named Pisanello as well as Pisano. Receipts for rates of his house in the Contrada di S. Paulo, dated 1445 and 1446, are made out in the name of *Antonius Pisanellus pictor*. As a partisan of the Marquis of Mantua, he was also exiled from Verona after 1438. In 1442 he was authorised by the Council of Ten to reintegrate Venetian territory, and on 21. November of the same year he was allowed to go to Ferrara to fetch some furniture which he had left there and recover important debts. On the other hand, we also know that in the first days of March 1443, Pisanello, who had long been in relation with the house of Este, arrived at Ferrara, which he had left on 16. April 1441. This all proves that Antonio Pisanello is the artist whom Vasari has named in error Vittore.

Pisanello signed *Pisanus pictor* without Christian name. The nickname Pisanello signifies "the small Pisan". Evidently, Pisanello, son of a Pisan, established at Verona, must have been of short stature. The medal on which he has preserved to us his features gives one the impression that he was neither tall nor thickly built.

From the same documents, which are more trustworthy than Vasari's conjectures, written a century after the death of the artist, we gather that Pisanello executed in 1422 his first great works away from his native place. His first medal is dated 1439; he was therefore forty-two when he created that art so new, so profoundly original in the form in which he had conceived it; it is the fruit of his maturity, as M. de Foville wisely remarks [2].

After 1442 Pisanello remained in contact with his native town, and kept a house there, where he had already been living in 1433. In 1443, 1444, 1445, Pisanello worked — at least at intervals, — at the court of Ferrara, but in 1446 he was in Verona.

Pisanello is said to have been a pupil of Domenico Veneziano. His pictures, which are now very scarce, were held in high esteem by his contemporaries; many of his drawings are still extant, and

1. *Atti del R. Istituto Veneto di scienze, lettere ed arti*, t. LXVII (13. June 1908).

2. Jean de Foville, *Pisanello d'après des découvertes récentes*, Revue de l'Art, 1908, p. 316.

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confirm both Fabio and Vasari's statement that the artist took a peculiar delight in the portrayal of animals, in which he excelled.

As already mentioned the artist was in the prime of life when he began to model his Portrait-medallions; his earliest production of that kind, which is probably that of the Greek emperor, John VII. Paleologos, cannot date before 1438 or 1439, when the artist was forty-two. He was then residing at Florence; in 1444 he was at Ferrara, 1445 at Rimini, 1446 at Verona, 1447 at Mantua, and at Naples in 1449.

Philip Maria Visconti, Duke of Milan (1391-1412, † 1447).

Basinio of Parma, Guarini of Verona, Porcellio Pandoni of Naples, Tito Strozzi of Ferrara, and other contemporary poets have dedicated verses to Pisano, whom they compare with the most famous painters and sculptors of antiquity. Leonello d'Este, whose features the artist, has reproduced on seven different medallions, writes : "*Pisanus, omnium pictorum hujusce aetatis egregius, cum ex Roma Ferrariam se contulisset, tabulam quamdam sua manu pictam ultro mihi pollicitus est, quum primum Veronam applicuisset.*"

Heiss describes twenty-four authentic medals by Pisano : John VII. Paleologos, Emperor of Constantinople (1390-1425 † 1448); diam. 103 mill. (the Florence Museum possesses a specimen in gold, which is a poor cast. Another gold specimen, formerly in the Bibliothèque nationale, disappeared in the burglary of 1831); — Philip Maria Visconti, Duke of Milan (1391-1412 † 1447); diam. 102 mill. (*illustrated*); — Francesco Sforza, Duke of Milan (1401-1450 † 1466); diam. 87 mill.; — Pier Candido Decembrio; diam. 80 mill.; — Niccolò Piccinino, a famous Italian Captain of the fifteenth century, † 1444; diam. 88 mill. (*illustrated*); — Leonello d'Este, Lord of Ferrara, Modena and Reggio (1407-1441 † 1450); seven different types: (a) Old man and youth, nude, seated at the foot of a mast; 69 mill.; — (b) Child's mask

Niccolo Piccinino.

with triple face, etc.; 69 mill.; — (c) Old man and youth, nude, standing, and carrying two baskets of corn, etc.; 69 mill.; — (d) Vase with plants; 42 mill.; — (e) Male figure reclining to r. at foot of a rock, above which a vase supported by two anchors; 69 mill.; — (f) Lion in front of Cupid holding a roll of music, etc.; dated 1444; 101 mill. (*illustrated*); — (g) Lynx blindfolded seated on cushion; 69 mill.; — Sigismondo Pandolfo Malatesta, Lord of Rimini (1417-1432, † 1468); two types: (a) Sigismondo Malatesta on horseback; dated .M.CCCCXLV; diam. 110 mill. A later cast, diam. 101 mill., realized 2600 Mks at the Löbbecke Sale, Munich November 1908; — (b) Malatesta standing, in full armour, with vizor drawn over his face; 90 mill.; — Domenico Malatesta

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Novello, Lord of Cesena (1418 † 1465); diam. 85 mill.; — Giovanni Francesco I. de Gonzaga, first Marquis of Mantua (1395-1407 † 1444); diam. 100 mill.; — Ludovico III. de Gonzaga, Marquis of Mantua (1424-1444 † 1478); diam. 100 mill.; — Caecilia de Gonzaga (1414? † 1451); diam. 88 mill. (*illustrated*); — Vittorino Bambaldoni, better known as Victorinus de Feltre (1379 † 1447); ℞. Pelican feeding its young; diam. 67 mill.; — Belloto, of Como; dated : M CCCC.XLVII ; diam. 56 mill.; — Don Inigo d'Avalos; diam. 83 mill.; — Alfonso V. of Aragon, King of

Leonello d'Este.

Naples and Sicily (1394-1443, † 1458); four types: (a) LIBERALITAS. AVGVSTA. Eagle, amidst rocks, standing on trunk of tree, etc.; diam. 107 mill. (*illustrated*). "Nothing can be finer", says Keary. "than the eagle and other birds of prey on this medal"; — (b) VENATOR INTREPIDVS. Alfonso, nude, on the point of slaying a boar attacked by two dogs; diam. 105 mill.; — (c) VICTOR SICILIE P. REGI. Victory in quadriga; diam. 25 mill.; — (d) FORTITVDO. MEA. ET. LAVS. MEA. DOMINVS etc. Victory in quadriga, etc; diam. 107 mill.

Several of these medals are signed : **OPVS.PISANI.PICTORIS.**

To these twenty-four medals, described by Heiss, Prof. Venturi has added three portraits of Leone Battista Alberti, but in Fabriczy's opinion only the specimen in the Louvre (*illustrated*) "deserves to be considered, so far as the attribution in question is concerned"; of the two others in the Bibliothèque Nationale, at Paris, and in the Dreyfus collection, he holds the first to be a contemporary imitation of the Louvre medallion, and the second a restoration of the sixteenth century. Alberti was residing at Ferrara during the time that Pisano was engaged on the medal of Leonello d'Este, and, in fact, his portrait, both in style and arrangement, shows many points of similarity with the medal of Leonello. On the other hand, it deviates from all authentic medals of Pisanello in its elliptic form,

Caecilia de Gonzaga, 1447.

its unusual dimensions (15 ½ by 11 ½ cm.), and also in the absence of a reverse. But the conception is so grand, the excellence of the work so extraordinary, that the new attribution seems to have better claims than that hitherto received; the work has been regarded by some as a portrait of Alberti by himself, by others as the work of Matteo de' Pasti."

Mr G. F. Hill does not readily accept the attribution to Pisanello, of the remarkable plaques with the portrait of Leone Battista Alberti, and even of the Louvre specimen he says : "The portrait is so fine that we would gladly accept its attribution to the greatest of all medallists; but it will be hard to prove that its resemblance in style to the signed medals is more than superficial. The whole feeling of the piece, and the modelling of the features, are surely

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different from anything else known to be by Pisanello; it is the work of a sculptor rather than of a medallist" (*Num. Chron.*, 1903, p. 190).

Pisanello is known, from contemporary records, to have modelled other Portrait-medals, the originals of which have not yet turned up. Among these may be: Braccio de Montone, condottiere of Perugia; — Girolamo... (mentioned by Basinio of Parma); — Carlo de Gonzaga, Prince of Bozzolo; — Carlo de Malatesta; — Martin V.; — Porcellio, of Naples, etc.

On the other hand, Vasari, Basinio, Paul Jove, Cicognara and other writers have ascribed to this artist Portrait-pieces, which are known to be by other artists, such as Constantius, Marescotti, Guaccialotti, Matteo de' Pasti, Sperandio, etc. The medals of Dante, given by Cicognara to Pisanello, and later by Friedländer, are manifestly not by this artist.

Pisanello had many followers, some may even have been his pupils; among them Matteo de'Pasti, Niccolò Baroncelli, a sculptor of Florentine origin, several of whose ably executed statues in bronze are preserved in the cathedral of Ferrara, and who cast a medal of Leonello, full of character and inspired by Pisano, Amadeo da Milano, Antonio Marescotti, and others.

The well-known medals of Niccolo III. d'Este have been ascribed to Pisanello, but no doubt erroneously (*Vide* G. F. Hill, *Pisanello*, pp. 102-106).

"The question whether Pisanello *invented* the medal has long been decided against him; but it was he, none the less, who gave to the medal its place as an independent work of art, and as one of the most characteristic productions of the Renaissance" (*Pisanello*, p. 96).

The medal of the Emperor John VII. Palaeologus is considered as Pisanello's earliest medallic work, although it may not have been his first attempt in this direction. It was probably executed during the Council of Ferrara, 1438-39, at which the Emperor was present. Pisanello may have seen the medals of Constantine and Heraclius, executed probably by goldsmiths, during the trecento, and possibly they may have first influenced his style. "Compared with the artist's later medals, that of Palaelogus" says Mr. Hill, "shows certain slight traces of an undeveloped art. The profile portrait is, indeed, in its dignified reverse and rejection of all trivialities, quite the finest head that he had yet produced. But on the reverse the composition seems somewhat crowded, although it contains no more details than some of his more successful designs".

Leone Battista Alberti.

The portrait-medal of Pisanello, the obv. of which I have reproduced above, from a specimen in the Imperial Cabinet at Vienna, is considered by Prof. Venturi and other writers as a work of the artist himself, but this attribution is not generally accepted on grounds of dissimilarity of style and treatment to Pisanello's medals. The reverse bears a wreath in which are the letters: **F. S. K. I. | P. F. T.** correctly interpreted by M. Froehner as *Fides, Spes, Karitas, Justicia, Prudentia, Fortitudo*. A specimen sold at Munich (Löbbecke Collection) in November 1908, brought 1050 Marks. A variety of this medal, of smaller size, has a bare head of the artist.

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Keary gives interesting information on the process used by early masters in the production of their medals, which were always cast (*B. M. Guide*, p. XII, NT.): "A model was made in wax, and this was first imbedded in fine moulding earth or charcoal. This material must be so fine as to be almost impalpable. When it had fitted itself into every crevice of the wax model, it was stiffened with some kind of lye, the wax was melted out, and into the mould thus left the metal was poured. What does not certainly appear is how far the same mould could be used more than once, whether it was preserved or broken up, and whether a second medal was made from this original mould, or from a fresh one taken from the first medal". The first proofs were probably in most cases made in lead; and such proofs are naturally most highly prized. The metal most commonly used was bronze; specimens in silver or gold that can be regarded as genuine are exceedingly rare. The process of reproduction was slow but as little mechanical as possible; each cast, so far as chased by the artist himself, was an independent work from his hand" (Hill, p. 109).

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Von Fabriczy's admirable and masterly review of Pisanello seems to me to sum up in a succint manner all that has been written at greath length by so many well-known commentators, and I may be excused if I quote this author's remarks in extenso: "When we remember how the idea of posthumous fame determined the revival of the medal, we shall not be surprised that, of the two places which gave birth to the Renaissance, it was not in republican Florence, but amid the courts of the splendour-loving and ambitious princes so numerous in North Italy, that the commemorative medal first appeared as a fresh means for their glorification. To Verona, the art-loving city, which throughout the entire fourteenth century had possessed a school of painters vying in importance with the Florentine Giottesques, belongs the glory of having given birth to Antonio Pisano, surnamed Pisanello (*circa* 1380-1451), the creator of the Renaissance medal. We are not acquainted with the immediate circumstances of his life; we only know that, one of the earliest followers of the modern realism, he was widely known as the creator of works of monumental painting and as the most renowned portrait painter of his time beyond the confines of his home as far as Pavia, Mantua, Venice, Ferrara, and Rome, before, within the last decade of his life, he was to add still further to his title to immortality by his new creation in plastic art.

"The opinion, which has recently been expressed, that the master may have been inspired thereto by the Flemish-Burgundian imperial

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medallions, is probably justified. In the precious volume of drawings, most of them due to Pisanello, preserved as the Codex Vallardi in the Louvre, are three sketches from his hand for the reverses of medals, which he afterwards adopted in somewhat altered form for one of his medallions of Alfonso of Naples. Here, in the representation of a triumphal car drawn by four horses,

Alfonso V. of Aragon, King of Naples and Sicily.

the artist has evidently allowed himself to be influenced by the reverse of the Heraclius medal. He doubtless fully believed that he had before him ancient works worthy of imitation, and, inspired by the newly awakened reverence for antiquity, was striking to revive an ancient custom in glorifying in like manner the rulers of his time. The earliest of his medals, moreover, presents the most remarkable similarities — naturally, apart from style — to the medal of Constantine in size, in method of casting, in the manner of depicting the horseman, in the careful representation of the horse itself, even down to its peculiar amble, and finally in the combination of Greek and Latin inscriptions. This is the medal of John VIII., the last emperor but one of the Paleologos race, who came to Ferrara in 1438 to implore aid against the Turks from the Council assembled there for the settlement of the schism.

"With it we may class the important series of his works — twenty-four signed pieces, with twelve others thay may assuredly be ascribed to him. It is indeed a proud procession of crowned heads, celebrated princes and tyrants, dreaded condottieri, renowned statesmen and scholars, that the genius of the master places before our astonished and delighted gaze. In the ardent desire for posthumous fame all have sought to be immortalised by means of Pisano's spatula and crucible. We can understand the praise heaped

Vittorino de Feltre.

upon these creations by his contemporaries in verse and prose. It was the sense of the truly significant, the sublime, consistently displayed in these works, to the exclusion of all trivial ornament or refinement, that won them the approval of the best critics. The gifted artist never fails to seize the character of the individual with unerring directness — faithful and true to life, but ennobled by a stylistic treatment which accentuates only the essential. Masterly is the way in which he catches the bold poise of the head, reproduces the clear, strong outline of the profile, gives concentrate expression to passionate ferocity and untamed energy, as well as to high intellectual endowment or profoundly contemplative character. Nay, in the single woman's portrait that we possess by his hand, that of the twenty-three-year-old Caecilia Gonzaga (1447), later renowned for her learning and piety, he fascinates us by the refined charm of expression. a refinement we had scarcely expected in the pitiless observer of the coarser realism of life. And all this breathing life is evoked by his genius with the most simple means. His conception of a subject combines the most austere severity with the

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most attractive freshness; his modelling, invariably simple, scorns all superfluous detail; his technique is based on the most intimate knowledge of the material, losing no advantage that it offers, without ever seeking to force from it anything unsuited to its nature. Only to speak of a few examples, how faithfully does the profile portrait (and Pisanello made without exception only profiles) of Palaelogos (1438) depict stiff self-satisfaction; that of Sigismondo Malatesta (1445) the cold haughtiness and savage determination of this prototype of the tyrant of Renaissance times; how does that of his brother Novello, along with the unmistakable family likeness, reveal the gentler character with its susceptibility to noble influences; that of Alfonso I. of Naples (1449) candid magnanimity; that of Vittorino of Feltre, the much sought-after humanist teacher, the spiritual features of the scholar; finally that of Inigo Davalos, the self-contained character of the noble Grand Seneschal of King Alfonso.

" Almost greater is Pisanello in the designs for his reverses. Without the inspiration of any previous model, his marvellous intuition at once hits on the most appropriate conceptions. What fresh, healthy life he is able to impart to his allegories, thanks not least to the magnificent animal figures, which he loved to employ, combining a monumental treatment with an intimate penetration of their nature! What mastery, what restraint he displays in composition and technique, while he avoids pictorial effect no less than the one-sided accentuation of the sculpturesque element and the exaggerated labouring of the relief! How frequently does he thrill the innermost feelings of the beholder by the intimacy of the expression, reaching by apparently the simplest means to undreamt of depths of soul! Or can we conceive a more thoughtful symbolisation of the power of love than that on the medal struck in 1444 to celebrate the marriage of Leonello of Este with the daughter of King Alfonso of Naples, where Cupid, holding a sheet of music before the lion — a play upon the name of the giver of the commission — compels the mighty beast to song? Is there any

Ludovico Gonzaga.
(*reduced*).

prouder illustration of the motto " Liberalitas Augusta " on Alfonso's medal than the eagle in its eyrie, distributing its prey to the vultures that surround it? (The well-known device of Roman imperial coins, as well as the eagle, which appears on the coins of Agrigentum, testifies to inspiration by ancient examples, examples which the artist no doubt found in the royal collection, and to which the sketches in the Vallardi Codex also point). Is not the entire fascination of Romanticism forestalled on the charming girlish figure of the Gonzaga medal the maiden who, entrusting her innocence to the protection of the unicorn, sits sunk in dreams in a moonlit, rocky waste? Finally, does it not border on the marvellous how the figure of Novello Malatesta, in spite of being clad from head to foot in armour, thrills with inward excitement, as with an expression of deepest emotion he kneels before the Saviour, who bends to him from the cross? Truly, in presence of such creations, it must strike us with surprise that Goethe, in the *Jena Litteraturzeitung*, can only, on the one hand, praise " his naïve simplicity and the sincere imitative industry ", and on the other censure " his somewhat timid and stiff treatment "! In Pisanello, indeed, we seek in vain for the conventional flow of line and the academical smoothness of the Caracci and Domenichino, which so charmed Goethe in Italy " (transl. by Mrs. Hamilton, pp. 27-33).

" Pisanello ", says R. S. Poole, in *Enc. Brit.*, " is great in portraiture, great in composition and design, and marvellously skilful in depicting animals. He alone represents the moral qualities of his subject in their highest expression and even capability ".

Referring to the recent discoveries on Pisanello's life, M. de Foville writes : " La trouvaille de M. Biadego éclaircit deux points jusqu'ici obscurs, à la lumière desquels nous pénétrons plus sûrement le caractère du génie de Pisanello. D'abord, nous apprenons qu'il est à moitié toscan : les *Pisani* étaient si nombreux en Vénétie depuis des siècles, que « Pisano » pouvait passer pour un nom patronymique et ne rien prouver de l'origine du peintre. Aujourd'hui que nous le savons pisan par son père, nous voyons volontiers dans la souplesse et l'extrême délicatesse de son génie des qualités toscanes, tandis que son goût du détail raffiné lui vient plus probablement des influences qu'il subit à Vérone. En second lieu, nous déduisons avec certitude des documents publiés par M. Biadego, — et notamment des impôts qu'il payait, du testament de sa mère, de celui de son beau-père et de celui de son beau-frère, — que, loin d'être issu d'une famille obscure, Pisanello appartenait à la bourgeoisie aisée ou même riche de Vérone : en outre, nous savons aujourd'hui la précocité de son talent. Donc, cet extrême raffinement de son œuvre, qui est plus qu'un goût du décor opulent et du détail délicat, et qui va jusqu'à la préciosité de la pensée, n'a pas été le produit inconscient d'un génie plastique, docile aux inspirations des cours pour lesquelles il travaillait : tout porte à croire, au contraire, que, né dans un milieu cultivé et fin, Pisanello fut doué d'un esprit complexe autant que d'une imagination colorée, et que tout ce que nous admirons dans son œuvre fut conscient et voulu. Et cela, sans doute, le grandit encore. " (J. de Foville, *loc. cit.*, p. 317).

M. de Foville's *Pisanello et les Médailleurs italiens* is the latest publication on the famous Italian master, and I would refer readers to this most valuable monograph, which gives a critical study of the artist's work, written in a singularly charming style.

Leonello d'Este.
(*reduced*).

" Depuis les maîtres grecs de Syracuse et de la Grande Grèce ", says Lafenestre " personne avant Pisanello, n'avait su, durant de longs siècles, fixer, en de petits disques de métal, tant de vie et tant de poésie. Personne, après lui, parmi tant d'illustres successeurs, n'a pu le dépasser, ni le faire oublier. C'est toujours à lui, que dans cet art spécial, on a dû s'adresser, pour obtenir les meilleurs conseils. Nos charmants médailleurs contemporains, qui depuis quelques années ont rajeuni avec tant d'éclat les vieilles traditions nationales quelque temps oubliées, Chapu, Ponscarme, Chaplain, Roty en tête, sont les élèves de Pisanello autant que des Grecs " (*Figaro Illustré*, janv. 1899).

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(*To be continued.*)

I DENARI E I PICCOLI BRONZI FUSI DELL' ANTICHITÀ

Da vari anni, primo, iniziai le mie dolorose violenti polemiche per dimostrare la necessità dello studio della tecnica antica negli studi archeologici. E molti oggi ammettono che lo stato attuale della scienza archeologica è monco, incompleto.

Sono io il primo ad inchinarmi a gli studi profondi del Dr Haeberlin su la metrologia antica, che lo rendono indubbiamente il più grande conoscitore che esista delle questioni circa le misure ponderali della antichità. Mi inchino a gli studi sottili e genialissimi di Dr. Head, ma ò la convinzione che l'archeologia debba *assolutamente* studiare a fondo la tecnica antica, cioè *il modo e il tempo con cui e in cui un monumento fu fatto*, per giudicare della sua età.

Col tempo sapremo se l'opera mia fu vana o utile.

Occupiamoci quì di uno dei problemi, e non dei più facili, della tecnica antica. Di come, cioè, furono fuse quelle antiche monete, di cui abbiamo oggi ancora molte forme non adoperate, benchè nessuna siasi rinvenuta con le monete dentro. Ed il perchè di ciò è semplicissimo : quando la moneta era fusa, il falsario aveva la massima premura di smerciare il suo prodotto.

E poi vi è un fatto psichico caratteristico, ed è : che ogni fonditore appena à fatta una fusione, è assalito da la febbre di vedere il suo lavoro. Sarà forse ciò perchè quel metallo che fugge da la sua vista al sortire dal crogiolo e va a nascondersi passando per un relativamente piccolo orifizio, nel vuoto della forma che il fonditore non vede, lo lascia trepidante e curioso.

Orbene : quelle forme, in cui gli antichi falsari colavano le loro monete, oggi date in mano ad un fonditore, non danno risultato. Un signore che si occupa intensamente di numismatica, da l'Egitto. mi scriveva di non essere riuscito nemmeno a far penetrare del piombo in quegli strettissimi intagli della forma, per cui il metallo deve andare nel vano che forma la moneta.

Feci anch'io provare a due fonditori, e sciupai due forme, perchè nessuno dei due riesci a colarvi dentro del rame.

Allora presi da me a studiare il problema, e a mia richiesta, la estrema cortesia del sig. Grueber, mi spedì un articolo di uno studioso inglese su la materia, articolo che disgraziatamente smarrii. Ma ricordo che lo scrittore sosteneva che quei piccoli bronzi del basso impero erano fatti a *cera perduta*. E l'autore in parola, aveva perfettamente ragione. I falsari della antichità lavoravano a *cera perduta* ma restava sempre il mistero di come facevano a far penetrare il rame, o la lega argentifera nei piccolissimi vani, e che le monete prendessero bene le impronte.

Ed ecco qui palese la mia teoria, che non basta che l'archeologo ricorra ad un chimico, a dei meccanici, ecc., ma deve egli stesso essere lo sperimentatore e cercare la soluzione dei problemi della tecnica antica.

Vediamo brevemente i fatti. Il falsario antico, sceglieva le monete che voleva falsificare, o prendeva semplicemente quelle che aveva a sua disposizione. Gittava del *gesso* impastato su l'una delle faccie delle monete. Poi, quando questa mezza valva era asciutta, gittava altro gesso su l'altra faccia della moneta. Così aveva due mezze forme, che riunite portavano nel loro interno il vuoto completo delle monete improntate. Si facevano dei canaletti che da l'esterno andassero a la circonferenza dei tondi dei vuoti delle monete, e poi convenientemente oliata la forma, per impedire l'adesione, colavano dentro della cera. Ottenevano così tante monete di cera egualissime con gli originalli scelti. E bastavano anche due o tre originali, ed anche uno, per creare centinaia di copie, in cui la forma del flan, e i tipi erano identici. E così li constatiamo nelle forme giunte sino a noi.

Ottenuti i dischetti di cera, e ritoccati a la periferia, cioè fatto scomparire il canaletto che era servito a dare il passaggio a la cera nella forma, e le sbavature della giunzione delle forme, si metteva un dischetto su un piano qualsiasi, e poi vi si comprimeva contro una pastiglia di terra refrattoria. Su questa pastiglia di terra, si metteva un nuovo dischetto di cera, avendo cura che andasse perpendicolare al già messo, e poi si comprimeva sopra a la cera, una nuova pastiglia di terra refrattaria. E così di seguito, finchè si aveva un cilindro di terra e cera nel numero voluto. Si lasciava asciugare, o si esponeva al calore finchè fosse secco. La terra allora doveva prendere il colore cenere. Asciutto bene il cilindro, il fonditore lo lisciava, togliendo il soverchio della terra che era sbavato fuori per la compressione, compressione semplicemente fatta a mano, e il cilindro prendeva la forma di un bastone uguale su tutta la sua lunghezza.

Quando poi la cera colava via dal' cilindro questo prendeva un colore scuro, che è quello che anno le forme giunte sino a noi.

Con un ferro stretto, come una raspa, si badi non come scalpello, perchè questo avrebbe portati dei guasti nei vani del cilindro, si faceva una intacca longitudinale nel cilindro stesso fino che compariva un piccolo foro di adito al vano per la moneta.

Questo lavoro compiuto, veniva quello che più di tutti richiedeva grande capacità : la fusione. Il forellino doveva penetrare il metallo, era piccolissimo, e l'aria contenuta nel vano, avrebbe ostacolato lo scorrere del metallo. Allora il cilindro di terra refrattaria era portato al fuoco e fatto diventare rosso quasi a lo stesse grado di calore del metallo. L'aria era estremamente rarefatta nel vano, e il metallo passando dal crogiolo a la forma, trovava quasi nessun slivello di calore, e poteva quindi scorrere fluidissimo a sposare perfettamente tutti i tipi della forma.

Si intende che prima di essere portato al calore rosso, il cilindro di terra assorbiva parte della cera che andava appunto molto opportunamente a tappare i suoi pori, e il soverchio della cera se ne usciva bruciandosi al fuoco.

Ecco come erano fuse le monete false della antichità. Ed ecco come nel decimosesto e decimosettimo secolo erano fusi una gran quantità di conî da monete originali autentiche, dai falsari di monete antiche, di cui molti prodotti sono oggi nelle migliori collezioni. I falsari di oggi ricorrono a la galvanoplastica che dà meravigliose monete che giornalmente infestano il mercato, ma e quelle e queste si possono riconoscere.

Del resto anche i fonditori di statue e monumenti in bronzo nella antichità, avevano i loro sistemi speciali, come li aveva il vasaio, l'architetto, il geminatore, l'orefice.

Matteo Piccione.

Roma, Gennaio 1909.

OBITUARY

MONSIEUR MANOEL JOAQUIM DE CAMPOS.

It is with deep sorrow that I have to announce the untimely death, in Lisbon, on November 6th last, of Monsr Manoel Joaquim de Campos, the erudite Curator of the Museu Ethnologico Português, Lisbon, an enthusiastic and distinguished numismatist and a most courteous and kindly gentleman. — The branch of Numismatics to which Monsr de Campos was most devoted was the series of coins issued by the Portuguese, for their possessions in India and the further East, during the four centuries commencing with 1510. — This long series, issued in gold, silver, copper, tin and tutenag, offers many obscure and intricate unsolved problems, especially in the issues of the series from 1510 to 1710, and it was to the unravelling of these that Mr de Campos, at the time of his death, was applying his great store of information and acumen. Fortunately, in 1901, he was able to give to the world some result of his researches, in his great work on the subject entitled "Numismatica Indo-Portuguesa". — This work, ostensibly a Catalogue of his Collection of the series, was, in reality, much more, and is actually

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in many respects the best work on the subject. — But since the publication of that book so very many unknown pieces of the earlier issues have come to light that a further work on the subject had become necessary and possible. — The late Monsr Julius Meili, of Zurich, had formed the intention of bringing out such a work, and in his usual thorough manner, but his sudden demise, in the autumn of 1907, intervened, and all Collectors of the series looked to Mr de Campos to take up the task. — At the time of his death Mr de Campos had been busily engaged, for some 18 months previously, in perfecting a work on the issues by and for Diu, to be profusely illustrated, and that work was so well advanced that numismatists may still hope that it will yet be published. Mr de Campos had also in preparation a considerable essay on the gold, silver, copper and tin coins which the Portuguese issued during their occupation of Malacca. — Besides these works, Mr de Campos, contributed, frequently, most illuminating articles on Indo-Portuguese numismatics to the quarterly periodical, published in Lisbon, on Portuguese Archeology, entitled "O Archeologo Português". — From all this it will be seen that Numismatics, especially Indian Numismatics, has suffered a great loss in the untimely death of Mr de Campos and many friends, numismatic and personal, have good occasion to mourn.

The leaves are falling fast in Vallombrosa!

Henry J. Grogan.

REVIEWS.

Keltische Numismatik der Rhein- und Donaulande. Von Dr Robert Forrer. 4to, Strassburg, 1908. 375 pp. + 48 plates, and maps; many woodcuts (555).

What Sir John Evans, and Messrs Chabouillet, Blanchet, and others have done for the Celtic coins of Britain and Gaul, Dr Robert Forrer is now doing for those of the Rhine and Danube regions. The volume before us consists mainly of papers contributed to various periodicals during the last twenty-five years, chiefly to "Antiqua", and "Jahrbuch der Gesellschaft für lothringische Geschichte und Altertumskunde", 1901-1907.

In his preface, the author mentions that his notice was first drawn to ancient coins by a find of Roman denarii which was made at Zurich in 1879. A couple of years later he chanced to acquire a Gallo-Italian silver coin. The study of this piece led him to form a collection of Celtic coins, and to devote his especial attention to those barbarous issues found in Germany, Austria and S. E. districts of Europe. He published his first paper on the subject in 1885, and has since from time to time described interesting or rare types in various archaeological magazines.

Adopting the theories laid down by former writers as to the explanation of the origin of the ancient Celtic coin-types, Dr Forrer shows their typical developments in their various places of issue. On Plates IX-XI he illustrates the gold stater of Philip II. of Macedon and its imitations by the Arverni and West Gallic tribes, Rauraci and Helvetii; on Plates XIII-XIV are other reproductions by Gallic tribes, Bellovaci, Parisii, Leuci, Viroduni, Mediomatrici, etc. The Philip II. tetradrachm was the prototype of an infinity of Pannonian imitations (Plates XXVIII-XXXIII). Alexander the Great's gold stater, illustrated on Pl. XIV, and some other imitations are ascribed to the Rheti and Hermunduri, but M. Blanchet is not certain that the Hermunduri were already settled in Franconia at the time when this stater was struck. Alexander's Tetradrachm was commonly imitated by the Celts of the Danube region (Pl. XXXIV-V). That of the Celtic king Cavaros is well known. Beside the above-mentioned coins, we find as Celtic prototypes coins of Iberia, Marseilles, AV. staters of Tarentum, AR. Roman quinarii with the head of Roma and Horse, Roman denarii, AV. staters and AR. tetradrachms of Lysimachus, tetradrachms of Thasos, others of Macedon as a Roman Province, Euthydemus I. of Bactria, and even a silver stater of Tarcamos of Tarsus. In Consul E. F. Weber's collection, recently dispersed, was a tetradrachm with obv. Head of Dionysos (as on Thasian coins) and on R/. Horseman with the legend ΔΗΜΗΤ. This interesting coin is described on p. 233 of Dr Forrer's work. The inscription ΔΗΜΗΤ may represent the name of some Graeco-Celtic dynast

On pp. 31 and 257, Dr Forrer illustrates a Celtic die for Helvetian electrum stater, found at Aventicum. It is made of bronze and encased in an iron collar, and shows the technique of the ancient Celt coin-engraver. The "Regenbogenschüssel" from the subject of chapters LIX-LX, and chapter LXIX deals with the globular gold coins of the Remi and those found at La Têne, on the lake of Neuchâtel.

On p. 297, the author reproduces and describes a gold coin of the type of Philip II., weighing 25, 14 grammes. The head of Apollo is surrounded by a laurel-wreath. This coin he considers to be a treble stater or a "Geryon", a coin mentioned by Ausonius in his letter to Ursulus, grammarian of Treves, to whom, as quaestor of the emperor Valentinian, he was to send the present in gold currency; which Ursulus had not yet received on the first of January:

> Ergo interceptos regale nomisma Philippos,
> Accipe tot numero, quot duo Geryones;
> Quot terni biiuges demptoque triente Camenae
> Quotque super terram sidera zodiaci.

This passage seems to imply that six gold Philips were equivalent to two Geryons or three Bigas, and Dr Forrer is of opinion that the stater was known as a Philippos, the double stater as a Biga, and the treble stater as a Geryon.

M. Blanchet does not however adopt this explanation for plausible reasons (*vide* Revue numismatique, pp. 282-283 and 414).

Instructive and valuable suggestions as to the dating of the various issues of Celtic coins are also given, which are derived chiefly from the finds and other indications.

Dr Forrer's book is a work to be studied and taken account of by every student interested in Celtic researches; and we thank the author for opening up so rich a field, and for giving so liberally of the fruits of his learning in a little trodden by-path of numismatic knowledge.

The book is very rich in illustrations, and supplemented by 48 plates, maps, and a copious and adequate index.

L. F.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

Royal Numismatic Society. — *Dec.* 17. — Sir Henry H. Howorth, President, in the chair. — Mr. F. A. Walters, exhibited an unpublished groat, half-groat, and penny of the rosette-mascle issue of Henry VI., struck at Calais. The groat and half-groat differed from the usual type of this coinage in the placing of a small mascle in the spandril of the tressure on each side of the king's head. — The President showed a badge of the Pitt Club. — Dr. Head read a paper on some Ephesian tesseræ having on the obverse a stag, and on the reverse a bee surrounded by the legend κήριλλις ὧδε πρὸς πάλυριν. Eckhel had considered these pieces to be druggists' tickets for the purpose of advertising the sale of a medicament compounded of beeswax for the cure of a disease called πάλυρις. Dr. Head, however, put forward the suggestion that they might be charms used by bee-keepers, and that they referred to the calling back of bees to the hive at swarming time by the rattling of them in a resounding pot or kettle.

Mr. J. G. Milne communicated a paper on 'Leaden Tokens of Roman Times' recently found at Behnesa, the ancient Oxyrhynchus, in Egypt. Mr. Milne divided these tokens into two chief classes: one with bust of Athene on the obverse, and Victory on the reverse; the other with a figure of the god Nilus and with various reverses, showing figures of Athene, Sarapis, Horus, Abundantia, Pietas, &c. A summary was given of all the billon and bronze coins found during the excavations at Behnesa, which had extended over a period of five seasons. From this summary it appears that from the time of Augustus to Severus Alexander the predominating currency in the district was bronze money, which from that date to the reign of Diocletian was entirely superseded by billon money. As a large number of the leaden pieces bear not only the initials of

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Oxyrhynchus, but also dates such as are met with on the coins of Alexandria of Roman times, it was suggested that they served as token money from the middle to the end of the third century A.D. Mr. Milne would separate these tokens from the ordinary leaden tickets which were in common use in Egypt from the reign of Augustus onwards, and which served as checks for admission to games, for commercial purposes, advertisements, &c.

(*Athenaeum.*)

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* *

SOCIÉTÉ FRANÇAISE DE NUMISMATIQUE.

Séance du 7 novembre.

La Société reçoit communication par le commandant Martin de la plaquette du centenaire de l'école militaire de Saint-Cyr.

M. A. Dieudonné dépose sur le bureau la table générale de la *Revue Numismatique* rédigée par lui sous les auspices de la Société.

Le colonel Allotte de la Fuye présente des monnaies orientales émises par les rois parthes.

M. Bordeaux lit une lettre du ministre Tarbé relative à la distribution des monnaies en métal de cloche. Il présente aussi les nouvelles monnaies italiennes d'une *lira* et de 20 cent.

M. le docteur Bailhache communique un douzain inédit de François Ier, de l'atelier de Crémieu.

*
* *

Séance du 5 décembre.

M. Bordeaux présente, au nom de M. Van den Vyvere, un demi-louis de 1765 portant déjà sous la troisième lettre le point secret différenciant à Paris sous Louis XVI la frappe du second semestre.

M. le comte de Castellane lit une note sur les ateliers ayant frappé de l'or en exécution de la déclaration de 1785.

M. Bordeaux lit un rapport de M. Cabrol sur un trésor de 1.400 mailles, découvert à Villefranche-de-Rouergue.

M. Blanchet présente des plombs apposés au moyen âge sur les pièces de drap tissées en Normandie, et signale un miliarente de Valentinien Ier de la collection Favès.

M. Manson présente une médaille populaire du prince de Galles (Édouard VII), et le docteur Bailhache un douzain de François Ier et une pièce de la Ligue, de l'atelier de Narbonne.

(*La Chronique des Arts.*)

THE BRITISH IMPERIAL BRONZE COINAGE.

PART 15.

The subjoined information on the subject of the British Imperial bronze pence dated 1864 is reprinted from "The Daily Courier" (Liverpool) newspaper of the following dates :

1. — Tuesday, February 20th 1872.
2. — Friday, February 23rd 1872.

1.

LATEST DEVICE OF IMPOSTERS.

Mr. E. B. Osborn, solicitor, made an application to Mr. Flowers, at the Bow Street Police Court, London, under the following circumstances. He said that he was instructed by the Post Office authorities to attend the Court, for the purpose of exposing a novel kind of fraud now being practised upon the poor children of London. A rumour had been circulated that the Post Office had guaranteed to pay sixpence for every penny piece bearing the date of 1864, for the purpose of buying them all in. The consequence was that the authors of this rumour first went about offering twopence and threepence to the newspaper boys and flower girls for pennies bearing the date 1864, and subsequently selling them to these poor people at the rate of fivepence each penny. The children believing this to be an excellent mode of making money, eagerly bought a penny for fivepence whenever they could get it, and the General Post Office during the past few days had been completely inundated by them. Their grief, of course, was very great upon being informed that they had been imposed upon. Mr. Osborn concluded his observations by saying two of the boys were in Court to corroborate the facts, and that the application was made in the hope that the imposition would be exposed by means of the public Press. In answer to Mr. Flowers, Mr. Osborn said he could assign no reason why the date 1864 was selected. Mr. Flowers, after briefly questioning the two lads, who had been duped among others, said that the application was a most proper one to make, and he trusted the exposure given by means of the Press would have the effect of putting an end to the swindle.

2.

THE 1864 PENNIES.

At Oldham and Ashton the furore for pennies coined in 1864 has, perhaps, been as great as in any other towns, as much as tenpence and one shilling being paid in some instances for a single penny. In one case in the latter town an old lady who keeps a small provision shop is carefully hoarding up four of the remarkable coins, as she has been told when they are very scarce she will get twenty shillings for each of them. A publican in the same town has bought great numbers of the coins from children, and has again sold them to individuals, who thought they could realise a profit after paying twopence-halfpenny each for them. In Oldham it had been generally believed that a wager had been made by a man in Rochdale that he would get a certain number of pennies of this date by a given day, and, while he was offering a good price for them with this intention, his opponent was offering more to defeat him. In Ashton the idea was that some person was buying them to melt down, as a bar of gold had accidentally got into the metal of those cast in 1864.

The following question is reprinted from the periodical "Notes and Queries" of Saturday, January 10th 1880 : —

COPPER COINS OF 1864.

Is it true that the scarcity of these coins is due to the fact of a small quantity of gold having got into one of the issues of that year, and that the coins were therefore called in ? There is certainly a great paucity of them now in circulation. Also are they of any value to collectors over and above their intrinsic worth ?

HAROLD J. ADAMS.

St. John's College, Cambridge.

The subjoined answer to the preceding question is reprinted from the periodical "Notes and Queries", of Saturday, April 3rd 1880 :—

COPPER COINS OF 1864 : PENNY PIECES.

I have read of, or heard of the report Mr. Adams alludes to, of a bar of gold having got mixed with the bronze when the penny pieces of 1864 were coined, but do not think there is any truth in it. As to their intrinsic value, I do not see that they are more valuable than the pennies of any other date ; but, on account of their scarcity, there will always be people to fancy them and hoard them as rarities, just as they would with a Queen Anne's farthing, or any other rare coin. A few years ago there was quite a furore about them in Manchester where their price got up to about two or three shillings each ; and it was said that a shopkeeper had got one stored away, hoping at some future time to make her fortune out of it. Every one who has paid any attention to the matter is well aware of their great scarcity. However, since Mr. Adams' note appeared, I have met with one, but have not for some years before seen any in currency.

D. WHYTE.

Having carefully searched some of the principal British newspapers printed between 1864 and 1871, both years inclusive, and failed to find in them any reference to the subject of the supposed

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scarcity of the British Imperial bronze pence dated 1864, I have come to the conclusion that the popular fallacies concerning these coins originated in the circulation of the absurd rumour that the Post Office authorities were withdrawing them from currence

HENRY GARSIDE.

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

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L. Hujer, *Jubiläums-Erinnerungsmedaille. — Kaiserjubiläums-Feier und Eröffnung der Kaiserjubiläums Ausstellung am 26. November 1908 im Künstlerhause. — Die Entwicklung der österreichischen Medaille seit 1830. — Oesterreichische Schulprämien. — Medaillen und Plaketten der Kunstprägeanstalt Mayer und Wilhelm in Stuttgart. — Aus Jubiläumsausstellung. — Vereinsnachrichten. — Verschiedenes. — Anzeigen. — Einläufe an die Gesellschaft.*

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Einladung. — Aus numismatischen Vereinen. — Literatur. — Kleine Mitteilungen. — Münz-Verkehr.

Catalogue général de Monnaies, Médailles et Jetons. Médailles et jetons à portraits. E. Boudeau. Paris. 115e fascicule.
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Hommage de l'auteur.

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Hommage de l'auteur.

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(*For further particulars see first page of this Circular.*)

ABBREVIATIONS.

N. = Gold. — *Æ.* = Silver. — *Æ.* = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — Rv. = Reverse. — F. D. C. = Fleur de coin. = Mint state. — E. F. = Extremely fine. — V. F = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce — *R.* = Rare. — *RR.* = Very rare. — *RRR.* = Extremely rare. — *H.* = Head, *Historia Numorum.* — *B.* = Babelon, *Monnaies consulaires.* — *C.* = Cohen, *Monnaie. impériales*, 2e édition. — *M.* = Mionnet, *Monnaies grecques et romaines.* — *Ev.* = Evans, *Ancient British coins.* — *K.* = Kenyon, *Gold coins of England.* — *Hks.* =

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Hawkins, *Silver Coins of England*. — *Rud.*=Ruding, *Annals of the Coinage*. Ed. 1840. — *A.*=Atkins, *British Colonial coins*. — *T.*=Tancred, *Historical Record of War Medals*. — *M.I.*=*Medallic Illustrations of English History*, Franks and Grueber, — *Mad.*=Madai, *Münzcabinet*. — *S. R.*= Schulthess-Rechberg *Thaler-cabinet*. — *Rm.* = Reimmann, *Sale Catalogue*. — *B. M. Cat.* = British Museum Catalogue.

GREEK COINS.

(*Continued from col. 11149.*)

CILICIA.

CELENDERIS.

62384 (*Fourth Century B.C.*). ℞. Stater. Obv. Nude rider, with whip in r., riding sideways on horse to r.; with l. he holds bridle on near side of horse; border of dots. ℞. ΚΕΛ... Goat kneeling, on dotted exergual line, head reverted; traces of incuse circle. Wt.: 110 grs. *B. M. Cat.*, pl. IX, 14. V. F. 6 10 »

62385 ℞. Stater. Similar type; rev. legend reading ΚΕΛΕΝ. Wt.: 164 grs. V. F. 6 » »

62386 ℞. Obol. Obv. Forepart of Pegasos to r., curved wing, border of dots. ℞. ΚΕΛ. Goat kneeling to r. on exergual line; head reverted; traces of incuse circle. Wt.: 12 grs. *B. M. Cat.*, pl. X. 7. E. F. » 15 »

62386ª ℞. Obol. Similar type. E. F. » 12 6

62387 ℞. Hemiobol. Similar type; Δ below goat on rev. Wt.: 7 grs. *B. M. Cat.*, pl. X, 8. E. F. » 12 6

NAGIDUS.

62388 (*Circ.* B.C. 400-380). ℞. Stater. Obv. Aphrodite, draped, seated to l. on throne, hair taken up in sphendone; in r. hand, phiale, l. elbow on arm of throne; at her side, Eros to l.; border of dots. ℞. ΝΑΓΙ ΔΕΩΝ. Bearded Dionysos standing to l., himation over l. shoulder and from waist downwards; in r. hand, vine-branch with two bunches of grapes; l. resting on thyrsos; traces of incuse circle. Wt: 168 grs. *B. M. Cat.*, pl. XIX, 10. *R.* V. F. 8 10 »

62388ª (*Circ.* B C. 374-333). ℞. Stater. Obv. Aphrodite wearing polos, necklace and bracelets, chiton, and peplos about lower limbs, seated to l. on throne; in r. hand, phiale; l. rests on arm of throne; in field l., Eros flying towards her with wreath in both hands; before her feet, plant with flower and bud growing, under the throne, mouse l.; border of dots. ℞. Bearded Dionysos standing to l., wearing himation over l. shoulder and from waist downwards; in r., vine-branch with leaf, tendrils and bunch of grapes; l. rests on thyrsos; in field, ΝΑΓΙΔΙΚΟΝ ΑΘΗ ΔΙ; border of dots. Wt.: 157 grs. *B. M. Cat.*, 17 *var. Cisel-cut.* V. F. 7 10 »

OLBA.

62389 *Augustus*. Æ. Obv. ΚΑΙΣΑΡΟΣ ΣΕΒΑΣΤΟΥ. Laur. head to r. ℞. [ΚΕΝΝΑΤΩΝ] ΚΑΙΑΛΛΑΣΣΕΩΝ. ΑΡΧΙΕΡΕΩΣΑΙΑΝΤΟΣ ΤΕΥΚΡΟΥ ΤΟΠΑΧΟΥ. Thunderbolt. *B. M. Cat.*, pl. XXII, 1. V. F. 1 7 6

SOLI.

62390 (*Circ.* B.C. 450-386). ℞. Stater. Obv. Archer kneeling to r. ℞. ΣΟΛΕΩΝ. Bunch of grapes, all in dotted incuse square. Wt.: 160 grs. *B. M. Cat.*, pl. XXV, 3. *R.* F. 1 15 »

TARSUS.

62391 (*Circ.* B.C. 450-380). ℞. Tetrobol. Obv. Horseman galloping to r., in dotted square within incuse square (forepart of horse only visible). ℞. Archer kneeling to l., holding shield in front of him. Wt: 44 grs. *Not in B. M. Cat.* F. 1 7 6

62392 *Pharnabazus* (B.C. 379-374). ℞. Stater. Obv. (בעלתרו). Cilician inscription. Baaltars, seated to l. on diphros, wearing himation over l. shoulder and about lower limbs, r. hand resting on sceptre; linear border. ℞. (גלד פדנבזו). Bearded male head (Ares?) in crested Athenian helmet decorated with floral scroll; chlamys fastened round neck; linear border. Wt.: 166 grs. *B. M. Cat.*, pl, XXIX, 5. V. F. 4 10 »

62393 *Datames* (B.C. 378-372). ℞. Stater. Obv. Female head with streaming hair, nearly facing, wearing earrings and necklace; border of dots. ℞. (חדנבו). Bearded male head, as on preceding coin, to l.; border of dots. Wt.: 166 grs. *B. M. Cat.*, pl. XXIX, 9. E. F. 12 10 »

62394 ℞. Stater. Obv. Similar. ℞. Type to l. *B. M. Cat.*, pl. XXIX, 10.
A desirable specimen. F. D. C. 17 10 »

62395 *Mazaeus* (B.C. 361-333). ℞. Stater. Obv. (בעלתרז). Baaltars wearing himation about lower limbs, seated to l. on diphros; in r. hand, ear of corn and bunch of grapes; l. resting on sceptre; border of dots. ℞. (מזדי). Lion to l. attacking stag kneeling to r.; linear border. Wt.: 166 grs. *B. M. Cat.*, pl. XXX, 4.
From the Delbeke Collection. E. F. 7 10 »

62396 ℞. Stater. Similar type. E. F. 5 15 »

62397 ℞. Stater. Obv. Baaltars, wearing himation over lower limbs, seated to l., on diphros, head and upper part of body to front; in r. hand, eagle, ear of corn, and bunch of grapes; l. resting on sceptre; in field, inscription. ℞. Inscription as before. Lion to l., attacking bull kneeling; below, uncertain symbol (acorn?). Wt.: 158 grs. *B. M. Cat.*, pl. XXX, 12. V. F. 3 5 »

62398 ℞. Stater. Similar type; palm-branch and letter in field of rev.
From the Ashburnham Collection. V. F. 3 » »

62399 ℞. Stater. Similar type; no palm-branch in field of rev.
Obv. damaged by cisel-cut. V. F. 3 3 »

62400 ℞. Stater. Obv. Baaltars seated to l. on diphros, r. hand resting on sceptre; border of dots. ℞. Lion walking to l.; ground under its feet, indicated by scroll; linear border. Wt.: 165 grs. *B. M. Cat*, pl. XXXI, 6. E. F. 10 » »

62401 (*Time of Mazaeus*). ℞. Stater. Obv. Baaltars, himation over l. arm and lower limbs, seated to l. on diphros; r. hand resting on lotos-headed sceptre; in field, l., ear of corn and bunch of grapes; to r., Β; under diphros, Ι. ℞. Bust of Athena in triple-crested Athenian helmet, nearly facing, inclined to l., wears earrings and necklace; bust draped; border of dots. Wt. 166 grs. *B. M. Cat.*, pl. XXXI, 8.
From the O'Hagan Collection. V. F. 9 » »

62402 ℞. Stater. Similar type; Σ under diphros on obv.; no letter in field.
From the Boyne Collection. V. F. 8 » »

62403 (*Fourth Century B.C.*). ℞. Obol. Obv. Baal seated to l. on diphros, holding in r. hand bunch of grapes and ear of corn; l. resting on sceptre; border of dots. ℞. Forepart of wolf to l. in dotted square. Wt.: 8 grs. *B. M. Cat.*, 84 *var.* V. F. 1 5 »

CYPRUS.

AMATHUS.

62404 *Euagoras I. of Salamis* (*Circ.* B.C. 391). ℞. Stater. Obv. Lion lying to r, on dotted exergual line; below, traces of inscription. ℞. Forepart of lion to r., jaws open; concave field. Wt.: 95 grs. *B. M. Cat.*, pl. I, 7. *RR.*
From Col. Falkland Warren's Collection. F. 3 10 »

62405 *Rhoicos?* (*Middle of 4th Century B.C.*). ℞. Tetrobol. Obv. Head of lion to r.; jaws open; border of dots. ℞. Forepart of lion to r., head facing, truncation dotted; in field r., Ϙ; linear border; concave field. Wt.: 32 grs. *B. M. Cat.*, pl. II, 2. *Pierced.*
From the same Collection. V. F. 2 » »

CITIUM.

62406 *Azbaal* (*Circ.* B.C. 449-225). ℞. Stater. Obv. Herakles advancing to r.; in outstretched l., bow. ℞. Lion bringing down stag to r.; above, inscription, the whole in dotted square within incuse square. Wt.: 162 grs. *B. M. Cat.*, pl. III, 1. *RR.*
From Col. Falkland Warren's Collection. F. 4 10 »

62407 ℞. Tetrobol. Similar type. Wt.: 56 grs. *B. M. Cat.*, pl. III, 8. *RR.* M. » 10 »

62408 *Baalmelek II.* (*Circ.* B.C. 425-400). ℞. Tetrobol. Type similar to that of the preceding coin. Wt.: 56 grs. *B. M. Cat.*, pl. III, 13. *R.* F. » 10 »

62408ª ℞. Tetrobol. Similar type. Wt.: 53 grs. *R.* M. » 7 6

62409 *Pumiathon* (*Circ.* B.C. 361-312). *N.* Hemistater. Obv. Herakles, bearded, wearing lion's skin over head and l. arm advancing to r.; in outstretched l. bow, in raised r. club behind his head; in field, *ankh* symbol. ℞. Lion bringing down stag kneeling r.; above, king's name למלך פמיתו; to r. date. Wt.: 63 grs. *B. M. Cat*, pl. IV, 20. *R.*
From the Elliott Collection. F. 3 10 »

62409ª *N.* Hemistater. Similar type.
From Col. Falkland Warren's Collection. V. F. 5 » »

SALAMIS.

62410 *Euelthon* (*Circ.* B.C. 560-525). ℞. Tetrobol. Obv. Ram lying to l.; above and below, inscription. ℞. Smooth. Wt. 57 grs. *B. M. Cat.*, pl. IX, 4. *RR.* F. 2 10 »

62411 ℞. Obol. Obv. Ram's head to l. ℞. Smooth. Wt. 9 grs. *B. M. Cat.*, pl. IX, 7. F. » 4 6

62412 ℞. Hemiobol. Similar type. Wt. 5 grs. *Not in B. M. Cat.* F. » 5 6

62413 *Onesilos* (*Circ.* B.C. 499-498). ℞. Triobol. Obv. Ram lying to l.; above, inscription. ℞. *Ankh* symbol, the ring formed of pellets in incuse square. Wt. 35 grs. *Unpublished variety. Pierced.*
From Col. Falkland Warren's Collection. F. 2 » »

62414 *Gorgos* (*Circ.* B.C. 500-480). ℞. Diobol. Obv. Ram lying to l. ℞. *Ankh* symbol. Wt. 20 grs. *RR.* F. » 12 6

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62415 ℞. Hemiobol. Obv. Ram's head to l. ℞. Uncertain object. Wt. 5 ½ grs. *RR.* F. » 9 »
62416 ℞. Quarter-obol. Similar type. Wt. 4 grs. *RR.* F. » 18 6
62417 ℞. Quarter-obol. Obv. Helmeted head (?) within circle of dots. ℞. Smooth. Wt. 2 ½ grs. F. » 10 »
62418 *Euanthes* (*Circ.* B.C.450). ℞. Diobol. Obv. Ram lying l., on exergual line; above, inscription; border of dots. ℞. Ram's head to l.; above, inscription; below, ivy-branch; concave field. Wt. 25 grs. *B. M. Cat.*, pl. XI, 4. *RR.* M. 3 10 »
62419 *Euagoras I* (B.C.411-373). ℕ. $\frac{1}{40}$ stater. Obv. Head of Herakles to r., bearded, wearing lion's skin with forelegs knotted round his neck; linear border. ℞. Forepart of goat lying to r.; below, club; linear border. Wt. 10 ½ grs. *B. M. Cat.*, pl. XI, 14. V. F. 1 17 6
62420 ℞. Stater. Obv. Head of Herakles to r. wearing lion's skin. ℞. Goat lying to r., on dotted exergual line, in field, grain of corn and inscription; linear border; concave field. Wt. 156 grs. *B. M. Cat.*, pl. XI, 17 *var. RR.*
From Col. Falkland Warren's Collection. F. 8 10 »
62421 ℞. Tetrobol. Obv. Herakles bearded, nude, seated to r. on rock, on which is spread his lion's skin; he holds in l. hand a horn, in r. club; around, inscription; border of dots. ℞. Goat lying r. on exergual line; around, inscription. Wt. 42 grs. *B. M. Cat.*, pl. XI, 19. *RR.* V. F. 3 15 »
62422 *Nikokles* (*Circ.* B.C.373-361). ℕ. $\frac{1}{40}$ Stater. Obv. Bust of Aphrodite wearing richly decorated stephanos, earring and necklace, hair on forehead dotted, locks falling on shoulder and back. ℞. Bust of Athena to l., wearing crested and laureate Corinthian helmet. Wt. 10 grs. *B. M. Cat.*, pl. XI, 23.
From Col. Falkland Warren's Collection. E. F. 3 3 »
62423 ℕ. $\frac{1}{10}$ Stater. Similar type.
From the Elliott Collection. V. F. 2 5 »
62424 *Euagoras II* (*Circ.* B.C.361-351). ℕ. $\frac{1}{40}$ Stater. Obv. Bust of Aphrodite to r, wearing turreted crown. ℞. Bust of Athena to l. wearing crested Corinthian helmet. *B. M. Cat.*, pl. XII, 1 *var.* M. 1 » »
62425 *Uncertain ruler.* ℕ. $\frac{1}{40}$ Stater. Obv. Head of Aphrodite to l., hair in sphendone; behind, T. ℞. Bust of Artemis to r., hair in sphendone, drapery on shoulder. Wt. 10 grs. *Not in B. M. Cat. Very rare but unfortunately doubly pierced.*
From Col. Falkland Warren's Collection. M. 1 » »
62426 *Pnytagoras* (B.C.351-332). ℞. Tetrobol. Obv. Bust of Aphrodite to l., hair rolled on forehead. ℞. Bust of Artemis to r. hair rolled on forehead and taken up behind; drapery on shoulder. Wt. 32 grs. *B. M. Cat.*, pl. XII, 15. F. » 15 »

(*To be continued.*)

ROMAN CONSULAR.

(*Continued from col. 11150.*)

ANTONIA.

62427 *Q. Antonius Balbus* (B.C.82). ℞. Obv. Laureate head of Jupiter, to r.; behind, S.C. ℞. Q.ANTO.BALB.PR. Victory holding wreath and long palm, standing in quadriga galloping to r. *B.* 1. Under horses' feet, F. E. F. » 2 6
62428 ℞. Similar, D in field of obv. E. F. » 2 6
62429 ℞. Similar, E — — V. F. » 1 6
62430 ℞. Similar, L — — V. F. » 1 6
62431 *M. Antonius* (B.C.44-43). ℞. Obv. M.ANTON.IMP. Bare head of Mark Antony, bearded, to r.; behind, lituus. ℞. CAESAR. DIC. Laureate head of Julius Caesar, to r.; behind, praefericulum. *B.* 5. *R.* E. F. 1 7 6
62432 ℞. Similar type. Busts smaller. E. F. 1 5 »
62433 ℞. Quinarius. Obv. M.ANT.IMP. Praefericulum and raven. ℞. LEP. Sacrificial implements. *B.* 12. E. F. » 12 6
62434 ℞. Quinarius. Similar type. V. F. » 4 »
62435 ℞. Quinarius. Obv. M.ANT.IMP. Praefericulum and raven. ℞. Victory standing to r. *B.* 7. *S.* V. F. » 5 »
62436 (B.C.41). Obv. ANT.AVG.IMP.III.V.R.P.C. Bare head of M. Antony, to r. ℞. PIETAS COS. Piety standing to l., holding cornucopiae and rudder; at her feet, a stork. *B.* 44. *S.* E. F. » 14 »
63437 ℞. Obv. M.ANTONIVS IMP.III.VIR.R.P.C. Bare head of M. Antony to r.; behind, lituus. ℞. PIETAS COS. Piety standing to l. holding small altar and cornucopiae on which are two storks. *B.* 46. *S.* E. F. » 16 »
62438 ℞. Obv. M.ANT.IMP.AVG.III.VIR.R.P.C.M.NERVA PROQ.P. Bare head of M. Antony, to r. ℞. L.ANTONIVS COS. Head of Lucius Antonius, to r. *B.* 48. *R.* V. F. 3 » »
62439 ℞. Obv. M.ANT.IMP.AVG.III VIR R.P.C.M.BARBAT.Q.P. Bare head of M. Antony to r. ℞. CAESAR IMP.PONT.III.VIR.R.P.C. Bare head of Octavius to r. *B.* 51. *S.* F. D. C. 2 10 »
62440 ℞. Similar type. *S.* F. D. C. 1 7 6
62441 ℞. Similar type *S.* E. F. » 16 »
62442 ℞. Similar type. *S.* V. F. » 10 »
62443 ℞. Similar. *S.* F. » 4 »
62444 ℞. Obv. ANT.IMP.III.VIR.R.P.C. Bare head to r.; behind, lituus. ℞. CN.DOMIT.AHENOBARBVS IMP. Prow of galley; above, a star. *B.* 55. V. F. 1 » »
62445 ℞. Similar type. F. » 12 »
62446 ℞. Obv. M.ANTON.IMP.AVG.III VIR.R.P.C. Lituus and praefericulum. ℞. L.PLANCVS PRO COS. Winged fulmen, praefericulum and caduceus. *B.* 59. *RR.* M. » 10 »
62447 ℞. Medallion. Obv. M.ANTONIVS.IMP.COS.DESIG.ITER.ET.TERT. Jugate busts of Mark Antony and Octavia, to r. ℞. III. VIR.R.P.C. Cista mystica on which statue of Bacchus. *B.* 61. *S.* E. F. 3 10 »
62448 ℞. Obv. M.ANTONIVS M.F.M.N.AVGVR.IMP.TER. M. Antony, standing to r. holding lituus. ℞. III VIR R.P.C.COS.DESIG. ITER.ET.TER. Radiate head of Sol to r. *B.* 80. E. F. » 15 »
62449 (B.C.31). ℞. [M.ANTO.COS.III.] IMP.IIII. Head of Jupiter Ammon to r. ℞. ANTONIO AVG.SCARPVS IMP. Victory to r. holding wreath and palm-branch. *B.* 98. *S.* E. F. 1 5 »
62450 ℞. Similar type. V. F. » 16 »
62451 ℞. Obv. ANT.AVG.III.VIR.R.P.C. Praetorian galley on sail. ℞. CHORTIS SPECVLATORVM. Three military standards each ornamented with two wreaths. *B.* 103. F. » 3 6
62452 ℞. Obv. As last. ℞. LEG II. Legionary eagle between two standards. *B.* 105. E. F. » 3 »
62453 ℞. ℞. LEG.III. *B.* 106. E. F. » 4 6
62454 ℞. Another, similar. V. F. » 3 »
62455 ℞. ℞. LEG.IV. *B.* 108. V. F. » 3 »
62456 ℞. ℞. LEG.V. *B.* 110. V. F. » 3 »
62457 ℞. ℞. LEG.VII. *B.* 113. V. F. » 3 »
62458 ℞. ℞. LEG.XII. *B.* 115. V. F. » 3 »
62459 ℞. ℞. LEG.XVIII LYBICAE. Similar type. *B.* 130. F. » 7 6
62460 ℞. Obv. M.ANTONIVS AVG.IMP.IIII.COS.TERT.III.V.R.P.C. Bare head of M. Antony, to r. ℞. D.TVR. Victory standing to l., holding palm and laurel-wreath. *B.* 140 *R.* (60 fr.). E. F. 2 5 »
62461 ℞. Similar type. *R.* V. F. 1 7 6

APPULEIA.

62462 *Lucius Saturninus* (B.C.94). ℞. Obv. Helmeted head of the goddess of Rome to l. ℞. L.SATVRN. Saturn in quadriga galloping to r.; in the field, B. *B.* 1. V. F. » 2 »
62463 ℞. Similar. In the field, D. V. F. » 1 9
62464 ℞. Similar. In the field, M. V. F. » 2 »
62465 ℞. Similar. In the field, S. F. » 1 6
62466 ℞. Obv. L.SATVRN. Saturn in quadriga galloping to r.; below, Q. ℞. ROMA. Saturn holding *harpe*, in quadriga galloping to r. *B* 3. *S.* E. F. 2 7 6
62467 ℞. Similar type. F. » 16 »

AQUILLIA.

62468 *Man. Aquillius* (B C.54). ℞. Obv. VIRTVS III.VIR. Helmeted bust of Valour to r. ℞. NV.AQVIL.NV F.NV.N.SICIL. The consul Man. Aquillius standing, holding buckler, raising female (Sicily) prostrate to l. *B.* 2. E. F. » 3 6
62469 ℞. Similar. V. F. » 2 »

ATILIA.

62470 *M. Atilia Saranus* (B.C.174). ℞. Obv. SARAN. Helmeted head of Roma to r. ℞. M.ATIL.ROMA. The Dioscuri on horseback galloping to r. *B.* 9. E. F. » 5 »

AURELIA.

62471 *M. Aurelius Scaurus* (B.C.92). ℞. Obv. M.AVRELI.ROMA. Helmeted head of Roma to r. ℞. SCAVRI [L.LIC.CN DOM]. Gaulish warrior nude, holding buckler and carnyx and hurling spear, standing in biga to r. *B.* 20. V. F. » 3 »

AXIA.

62472 ℞. Obv. NASO. Helmeted head of Mars to r.; in front, S.C.; behind, IIII. ℞. L.AXSIVS L.F. Diana standing, holding spear, in a biga of stags, following by two dogs and preceded by a third; in the field, IIII. *B.* 1. *R.* V. F. 1 12 6

(*To be continued.*)

ROMAN IMPERIAL.

(*Continued from col. 11152.*)

NERVA (A.D.96-98).

62473 ℞. Obv. IMP.NERVA CAES.AVG.P.M.TR.P.COS.III.P.P. Laur. head to r. ℞. CONCORDIA EXERCITVM. Two hands clasped. *Cohen.* 20. E. F. » 6 »
62473a ℞. Similar type. V. F. » 4 »
62474 ℕ. Obv. Similar. ℞. CONCORDIA EXERCITVM. Two hands clasped holding a legionary eagle placed on a prow. *C.* 28. E. F. 10 » »
62475 ℞. Similar type. *C.* 29. E. F. » 6 »

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62476 Æ². Similar type. Head radiated to r. *C.* 26. *Patinated.* V. F. » 8 »
62477 Æ. Medallion. Obv. IMP.NERVA CAES.AVG.GERM.P.M.TR.POT.P.P. Laur. head to r. ℞. COS IIII. Legionary eagle between two standards (struck in Asia). *C.* 44 *var.* F. 2 15 »
62478 Æ. Obv. IMP.NERVA CAES AVG.P.M.TR.P.COS.III.P.P. Laur. head to r. ℞. FORTVNA AVGVST. Fortune standing to l. holding rudder and cornucopia. *C.* 71. E. F. » 5 6
62479 Æ. Obv. As last. ℞. LIBERTAS PVBLICA. Liberty standing to l., holding cap and sceptre. *C.* 113. E. F. » 6 »
62480 Æ¹. Similar type. S.C. in field of reverse. *C.* 118. *Patinated.* F. » 16 »
62481 Æ¹. Similar. F. » 10 »
62482 Æ². Similar type with radiated head to r. *C.* 130. V. F. 1 » »
62483 Æ. Obv. DIVO NERVAE. Radiated head to r. ℞. CONSECRATIO Spread eagle to r. (*Restoration attributed to Gallienus*). *C.* 152. V. F. » 5 »
62484 Æ. Asiatic didrachm. Obv. Laur. head to r. ℞. Abundance standing to l., holding sceptre and patera. V. F. » 12 »

TRAJAN.

62485 Æ¹. Obv. IMP.CAES.NERVAE TRAIANO AVG.GER.DAC.P.M.TR.P.COS.V.P.P. Laureated bust to r. ℞. ALIM.ITAL. (in exergue). S.P.Q.R.OPTIMO PRINCIPI (around) S.C. Abundance standing to l., holding cornucopia and ears of corns; at her feet, a child. *C.* 7. V. F. 1 10 »
62486 Æ¹. Obv. As last (COS.VI). ℞. ARAB.ADQ. S.P.Q.R.OPTIMO PRINCIPI S.C. Arabia standing to l., holding branch and reed, at her feet, a camel. *C.* 28. *Patinated.* V. F. 2 7 6
62487 Æ. Obv. IMP.TRAIANO AVG.GER.DAC.P.M.TR.P.COS.VI.P.P. Laureated and draped bust to r. ℞. CONSERVATORI PATRIS PATRIAE. Jupiter standing to l., nude, mantle on his arm, holds in l. sceptre, in r. fulmen, and protects Trajan standing at his r. and holding laurel branch. *C.* 46. *S.* E. F. 7 10 »
62488 Æ. Obv. IMP.TRAIANO AVG.GER.DAC.PM.TR.P. Laur. bust to r. ℞. COS.V.P.P.S.P.Q.R OPTIMO PRINC. Ceres standing to l., holding ears of corn and long torch. *C.* 65. E. F. 7 » »
62489 Æ. Quinarius. Obv. As last. ℞. Same legend. Victory advancing to r., holding wreath and palm-branch. *C.* 19. V. F. » 8 »
62490 Æ. Obv. IMP.TRAIANO AVG.GER DAC.P.M.TR.P. Laur. bust to r. ℞. DAC.CAP. (in ex.). COS V.P.P.S.P.Q.R.OPTIMO PRINC. Dacia, hands tied behind her back, seated to r. on heap of bucklers; behind, two sickles, in front two spears. *C.* 118. F. D. C. » 5 »
62491 Æ. Obv. As last. ℞. Same legend. Dacian seated to l. in mourning attitude on a heap of bucklers *C.* 120. V. F. » 3 »
62492 Æ. Obv. As last. ℞. Same legend. Dacian standing to l., hands tied in front of him; at his feet, various arms. *C.* 121 E. F. » 4 »
62493 Æ². Obv. IMP.CAES.NER.TRAIANO OPTIMO AVG.GERM Radiated bust to r. ℞. DAC.PARTHICO P.M.TR.POT.XX.COS.VI P.P around oak-wreath within .S.C. Type of *C.* 122. E. F. 2 5 »
62494 Æ³. Similar type. *C.* 122. V. F. » 4 »
62495 Æ. IMP.TRAIANVS AVG.GER.DAC.P.M.TR.P COS VI P.P. Laur. head to r. ℞. DIVVS PATER TRAIAN. Trajan's father seated to l. on curule chair, holding sceptre and patera. *C.* 140 (25 frs.). *R.* F. » 12 »
62496 Æ. Obv. Laur. bust to r. ℞. FORT.RED. (in ex.) P.M.TR.P. COS.VI.P.P.S.P.Q.R. Fortune seated to l., holding rudder and cornucopia. *C.* 152. V. F. » 2 6
62497 Æ. Obv. IMP.CAES.NERVA.TRAIAN.AVG.GERM. Laur. head to r. ℞. P.M.TR.P.COS.II P.P Peace standing to l., holding palm-branch and cornucopia. *C.* 209. V. F. » 2 6
62498 Æ. Obv. As last. ℞. P.M TR.P.COS.II.P.P. Victory seated to l. holding patera and palm-branch. *C.* 213. V. F. » 2 6
62499 Æ Similar, with COS.III. *C.* 223. E. F. » 3 »
62500 Æ. Quinarius. Obv. As last. ℞. Same legend. Victory advancing to r., holding wreath and palm-branch. *C.* 226 (20 frs.). *S.* V. F. » 7 6
62501 Æ. Obv. IMP.CAES.NERVA TRAIAN.AVG.GERM. Laur bust to r., wearing aegis. ℞. P.M.TR.P.COS IIII.P.P. Hercules, nude, standing facing on altar, holding club and lion's skin. *C.* 232. V. F. 6 10 »
62502 Æ³. Obv. IMP.CAES.NERVA TRAIAN.AVG. Laur. head to r. ℞. S.C. Wolf to r. *C.* 338. *Patinated.* V. F. » 4 »
62503 Æ³. Obv. IMP.CAES.TRAIAN.AVG.GERM. Bearded bust of Hercules, lion's skin fastened round his neck. ℞. S.C. Boar advancing to r. *C.* 341. *An exceptionally fine specimen.* F. D. C. 1 5 »
62504 Æ³. Similar type. V. F. » 4 6
62505 Æ³. Similar type. F. » 2 »
62506 Æ³. Obv. As last. ℞. S.C. Club. *C.* 343. *Struck on thick flan.* F. » 3 »
62507 Æ³. Similar type. M. » 1 6
62508 Æ². Obv. IMP.CAES.NER.TRAIANO OPTIMO AVG.GER.DAC.P.M.TR.P.COS.VI.P.P. Laur. bust to r. ℞. SENATVS POPVLVSQVE ROMANVS S.C Victory walking to r., holding wreath and palm-branch. *C.* 355. V. F. » 7 6
62509 Æ². Similar type. M. » 6 »
62510 Æ². Obv. IMP.CAES.NER.TRAIANO OPTIMO AVG.GER.DAC.PARTHICO P.M.TR.P.COS.VI.PP. Radiated bust to r., draped. ℞. SENATVS POPVLVSQVE ROMANVS S.C. Trajan to r., walking between two trophies. *C.* 356. E. F. » 15 »
62511 Æ¹. Obv. IMP.CAES.NER.TRAIANO OPTIMO AVG.GER.DAC.P.M.TR.P.COS.VI P.P. Laur bust to r. ℞. SENATVS POPVLVSQVE ROMANVS S.C. Peace standing to l., holding caduceus and cornucopia. *C.* 351. F. D. C. 4 15 »
62512 Æ¹. Obv. IMP.CAES.NERVAE TRAIANO AVG.GER.DAC.P.M.TR.P.COS.V.P.P. Laur. bust to r. ℞. S.P.Q.R.OPTIMO PRINCIPI S.C. Rome standing to l., holding Victory and spear. *C.* 383. *Finely patinated.* V. F. 4 10 »
62513 Æ. Obv. IMP.TRAIANO AVG.GER.DAC.P.M.TR.P.COS.V.P.P. Laur. head to r. ℞. S.P.Q.R.OPTIMO PRINCIPI. Peace standing to l., holding olive-branch and cornucopia, and placing r. foot on prostrate Dacian. *C.* 400. F. D. C. » 3 6
62513ª Æ¹. Similar type. *Patinated.* *C.* 406. V. F. 1 » »
62514 Æ¹. Obv. IMP.CAES.NERVAE TRAIANO AVG.GER DAC.P.M.TR.P. COS V.PP. Laur. bust to r., wearing aegis. ℞. S.P.Q.R.OPTIMO PRINCIPI. Peace seated to l., holding olive-branch and sceptre; at her feet, Dacian kneeling in the attitude of supplication. *C.* 417. E. F. 3 10 »
62515 Æ¹. Obv. As last. ℞. S.P.Q.R.OPTIMO PRINCIPI S.C. Victory to l., crowning a trophy. *C.* 444. *Finely patinated but partly oxidized on reverse.* V. F. 2 » »
62516 Æ¹. Obv. As last; but without aegis. ℞. Same legend. Fortune standing to l., holding rudder placed on ship and cornucopia. *C.* 477. V. F. 1 5 »
62517 Æ¹. Obv. IMP.CAES.NERVAE TRAIANO AVG.GER.DAC.P.M.TR.P. COS.V.P.P. Laur. head to r. ℞. S.P.Q R.OPTIMO PRINCIPI S.C. Trajan on horseback galloping to r. and crushing a foe. *C.* 503. *A desirable specimen from the Bizot Collection.* E. F. 4 » »
62518 Æ¹. Similar type. *Patinated.* V. F. 3 » »
62519 Æ¹. Similar type. V. F. 2 » »
62520 Æ¹. Obv. As last. ℞. S.P.Q R.OPTIMO PRINCIPI S.C. Trajan standing to l., in military costume, holding fulmen and spear, and crowned by Victory standing at his side. *C.* 516. *From the Tyskiewicz Collection.* E. F. 5 » »
62520ª Æ¹. Similar type. *A desirable coin.* E. F. 4 10 »
62521 Æ¹. Obv. As last. ℞. S.P.Q.R.OPTIMO PRINCIPI S.C. Tiber to l. crushing Dacia. *C.* 525. V. F. 1 1 »
62522 Æ¹. Obv. As before. ℞. S.P.Q.R.OPTIMO PRINCIPI.S.C. View of the Circus Maximus. *C.* 545. *R.* V. F. 5 5 »
62523 Æ¹. Similar type. *R.* F. 1 10 »
62524 Æ². Obv. Same legend as before. Radiated bust to r. ℞. S.P.Q.R.OPTIMO PRINCIPI S.C. Trajan's column. *C.* 563. E. F. 1 15 »
62525 Æ². Similar type. V. F. 1 » »
62526 Æ. Obv. Laur. bust to r. ℞. S.P.Q.R.OPTIMO PRINCIPI S.C. Mars holding spear, advancing to r. V. F. » 2 6
62527 Æ. Obv. As last. ℞. S.P.Q.R.OPTIMO PRINCIPI. S.C. Three military standards. *C.* 577. V. F. » 2 6
62528 Æ². Obv. IMP.CAES.NERVAE TRAIANO AVG.GER.DAC.P.M.TR.P. COS V.P.P. Laur bust to r. ℞. As last. *C.* 579 *Patinated.* E. F. 1 5 »
62529 Æ¹. Obv. IMP.CAES.NERVA.TRAIAN.AVG.GERM P.M. Laur. head to r. ℞. TR.POT.COS.III.P.P.S.C. Peace seated to l., holding sceptre and sprig. *C.* 624. E. F. 1 10 »
62530 Æ¹. Similar type. *From the Bizot Collection.* V. F. 1 » »
62531 Æ². Obv. As last. ℞. Victory to l., holding buckler inscribed S.P.Q.R., and wreath. *C.* 628. F. D. C. » 15 »
62532 Æ². Similar type. V. F. » 9 »
62533 Æ². Same legend. Radiated head to r. ℞. TR.POT.COS.III.P.P. S.C. Abundance seated to l., holding sceptre. *C.* 629. V. F. » 4 »
62534 Æ². Similar type. F. » 3 6
62535 Æ¹. Obv. As before. ℞. TR.POT.COS.IIII.P.P.S.C. Peace seated to l. holding sceptre and olive-branch. *C.* 636. E. F. 3 15 »
62536 Æ¹. Similar type. V. F. » 10 »
62537 Æ¹. Obv. As last. ℞. TR.POT.COS.IIII.P.P.S.C. Concord seated to l. near lighted altar, holding patera and cornucopia. *C.* 637. V. F. 1 » »
62538 Æ². Obv. As last. ℞. TR.POT.COS.IIII.P.P.S.C. Victory to l.; holding buckler and palm. *C.* 640. V. F. » 7 6
62539 Æ². Similar type. V. F. » 5 »
62540 Æ¹. Obv. IMP.CAES.NERVAE TRAIANO AVG.GER.DAC.P.M.TR.P. COS.V.P.P. Laur. head to r. ℞. VIA TRAIANA (in exergue) S.P.Q.R.OPTIMO PRINCIPI. Female reclining to l., looking back, and holding a wheel on her knee and a reed. *C.* 649. *Patinated.* *R.* V. F. 5 » »
62541 Æ. Obv. DIVO TRAIANO. Radiated bust to r. ℞. CONSECRATIO. Eagle with spread wings to r. looking l. *C.* 666. *Restitution by Gallienus.* E. F. » 5 »
62542 Æ¹. Struck at Cyprus. Obv. **ΑΥΤΟΚΡ ΚΑΙC ΝΕΡ ΤΡΑΙΑΝΩ ΑΡΙCΙΩ CЄΒ ΓЄΡΜ ΔΑΚ.** Laur. bust to r. ℞. **ΔΗΜΑΡΧ ЄΞΥΠΑΤΟC ΚΟΙΝΟΝ ΚΥΠΡΙΩΝ.** Zeus Salaminios standing to front, facing, wearing chiton and himation; in r. phiale; l. resting on short sceptre, on his l. wrist, eagle with closed wings. *B. M. Cat.* (*Cyprus*), pl XVI, 10. V. F. 1 7 6
62543 Æ¹. Struck at Alexandria. Obv. **AVT ΤΡΑΙΑΝ CЄΒ ΓЄΡΜ ΔΑΚΙΚ.** Laur. bust to r. ℞. The Dioscuri standing, each holding spear; in the field, **L^I S.** V. F. » 6 »

PLOTINA († A.D. 129).

62544 Æ. Obv. PLOTINA AVG.IMP.TRAIANI. Diademed bust to r. ℞. CAES.AVG.GERMA DAC.COS.VI.P.P. Vesta seated to l. on throne, holding sceptre. *C.* 3. *RR.* E. F. 9 » »

(*To be continued.*)

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CONTINENTAL COINS.

AUSTRIAN SERIES.

(*Continued from col. 11156.*)

BOHEMIA.

62545 *John I.* Æ. Prague groschen. Obv. IOhANNES PRIMVS. &c. Crown. Rℓ. GROSSI*PRAGENSES. Crowned lion rampant. F. » 3 »

62546 *Ferdinand II* (1620-1627). Æ. Thaler 1620. Obv. FERDINANDVS. II.D.G.ROM.IMP.S.A.GER.HVN.ET.BO.REX. Crowned bust to r. wearing ruff. Rℓ. ARCHI.AVSTRIÆ.DVX. (Bohemian arms) BVRGVNDIÆ.STYRIÆ.ETC.16—20. Crowned double headed eagle surcharged with shield of arms. V. F. » 6 »

62547 Æ. Thaler 1624. Obv. FERDINANDVS.II.D.G.R.IM.S.A.G.H. BO.REX. The King in armour to r., holding sceptre and orb. Rℓ. ARCHID.AVSTR . DVX . BVRG . MAR . MO . 1624. Crowned double-headed eagle. V. F. » 6 6

62548 Æ. Thaler 1626. Similar type. E. F. » 14 6

HUNGARY.

62549 *Louis I.* (1342-1382). Æ. Ducat. Obv. LODOVICICI·D·G·R·VNGARIE. Shield of arms within tressure. Rℓ. SANCTVS LA—DISLAVS R. The Saint standing facing, crowned and nimbed, holding halberd and orb; in the field, two lilies and moor's head. F. D. C. 1 » »

62550 *Maria* (1382-1386). Æ. Ducat. Obv. ✠ MARIA·D'·I·G·R·VNGARIE. Shield of arms within tressure. Rℓ. ·SNC S·LADISLAV·R: The Saint standing facing, holding halberd and orb; in the field, S. F. D. C. 2 10 »

62551 *Sigismund* (1387-1437). Æ. Ducat. Obv. ✠ SIGISMVNDI·D·G·R·VNGARIE. Shield of arms. Rℓ. S·LADISLAVS·REX. The Saint standing, as before; in the field: C—R. V. F. » 13 6

62552 Æ. Ducat. Similar type. In field of reverse: V—K. V. F. » 14 »

62553 *Albert* (1437-1439). Æ. Ducat. Obv. ✠ ALBERTVS·D·G·R·VNGARIE. Type as before. In the field of reverse: K—R. F. D. C. » 17 6

62554 *John Hunyadi* (1446-1452). Æ. Ducat. Obv. IOhANNES·D·hW·R·VNGARIE GV. Quartered shield of arms. Rℓ. ·S·LADISL AVS·REX. The Saint standing as before; in field, N. E. F. 1 » »

62555 *Ladislaus Posthumus* (1452-1457). Æ. Ducat. Obv. ✠ LADISLAVS·D·G·R·VNGARIE. Type as before. In field of rev., h·O. E. F. » 15 »

62556 *Matthias Corvinus* (1458-1490). Æ. Ducat. Obv. ✠ MAThIAS·D·G·R·VNGARIE. Shield of arms. Rℓ. S·LADISLAVS REX. The Saint as before; in field, K and small shield. E F. » 15 »

62557 — Æ. Ducat. Obv. Legend as last. Virgin and Child; below, raven. Rℓ. As last; in field, N and shield. V. F. » 12 6

62558 *Ferdinand II.* (1527-1564). Æ. Ducat. 1535. Obv. FERDINAND. D G.VNGARIE. Virgin and Child. Rℓ. S.LADISLAVS.REX.1535. The Saint standing; in field, K B. V. F. » 12 6

62559 *John II. Zapolya* (1540-1571). Æ. Ducat. 1540. Obv. IOANNES. D.G.R.HVNGARIE. Virgin and Child. Rℓ. As last: F and G surmounted by tower and shield respectively. V. F. » 13 6

62560 *Maximilian II.* (1564-1576). Æ. Thaler (Kremnitz). 1575. Obv. * MAXIMILI.II.D.G.EL.RO.IM.S.AV.GER.HVN.BO.REX. Half-length bust to r. in armour, crowned, and holding sceptre and sword. Rℓ. ARCHI.DVX.AVS.DVX BVRG.MARG.MOR.1575. Double-headed eagle surcharged with crowned shield of arms; above, Virgin and Child; in the field, K—B. V. F. » 14 6

62561 *Rudolf II.* (1576-1608). Æ. Ducat. 1594. Obv. RVDOL.II D.G. RO.I.S.AV GE.HV.B.R. Virgin and Child. Rℓ. S o LADISLAVS o o REX o 1594. The Saint standing; in the field, K—B. V. F. » 13 6

62562 Æ. Thaler (Kremnitz). 1596. Obv. + RVDOL.II.D.G.RO.IM. S.AV.GER.HVN.BO.REX. Bare bust to r. Rℓ. ARCHIDVX.AVS. DVX.BVRG.MAR.MOR.1596. Double headed eagle surmounted by crown; in field, K—B. V. F. » 14 »

62563 Æ. Half thaler. 1596, Similar type. V. F. » 8 »

62564 Æ. Thaler (Nagybanya). 1603. Obv. RVDOL.II.D.G.RO.IM.S. AVG.GER.HVN.BOHEMIÆ.REX: Crowned and cuirassed bust to r., holding sceptre. Rℓ. ARCHIDVX.AVSTRIÆ.DVX.BVRG. MAR.MOR.ETC.1603. Double headed eagle surmounted by crown; in field, N—B. V. F. » 12 6

62565 *Matthias II.* (1608-1619). Æ. Coronation double ducat. Obv. Bust to r., wearing plumed hat, within laurel-wreath. Rℓ. Under crown and palm-branches, MATTHIAS.II. | D.G. HVNG.REX.CO | RONAT.IN.REG: | EM BOHEMIÆ | AN.1611. DIE | 23.MAI. All within laurel-wreath. E. F. 2 15 »

62566 *Ferdinand III.* (✝ 1657). Obv. FERDINAND.III.D.G.RO.I.S. AVG.GER.HV.BOH.REX. Laur. bust to r. Rℓ. ARCHIDVX.. AVS.DVX.BVR.MAR.MOR.CO.TY.1632. Crowned double headed eagle; in the field, K—B. V. F. » 6 »

62567 Æ. Halfthaler 1654. Similar type. V. F. » 5 6

62568 *Leopold I.* (1657-1705). Æ. 10 Ducats (Nagybanya). 1675. Obv. LEOPOLDVS. D : G : ROM : IMP : S : A : G : HVNGARI : REX. Laur. bust to r. Rℓ. S : IMMACULATA.VIR : MAR : MAT : DEI : PAT : HVNGA.1675. Virgin and Child on clouds in vesica, between N—B, L—M. E. F. 7 » »

62569 Æ. Ducat (Kremnitz). 1702. Obv. LEOPOLD.D.G.R.S.A.G.H. B.REX. The King standing to r., crowned, wearing mantle and holding sceptre and orb; in the field, K—B. Rℓ. AR.AV. DV.BV.M.MO.CO.TY.1702. Virgin and Child. E. F. » 13 6

62570 *Charles VI.* (1711-1740). Æ. Ducat (Kremnitz). 1728. Obv. GAROL.VI.D:G:R:I:S:A:GE:HI:H:B:REX. The King standing to r., between K—B. Rℓ. PATRONA·REGNI·HVNGARIAE 1738. Virgin and Child. E F. » 10 6

62571 *Maria Theresia* (1740-1780). Æ. Ducat (Kremnitz). 1745. Obv. The Queen standing to r. Rℓ. As last. E. F. » 12 6

62572 Æ. Double ducat (Kremnitz). 1765. Obv. M.THER.D.G.R.I.G. H.B.R.A.A.D.B.C.T. The Queen standing to r.; between K—B; below, (2). Rℓ. Virgin and Child as before. E. F. 1 5 »

62573 *Joseph II.* (1765-1790). Æ. Thaler. 1786. Obv. IOS.II.D.G.R. IMP.S.A.G.H.B.REX.A.A.D.B &.L. Two angels placing crown on shield of arms. Rℓ. S.MARIA MATER DEI PATRONA HVNG.1786. Virgin and Child. E. F. » 5 »

62574 *Revolution* (1848-1849). Æ 6 Kreuzer and Æ 3 Kreuzer. V. F. » 4 6

62575 *Francis-Joseph I.* Æ. 50 year Jubilee 100 Kronen. 1908. Obv. FERENCZ JÓZSÉF I.K.A.CS.ÉS M.H S.D.O.AP.KIR. Francis Joseph standing to r., crowned, wearing mantle and holding short sceptre and orb; ex., 1908. Rℓ. MAGYAR KIRÁLYSAG 100 KORONA. Two angels supporting crowned shield of arms. *Brilliant.* F. D. C. 5 5 »

(*To be continued.*)

SWISS SERIES

AARGAU

62576 Æ. 20 Batzen. 1809. Obv. CANTON ARGAU. Shield of arms between palm and laurel-branches. Rℓ. SCHWEIZERISCHE EIDSGENOSSENSCHAFT 1809 Warrior in 16th Century costume seated to l. seated to r. holding palm-branch and halberd. r. elbow resting on shield inscribed XIX CANT:; ex., 20 BATZ. F. D. C. » 9 »

62577 Æ. 5 Batzen. 1811. Obv. As last. Rℓ. 5 BATZEN * 1811 * within oak wreath. F. D. C. » 2 »

62578 Æ. Thaler (4 Franken). 1812. Obv. CANTON ARGAU 1812. Crowned shield. Rℓ. SCHWEIZER: EDSGESNOSSENS: Warrior in 16th century costume standing facing, holding halberd and shield inscribed: XIX CANTONE; ex., 4 FRANK. F. D. C. » 15 »

62579 Æ. Thaler. 1812. Similar. E. F. » 12 6

62580 ½ Batzen. 1815. Obv. * CANTON ❀ ARGAU. Shield between laurel-branches Rℓ. ½ BATZEN 1815 within wreath. F. D C. » 1 6

62581 Æ. 2 Rappen. 1814. Similar type. F. D. C. » 1 »

APPENZELL.

62582 Æ. Thaler (4 Franken). 1812. Obv. CANTON APPENZEIL 1812. Shield of arms between palm and laurel-branches; below, IEDEM DAS SEINIGE. Rℓ. SCHWEIZER: EIDSGENOST. Warrior standing, holding sword and shield; ex., 4 FRANKN. F. D. C. » 14 »

62583 Æ. Thaler. 1812. Similar type. E. F. » 12 »

62584 Æ. Half Thaler (2 Franken). 1812. Similar type. E. F. » 6 »

62585 Æ. Thaler. 1816 Obv. CANTON APPENZELL. Arms between laurel-branches; below, 1816. Rℓ. IEDEM DAS SEINIGE. Warrior standing, holding sword point downwards, l. elbow resting on shield; ex., 4. FRANKN. E. F. » 12 6

BASLE.

62586 *Sigismund* (1510-1537). Æ. Goldgulden. Obv. ✠ SIGISMV' D'.RO'NORVM INPATOR. Orb within tressure. Rℓ. MONETE NO' BASILIEN. Virgin and Child. V. F. 1 2 6

62587 Æ. Goldgulden. A variety. *In letter state.* V. F. 1 4 »

62588 *Frederick III.* (1440-1493). Æ. Goldgulden. Obv. ✠ FRIDERICVS ROMANO' REX. Orb. MONET-BASILEN. Virgin and Child. V. F. 1 » »

62589 Æ. Thaler. 1624. Obv. MONETA.NOVA.VRBIS.BASILEENSIS. 1624. Crozier within tressure. Rℓ. DOMINE.CONSERVA NOS IN. PACE. Spread eagle. *S.* F. » 10 »

62590 Æ. Thaler of 1640. Obv. MONETA × NOVA × VRBIS BASILEENSIS. Shield of arms with date, 1640. Rℓ. DOMINE × CONSERVA × NOS × IN × PACE. Eagle. V. F. » 12 6

62591 Æ. Undated XVIII. Century Ducat. Obv. × MON.NOVA.AVREA. BASILEENSIS. Shield of arms. Rℓ. × DOMINE.CONSERVA.NOS.IN. PACE. Orb within tressure. *Poole*, p. 23, 15. *RR.* E. F. 8 10 »

62592 Æ. Undated. Thaler. Obv. View of Basle with bridge over the Rhine. Rℓ. DOMINE × CONSERVA × NOS × IN × PACE. Arms of City. F. D. C. 1 5 »

62593 Æ. Undated Double Thaler. Obv. DOMINE.CONSERVA.NOS.IN. PACE. View of City; above, BASILEA; within circle. Rℓ. Basilisk within circle surrounded by the shields of the eight bailliwicks depending from Basle. *A superb specimen.* F. D. C. 4 » »

62594 Æ. Undated Double Thaler. *A variety.* F. D. C. 4 10 »

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62595 ℞. Undated Double Thaler. Obv. View of Basle, different from that on the preceding piece; above, BASILEA in panel. ℞. Arms of Basle, within circle of shields. *A perfect specimen.* F. D. C. 4 » »

62596 ℞. Undated Thaler. Obv. View of Basle, as on last. ℞. DOMINE.CONSERVA.NOS.IN.PACE. Basilisk holding shield of Basle surrounded by the arms of the eight bailliwicks. V. F. » 18 »

62597 ℞. Undated Thaler. Similar type. V. F. » 12 6

62598 ℞. Undated Half Thaler. Obv. Similar; in field ½. ℞. Crozier within circle of eight shields. E. F. » 6 6

62599 ℞ Quarter Thaler of 1740. Obv. View of Basle; above BASILEA and semi-circular bordering of eight shields; ex.: 1740 and cornucopiae. ℞. DOMINE CONSERVA NOS IN PACE. Basilisk holding arms of Basle. E. F. » 3 »

62600 ℞. Double Thaler. 1741. Similar type. By *Handmann*. E. F. 2 10 »

62601 ℞. Thaler. 1741. Similar type. E. F. » 9 »

62602 ℞. Half Thaler. 1741. Similar type. F D. C. » 6 6

62603 ℞. Half Thaler. 1641. A variety. F. D. C. » 8 6

62604 ℞. Undated Quarter Thaler. Obv View of Basle; above, BASILEA; in the field ¼. ℞. Crozier within circle of shields. V. F. » 3 »

62605 ℞. Thaler of 1756. Obv View of Basle; above, BASILEA; ex.: 1756. ℞. DOMINE.CONSERVA NOS.IN.PACE. Basilisk holding shield. V. F. » 12 6

62606 ℞. Thaler of 1765. Obv. MONETA REIPUB BASILEENSIS. 1765. Within laurel-wreath: 1 THALER. ℞. As last. E. F. » 15 »

62607 ℞. Thaler 1765. Similar type. V. F. » 6 6

62608 ℞. Half Thaler 1765. Similar type. V. F. » 3 »

62609 ℞. ⅓ Thaler 1766. Similar type. V. F. » 2 6

62610 ℞. Undated. Thaler. Obv. View of Basle. ℞. DOMINE * CONSERVA * NOS * IN * PACE. Shield of arms. V. F. » 10 6

62611 ℞. Thaler 1785. By *Handmann* Type of Nº 62599. E. F. » 10 »

62612 ℞. Half Thaler 1786. Similar type. E. F. » 7 6

62613 ℞. Half Thaler 1786. Similar. V. F. » 4 6

62614 ℞. Duplone 1795 Obv. RESPVBLICA BASILIENSIS. 1795. Shield of arms. ℞. Within oak-wreath: DOMINE CONSERVA NOS IN PACE. *Cat.* Ewig v., 109. V. F. 3 » »

62615 ℞. Half Thaler 1797. Similar type, but date in Roman figures on reverse. F. D. C. » 9 »

62616 ℞. 3 Batzen 1809. Obv. CANTON BASEL. Within wreath: 3. BATZ: 1809. ℞. DOMINE &c. Arms. V. F. » » 6

62617 ℞. 5 Batzen 1810. Obv. CANTON BASEL. Basilisk holding shield. ℞. DOMINE &c. Within oak wreath: 5 BATZ:. E. F. » 1 6

62618 ℞. 5 Batzen 1826. Obv. CANTON BASEL. 5. BATZEN. Arms. ℞. CONCORD.CANTONE DER SCHWEIZ. 1826. Cross within wreath. F. D. C. » 1 6

62619 ℞. Shooting Thaler 1844. Obv. View of the Monument of St James on the Birs. ℞. Within circle of shields: DER SCHILD ZERBROCHEN., DAS SCHWERT ENTZWEI &c. F. D. C. » 15 »

(*To be continued.*)

CONTINENTAL MEDALS.

(*Continued from col. 11158.*)

HOLLAND.

62620 *Relief of Leyden by the Prince of Orange.* 1574. ℞. Obv. VT. SANHERIB.A.IERVSALEM.2.REG.19. Destroying angel smiting Assyrians encamped before Jerusalem. ℞. SIC.HISPA.A.LEYD. NOCTV.EVG. .3. OCTO. 1574. Retreat of the Spaniards from before the walls of Leyden. 46 mill. *Van Loon.* I, 193. V. F. 1 10 »

62621 *Prosperous state of the Dutch Navy 1594.* ℞. Obv. SIDERE. PROFICIANT.DEXTRO.NEPTVNIA.REGNA. Neptune riding on sea-monster.; ex., 1594. ℞. Within circle of panels inscribed with names of cities: INSIGNIA.FRISIÆCI. RHE NANÆ. Crowned shield of arms and supporters. 55 mill. F. D. C. 2 5 »

62622 *Battle of Turnhout and capture of the cities in Overysel.* 1597. ℞. Obv. SOLI DEO.HONOR.ET.GLORIA. Crowned lion holding sword and bunch of arrows. ℞. ORDINUM | AUSPICIIS. PRIN | CIPIS.MAURITII. | DUCTU.HOSTE.AD | TURNHOUTU. CAESO | DECEM.OPIDIS.ET | TRIBUS.ARCIBUS | EXPUGNATIS. ET | TOTA.CISRHENA: | DITIONE PACA: | 1597. E. F. » 5 »

62623 *Siege of Groningen.* 1672. ℞. Obv. *Belegeringe voor Groningen.* View of the siege. ℞. COEVERDEN.MET.STORMER: HANDT. IN GENO: DEN. 20. DECE: 1672. Plan of Coevorde, around which, troops. 54 mill. *Van Loon.* III, 103. F. D. C. 1 7 6

62624 ℞. Medal on the same event. Obv. GRON.IS.BELE.DOOR.DE. BISC.VAN CEVL.EN.MUNS.D.9 IVL.VERD. 17 AV. 1672. View of the siege. ℞. COEVERDEN.STORMER.HANDT.INGENO. VA. D: GRONINGERS.D. 20.DEC. 1672. Troops marching against Coevorde. 54 mill. *Van Loon.* III, 108. E. F. 1 5 »

62625 *John and Cornelius De Witte.* ℞. Commemoration medal. Obv. ILLVSTRISSIMI.FRATRES.IOHAN: ET.CORNEL: DE. WIT. Conjoined busts of the two brothers to r.
℞. Twee Witten, cengezint,
Gevloekt, gehaet, gemint...
47 mill. E. F. » 15 »

62626 ℞. Similar type. V. F. » 12 6

62627 *Taking of Naarden.* 1673. ℞. Obv. WILHEL.III.D.G.PRINC. AVR.HOLL.ET.WESTP.GUB. Bust of William III. to r. ℞. REGIT ET TEGIT. The King on horseback to l. 39 mill. *Van Loon* III, 119. E. F. 1 5 »

62628 *Laurentius Coster.* 1740. ℞. Portrait Medal. Obv. LAUR. COSTERUS.JANIF.SEN.HARL.TYP.INV Bust to l. ℞. INV. 1428. PERVULG. 1440. III. JUB. 1740. Printing press; ex., TYPOGRAPHIA.HARLEMI.G.M. 36 mill. F. D. C. » 6 6

62629 *Proclamation of the Batavian Republic.* 1790. Obv. Within wreath: RECVPERATIS LEGIBVS . AC . LIBERTATE . SANCITA . SOLENNI.IVRE.IVRANDO.REPVBL. ℞. Within wreath: OMNIVM.BRABANTIAE.ORDINVM.CONSENSV.PRID.CAL.IANVAR. MDCCLXXXX. 34 mill. F. D C. » 3 6

62630 *Van Dyck.* ℞. Portrait medallion, oval, uniface. His bust three quarter face to r. 97 × 77 mill. E. F. 1 15 »

62631 *G.J. Mulder.* Æ. Portrait medal by *D. Van der Kellen.* Obv. GERARDUS JOHANNES MULDER. Bust to l. ℞. PRAECEPTORI CARISSIMO GRATI DISCIPULI MDCCCXL-MDCCCLXV. 66 mill. F. D. C. » 3 6

62632 *William III.* Æ. Memorial medal 1874. Obv. Head to r. ℞. Victory standing beside monument. 50 mill. E. F. » 1 6

62633 *Wilhelmina.* ℞. Coronation medal. By *Rudolf Mayer.* 1898. Obv. WILHELMINA.KONINGIN.DER.NEDERLANDEN. Bust to l. ℞. TER.HERINNERING.AAN.DE.KRONING. Allegorical figure of the city of Amsterdam seated to l., holding olive-branch; ex., MDCCCXCVIII. 72 mill. F. D. C. 1 10 »

(*To be continued.*)

ORIENTAL COINS.

COINS OF THE HOLY LAND.

(*Continued from col. 11160.*)

PHOENICIA.

ARADUS.

62634 ℞. Drachm. Obv. Laur. head of Melkarth, to r., of archaic style. ℞. Phoenician letters ר ב. Galley on waves. *H.*, p. 666. *A desirable coin. Unusually complete.* E. F. 3 » »

62635 ℞. Tetradrachm. Obv. Turreted head of Tyche to r., hair rolled up, and wearing veil. ℞. ΑΡΑΔΙΩΝ. Nike standing to l., holding aplustre and palm-branch; in field to l. ΑΝΡ (year 151); beneath, Τ | ΑC, the whole in laurel-wreath. Wt. 241 grs. V. F. 1 7 6

62636 ℞. Tetradrachm. Similar type; date ΔϤΡ (194); below, Χ | ΑΣ. Wt. 240 grs. V. F. 1 10 »

62637 *Gordian III.* Æ². Obv. Bust to l. of Emperor. ℞. ΑΡΑΔΙΩΝ. Urn between two palm-branches and two seated sphinxes. *Bab.*, pl. XXIV, 23. *S.* M. » 1 6

BERYTUS.

62638 *Hadrian.* Æ². Obv. IMP·CAES·TRAI·HADRIAN.... Laur. bust to r. ℞. COL·BER. Two legionary eagles. M. » 1 »

62639 *Marcus Aurelius* (?) Æ². Obv. Laur. bust to r. ℞. Diana (?) standing to l. M. » 1 »

62640 — Æ². Obv. Laur. bust to r. ℞. ...BER... Colonist ploughing. *S.* M. » 1 »

62641 *Caracalla.* Æ². Obv. IMP·CAES····ANTONINVS·AVG. Laur. bust of Emperor to r., wearing paludamentum. ℞. COL·IVL·AVG·FEL·BER. Tetrastyle temple in front of which statue of Silenus. *Var. Bab.*, pl. XXV, 19. F. » 2 6

62642 *Elagabalus.* Æ². Obv. IMP·CAES·M·AVR·ANTONINVS·AVG. Laur. bust to r., wearing paludamentum, to r. ℞. COL·IVL·AVG·FEL·BER. Tetrastyle temple in front of which statue of Silenus. E. F. » 7 6

62643 — Æ³. A variety of similar type. F. » 2 6

62644 — Æ³. Similar type. Madd., *Coins of the Jews.* p. 268. nº 8. F. » 1 »

62645 — Æ². Obv. IMP·CAES·M·AVREL·ANTONINVS AVG. Laur. and draped bust to r. ℞. Tetrastyle temple under portico of which Silenus standing. *Var. Bab.*, 1289. F. » 2 6

62646 *Gordian III.* Æ². Obv. ... .GORDIANVS AVG.... Laur. bust to r., wearing paludamentum. ℞. COL·IVL·AVG·FEL·BER. Tetrastyle temple; under portico, turreted bust facing of Astarte. *Var. Bab.*: pl. XXVI, 5. F. » 3 »

62647 — Æ². Obv. GORDIANVS AVG·COS... Laur. and draped bust to r. ℞. COL·IVL·AVG·FEL·BER... Dionysios standing, holds rhyton and thyrsus; at his feet, a panther. *Var. Bab.*, pl. XXVI, 3. M. » 1 6

62648 — Æ³. Similar type, with ...COS II on obv. *Patinated.* F. » 2 »

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62649 *Philip I.* Æ¹. Obv. IM··· Laur. and draped bust to r. ℞. COL·IVL·AVG.... Astarte stands facing between two children; two young girls standing on either side of cippus raise a veil over head of goddess. *S.* M. » 3 »

62650 *Otacilia Severa.* Æ¹. Obv. ...IA··· Diademed bust to r. ℞. COL·IVL·AVG.... Astarte, half nude, stands facing. *R.* M. » 2 »

62651 *Maximinus.* Æ². Obv. Laur. bust to r. ℞. Poseidon standing to l. *S.* M. » 1 6

BYBLUS.

62652 *Elagabalus.* Æ². Obv. Laur. bust to r., with paludamentum. ℞. IEPAC.... Hexastyle temple with semi-circular front; under portico, Astarte. *Var. Bab.*, pl. XXVII, 17. *S.* M. » 1 6

DORA.

62653 Æ². Obv. Laureated head of Zeus, to r. ℞. ΔΩΡΙ... Astarte stands facing, head turreted to r.; she holds cornucopiae and vexillum; in the field to l., AKP. *Var. Bab.*, pl. XVII, 23. M. » 4 »

62654 Æ². Another of different date. M. » 5 »

62655 Æ². Another, date ...AR. F. » 6 »

SIDON.

62656 *Straton II* (?) B.C. 346-332. Æ. Double Stater. Obv. Galley going to l., waves depicted by four parallel zigzag lines; ornamental border. ℞. King in biga, with his charioteer followed by an attendant in Egyptian costume, carrying sceptre surmounted by bull's head with disc between the horns, within ornamental border. *Var. Bab.*, pl. XXX, 5. V. F. 3 10 »

62657 Æ. Double stater. A variety. V. F. 2 10 »

62658 *Autonomus.* Æ². Obv. Laur. head of Zeus, to r. ℞. ΣΙΔΩΝΙΩΝ. Europa riding on bull to l. *Var. Bab.*, pl. XXXI, 14. M. » 1 6

62659 Æ². Similar, with date ΔX and ΣΙΔΩ. M. » » 6

62660 Æ³. Obv. Turreted bust of Tyche, to r. ℞. Phoenician legend. Galley surmounted with figure of Astarte. *Var. Bab.*, pl. XXXI, 4. F. » 1 6

62661 *Augustus.* Æ². Obv. Laur. head to l. ℞. ... Europa riding on bull to r. *Bab.*, pl. XXXI, 15 *var.* F. » 3 »

62662 Æ². Similar. M. » 1 6

62663 Æ³. Obv. Head of Dionysos to r. ℞. ΣΙΔΩΝΟΣ. Cista within ivy-wreath. *Var. Bab.*, pl. XXXI, 20. F. » 1 6

62664 *Nero.* Æ². Obv Laur. head of emperor, to r. ℞. ΣΙΔΩΝΟΣ | ΘΕΑΣ. Europa riding on bull; above, date. *Var. Bab.*, nº 1722. F. » 3 »

62665 *Vespasian.* Æ³. Obv. Turreted and veiled bust of Tyche, to r.; in front AS. ℞. Galley; above HΠP (188). *Bab.*, nº 1731, *var.* F. » 1 6

62666 *Domitian.* Æ². Obv. Turreted and veiled bust of Tyche to r.; behind, ΣΙ. ℞. HΨP ΣΙΔΩΝΟΣ | ΘΕΑΣ | IEPAΣ KAI | ΑΣΥΛΟΥ KAI | ΑΣΥΛΟΥ KAI | Galley; year 198. *Var. Bab.*, nº 1737. F. » 1 6

62667 *Trajan.* Æ². Obv. Laur. head to r. ℞. ...ΣΙΔΩ... Aeneas standing on galley. *Var. Bab.*, pl. XXXII, 8. *R.* F. » 2 »

62668 *Elagabalus.* Æ². Obv. ...ANT... Laur. and draped bust to r. ℞. COL·AVR·PIA·METRO·SID. The chariot of Astarte. *Bab.*, pl. XXXII, 10. F. » 2 6

62669 *Gordian III.* Æ³. Obv. IMP..... Laur. and draped bust to r. ℞. ...AVG·CO... Three military standards. F. » 2 »

62670 *Uncertain.* Æ². Obv. Similar. ℞. IEPAΣ. Galley (?). *Leake* 114/7. F. » 1 6

62670ᵃ — Æ². Obv. Head of Demetrius II. (?) ℞. Forepart of galley. *S.* F. » 2 6

62670ᵇ — Æ². Obv. Jugate busts of Zeus and Tyche. ℞. Galley; above date, LΔA (year 34). *Bab.*, pl. XXXI, 9. M. » » 6

(*To be continued.*)

MISCELLANEOUS ENGLISH COINS.

Recent Purchases.

(*Including some rare halfcrowns of Charles I.*)

PENNIES OF AETHELRED II.

BARNSTAPLE.

62671 ✠ Æ-ÐELRÆD REX ANGLOX. Diademed bust to right, with sceptre. ℞. ✠ BYRNSIGE M⁻O BEARDA. Hand of Providence and A ω. *Hild.*, type B 2. *Hks.*, fig. 206. *F. D. C, but cracked. R.* 1 » »

62672 ✠ Æ-ÐELRÆD REX ANGLOX. Rude bust to left. ℞. ✠ BYRHSIGE MO BARD. Long cross voided. *Hild.*, type D. *Hks.* 207. *R.* E. F. 1 » »

EXETER.

62673 ✠ ÆÐELRÆD REX A NGL. Diademed bust to left. ℞. ✠ ÆLFNOÐ ON EAXECSER. Small cross pattée. *Hild.*, type A. *Hks.*, 205. *S.* V. F. » 7 6

62674 ✠ Æ-ÐELRÆD REX ANG. Same type. ℞. ✠ SÆPINE ON EAXCESTR. *S.* F. » 4 6

SOUTHAMPTON.

62675 ✠ Æ-ÐELRÆD REX ANGL. Similar type to preceding, but with a small cross pattée in front of face. ℞. ✠ LEOFPINE M⁻O HAMT. *R.* V. F. 1 » »

LEWES.

62676 ✠ ÆDELRÆD REX ANGLOX. Diademed bust to left, with sceptre. ℞. ✠ LEOFNOÐ M⁻O LÆP. Short cross voided, C R V X in angles. *Hild.*, type C. *Hks.*, 204. *S.* F. D. C. » 17 6

LINCOLN.

62677 ✠ ÆÐELRÆD REX ANG. ℞. ✠ OSFERÐ MO LINCOL. *Hild.*, type A. *Hks.*, 205. *S.* F. D. C. » 7 6

LONDON.

62679 *Hild.*, type B 2. *Hks.*, 206. ÆDELRED REX ANGLOX. ℞. ✠ ÆDERED M⁻O LVND. M. » 2 6

62680 ✠ ÆÐELRED REX ANGL. Bust to left, in armour and helmet. ℞. ✠ EA·DMVND MO LVND. Long cross voided, on quadrilateral with three pellets at each corner. *Hild.*, type E. *Hks.*, 203. E. F. » 7 6

62681 Same type. ✠ EADPOLD M·Ω·O LVND. V. F. » 5 6

62682 — ANG. ℞ ✠ EADPOLD MO LVND. Annulet in two of the angles. *S.* V. F. » 7 6

ROCHESTER.

62683 ✠ ÆDELRED REX ANGLOX. Diademed bust to right. ℞. SIDEPINE M⁻O ROF : Hand of Providence, and A ω. *Hild.*, type B 1. *R.* M. » 4 »

SHAFTESBURY.

62684 ✠ ÆDELRÆD REX NGLOX. ℞. ✠ GODA MΩO SCEFT. *Hild.*, type D. *Hks.*, 207. *R.* E. F. » 12 6

62685 ✠ ÆDELRÆD REX ANGL. ℞. ✠ SÆPINE MO SCEFT. *Hild.*, type E. *Hks.*, 203. *R.* E. F. » 15 »

STAMFORD.

62686 Same type. ✠ Æ-ÐELRÆD REX ANGLO. ℞. ✠ ESCEA MΩO STAN. *R.* V. F. » 10 »

THETFORD.

62687 ✠ ÆDELRÆD REX ANGLOR. ℞. ✠ EADRIC ON ÐEODFOR. *Hild.*, type A. *Hks.*, 205. *Cracked.* F. » 2 »

TOTNES.

62688 ✠ Æ-ÐELRÆD REX ANGLOX. ℞. ✠ GODPINE MO TOTA. *Hild.*, type D. *Hks.*, 207. *R.* V. F. 1 » »

YORK.

62689 ✠ E-ÐELRED REX ANGLO. ℞. ✠ OV-DGRIM M⁻O EOFR. *Hild.*, type A. *Hks.*, 205. F. » 2 6

62690 ✠ EÐELERED RE+ AGO. ℞. ✠ O-DGRIM MO EOFR. Pellet in one angle. *Hild.*, type D. *Hks.*, 207. E. F. » 10 »

CANUTE.

COLCHESTER.

62691 ✠ CNVT RECX. Diademed bust to left, with fleur de lis sceptre. ℞. ✠ PVLFPINE ON COL : Short cross voided, circle containing pellet centre. *Hild.*, type H. *Hks.*, 208. *R.* F. » 8 6

GLOUCESTER.

62692 ✠ CNVT : RECX A : Bust to left, pointed helmet, sceptre. ℞. GODRIC ON GLEPEC. Short cross voided, broken annulet and pellet ornaments in each angle. *Hild.*, type G. *Hks.*, 213. *R.* V. F. » 12 6

LINCOLN.

62693 Same type. ✠ CNVT REX ANGL. ℞. ✠ ÆLFNOÐ ON LINCO. V. F. » 7 6

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LONDON.

62694 Same type. ✠ CNVT RECX Ā. ℞. ✠ BRVNGĀR ON LVN. V. F. » 5 »

SHREWSBURY.

62695 Same type. ✠ CNV : T RECX Ā. ℞. ✠ GODPINE ON S·CRO. *R.* V. F. » 15 »

YORK.

62696 Same type. ✠ : CNVT REX ΛN· ℞. ✠ ÆDELPINE M⊤O EOC. V. F. » 5 6

62697 — ✠ CNVT REX ĀI. ℞. ✠ GODMĀN M⊤O EOF. V. F. » 5 6

62698 — ✠ ·CNVT REX Ā· ℞. ✠ GRIMOLF M⊤O EOFR. E. F. » 6 6

EDWARD THE CONFESSOR.

LONDON.

62699 ✠ ED·: PRD REX. Diademed bust to left, with sceptre. ℞. ✠ EDPINE ON LVNDE. Short cross voided, and quadrilateral ornament with three pellets at each angle. *Hild.*, type C. *Hks.*, 220. V. F. » 3 6

62700 ✠ EDP REC✠. Diademed bust to left, with sceptre. ℞. ✠ GODRIC ON LVND. Long cross voided with crescent terminations; P Ā C X in angles. *Hild.*, type D. *Hks.*, 221. *S.* E. F. » 10 »

WILLIAM I.

BRISTOL.

62701 ✠ PILLELM REX ĀI. Crowned bust facing; a star at either side. ℞. ✠ LIFPINE ON BRIC. Quadrilateral ornament on cross botonnée. *Hks.*, 238. *R.* F. D. C. 2 5 »

OXFORD.

62702 ✠ PILLELMƧ REX. Crowned bust facing, with sceptre. ℞. ✠ PVLFPI ON OXNEF. Cross pattée with P Ā X S in angles. *Hks.*, 241. *S.* V. F. » 12 6

SALISBURY

62703 Same type. ✠ ESBRN ON SERBRI. V. F. » 10 »

SUDBURY.

62704 Same type. PVLFRIC ON SVƎ. *R.* E. F. » 17 6

EDWARD III.

62705 **Groat.** ✠ EDVVARD : D : GRA : REX : ANGL : Z : FRANC : D hYB. (open E and C; cross pattée instead of the usual X in REX). Crowned bust facing within a tressure of nine arches. ℞. ✠ POSVI ° &c. CIVITAS LONDON. Long cross pattée with three pellets in each angle. *R.* V. F. » 10 »

62706 — ✠ EDVVARD ° D ° G ° REX ° ANGL ° Z ° FRANC ° D ° hYB. ℞. POSVI ° &c. CIVITAS LONDON. *S.* V. F. » 5 6

62707 — ✠ EDVVARD ° DEI : G : REX : ANGL : DNS : hYB ° Z ° ATQT. ℞. POSVI · &c. CIVITAS LONDON. *S.* V. F. » 8 6

62708 **Half-Groat.** Mm. Crown. EDVVARDVS REX ANGLI ° Z ° FRANCI. ℞. POS°VI° &c. CIVITAS LONDON. *S.* V. F. » 10 »

HENRY V.

62709 **Groat.** ✠ hENRIC'· DI'· GRA'· REX · ANGLIC · Z · FRANC. Crowned bust facing within tressure of nine arches; mullet on the King's left shoulder. ℞. POSVI &c. CIVITAS : LONDON : . *S.* F. » 5 »

62710 **Halfpenny.** ✠ hENRIC' · REX · ANGL. Crowned bust facing; a broken annulet at either side of head. ℞. CIVITAS · LONDON. *S.* V. F. » 4 6

HENRY VI.

62711 **Noble.** hENRIC' DI' GRA REX.....DNS hYB. (Small trefoil stops). The King standing facing in ship, holding sword and shield; annulet at the King's sword arm; two ropes from stern of ship and one from prow. ℞. ✠ IhC ATT°TRANSIENS°PER°MEDIVM°ILLOR° IBAT. (Small trefoil after IhC). Floriated cross &c., h in centre. *S.* F. 1 5 6

62712 **Quarter-Noble.** ✠ hENRIC ✠ DI GRA REX ANGL (Small trefoil stops). Royal shield within arched tressure with trefoils at angles, lis above shield. ℞. ✠ EXALTABITVR IN°GLORIA. (Cinquefoil after the first word). Floriated cross &c., lis in centre. *S.* V. F. » 10 »

62713 — — F. » 7 6

62714 — Annulet instead of trefoil after DI. F. » 8 6

62715 **Halfpenny.** Mm. Cross patonce. hENRICVS ◇ REX ◇ ANGL. Crowned bust facing within tressure. ℞. CIVITAS LONDON. *R.* F. » 10 »

EDWARD IV.

62716 **Angel.** Mm. Annulet. EDVVARD DEI GRA REX ANGL Z FRANC. (Small trefoil stops). The Archangel slaying the dragon. ℞. PER CRVCEM TVA SALVA NOS XPC REDEMPTOR. Ship with E and rose at sides of mast. *S.* E. F. 1 5 »

62717 — Mm. Cross pierced. EDVVARD'· DEI · GRA' · REX · ANGL' · Z FRANC : : . Same type. ℞. PER CRVCEM · TVA · SALVA · NOS XPC RE-DEMPT. *S.* V. F. 1 » »

62718 — Mm. Cinquefoil. REDEMT; legends otherwise as preceding. *S.* V. F. 1 2 6

RICHARD III.

62719 **Angel.** Mm. Boar's head, ℞. Rose and sun united. RICARD'· DI : GRA : REX ANGL · Z FRANC. Same type. ℞. PER CRVCE · TVA · SALVA NOS XPC · REDEMP. Ship with R and rose at sides of mast. *R.* E. F. 4 10 »

HENRY VII.

62720 **Angel.** Mm. Pheon. hENRIC' : DI : GRA · REX : ANGLIC'· Z · FR' : St. Michael slaying the dragon as before. ℞. PER : CRVCE'· TVA · SALVA · NOS · XPC'·RED'·h and rose at sides of mast. V. F. 1 » »

62721 **Half-Angel.** Mm. Pheon. hENRIC' · DI' · GRA · REX · ANGL · Z · F. Same type as the angel. ℞. O : CRVX : AVE : SPES : VNICA : · *S.* V. F. 1 5 »

62722 **Groat.** Mm. Cinquefoil. Rosette stops in legends. hENRIC DI GRA REX ANGL Z FRA... Bust facing wearing double arched crown. ℞. POSVI &c. CIVITAS LONDON. *S.* F. » 2 6

62723 **Halfpenny.** *First coinage.* Mm. Lis on rose. hENRIC DEI GRA REX. Bust facing, open crown. ℞. CIVITAS LONDON. *RR. Hks.*, 368. V. F. 1 5 »

62724 — Another, *second coinage.* Mm. Portcullis. hENRIC'·DI· · REX · AL. Bust facing, arched crown. ℞. CIVITAS LONDON. *R.* F. » 15 »

HENRY VIII.

62725 **Half-Sovereign.** Mm. Annulet enclosing pellet. hENRIC'·8 · D'·G' · ANGL' FRANC'·Z · hIB' · REX. Bearded figure of the King enthroned. ℞. IhS AVTE TRANSIENS PER MEDI ILLOR.... Royal shield, crowned, and with lion and dragon supporters; below, tablet inscribed H R monogram. *S.* V. F. 1 5 »

62726 — Another, Roman lettering *S.* V. F. 1 10 »

62727 **Angel.** Mm. Tower. hENRIC'· VIII'· DI'· GRA'· REX · ANGL · Z · FRA' : . St. Michael slaying the dragon. ℞. PER · CRVCE · TVA · SALVA · NOS · XPC · REDEMTO'. Ship with h and rose at sides of mast. *S.* V. F. 1 » »

62728 — Another, mm. portcullis. Similar type. REDEM'. *S.* V. F. 1 » »

62729 **Testoon.** Mm. S. hENRIC' 8 D' G' ANGL' FRA' Z hIB' REX. Crowned bust facing. ℞. CIVITAS LONDON. A crowned rose between the crowned letter h and R. *S.* M. » 8 6

62730 **Groat.** *Second issue.* Mm. Sun and clouds. hENRIC' VIII· D' · G' · R' · ANGL' · Z · FRANC'. Crowned bust in profile to right. ℞. POSVI DEV : ADIVTORE' : MEV. Shield on cross fourchée. *Rare with this mint mark.* F. » 10 »

EDWARD VI.

62731 **Sovereign.** Mm. Tun. : EDVVARD'.VI : D' : G' : ANGL' : FRA'.Z : hIBER' : REX : Half-length figure of the King in profile to right, crowned and in armour, and holding sword and orb. ℞. IhS'.AVTE'.TRANSI'. PER MEDIV'.ILLOR'.IBAT. Royal shield, crowned and with supporters; E R on a tablet below. *R.* E. F. 5 10 »

62732 **Crown. 1551.** Mm. Y. : EDVVARD' : VI : D' : G' : ANGL' : FRANC' : Z : hIBER' : REX. The King on horseback to right; date below. ℞. : POSVI : DEVM'. ADIVTORE' : MEV' : Shield on cross fourchée. *R.* F. » 15 »

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ELIZABETH.

62733 **Sovereign**. Mm. Escallop. ELIZABETH.D'.G'.ANG : FRA'.ET. HIB'.REGINA. The Queen enthroned, holding sceptre and orb; a portcullis at her feet. ℞. A.DNO'.FACTV'.EST.ISTVD.ET. EST.MIRAB'.IN.OCVLIS.NRS. Shield on double rose. *R.* E. F. 4 10 »

62734 **Angel**. Mm. Coronet, ELIZABETH.D'.G'.ANG'.FR'.ET.HIB'. REGINA : The Archangel slaying the dragon. ℞. A : DNO : FACTVM : EST : ISTVD : ET : EST : MIRABI. Ship with E and a rose at sides of mast. *S*, V. F. 1 2 6

62735 — Mm. Cinquefoil. Same type and legends. *S.* V. F. 1 2 6

62736 **Shilling**. Mm. Martlet. ELIZABETH : D'.G'.AN'.FR'.ET.HI'. REGINA. *S.* V. F. » 5 »

62737 — Mm. Cross crosslet. HIB'. *S.* F. » 3 »

62738 — Mm. Bell. ELIZAB'.D'.G'.ANG'.FR'.ET : HIB'.REGI. F. » 2 »

62739 — Mm. Escallop. — *S.* F. » 3 »

62740 — Mm. Tun. — V. F. » 5 »

62741 — — F. » 2 6

62742 **Milled Threepence. 1652**. Mm. Star. ELIZABETH.D.G. ANG.FRA.ET.HIB.REGINA. Crowned bust to left; a small rose behind. *R.* F. » 5 »

JAMES I.

62743 **Rose Ryal**. Mm. Rose. IACOBVS.D'.G'.MAG'.BRIT'.FRAN'. ET.HIBER'.REX. The King enthroned, holding sceptre and orb; a portcullis at his feet. ℞. A.DNO'.FACTVM.EST.ISTVD. ET.EST.MIRAB'.IN.OCVLIS.NRIS. Shield on double rose. *R.* E. F. 4 10 »

62744 **Unite**. Mm. Lis. IACOBVS.D'.G.MAG'.BRIT'.FRAN'.ET.HIB'. REX. Half length figure of the King to right, crowned and holding sceptre and orb. ℞. FACIAM.EOS.IN.GENTEM.VNAM. Crowned shield of arms between I and R. *Almost F.D.C. S.* 1 15 »

62745 — — V. F. 1 8 6

62746 **Shilling**. *First issue*. Mm. Thistle. IACOBVS.D'.G'.ANG'. SCO'.FRA'.ET.HIB'.REX. Crowned bust to right; value behind the lead. ℞. EXVRGAT.DEVS.DISSIPENTVR.INIMICI. Shield of arms. *R.* F. » 4 »

62747 — *Second issue*. Mm. Thistle. IACOBVS D : G : MAG : BRI : FRA : ET.HIB : REX. ℞. QVE DEVS CONIVNXIT NEMO SEPARET. *S.* V. F. » 4 »

CHARLES I.

TOWER MINT.

62748 **Crown**. Mm. Sun. CAROLVS.D : G : MAG : BRI : FRA : ET.HIB : REX. The King on horseback to left. ℞. ·:· CHRISTO.AVSPICE. REGNO ·:· Oval garnished shield of arms *Hks.*, type 4. E. F. 5 » »

62749 — — F. 1 10 »

62750 **Halfcrown**. Mm. Portcullis. CAROLVS.D'.G'.MAG'. BR'.FR'. ET.HI'.REX ℞. ·:· CHRISTO.AVSPICE.REGNO ·:· Oval shield between C and R. *Hks.*, type 2 c. Fig. 482. *S.* F. » 5 »

62751 — Mm. Bell. CAROLVS.D'.G'.MA'.BR'.FR'.ET.HI'.REX. ℞. Oval garnished shield. *Hks.*, type 3*a*. V. F. » 5 »

62752 — Mm. Tun. Same type and legends. F. » 3 »

62753 — — M. » 2 »

62754 — Mm. Crown. MAG'. F. » 3 »

62755 — Mm. Triangle. CAROLVS.D'.G'.MAG'.BRIT'.FRA'.ET. HIB'.REX. Ground under horse *Hks.*, 483. V. F. » 5 »

62756 — Mm. Star. CAROLVS.D'.G'.MAG'.BRI'.FRA.ET.HI'.REX. V. F. » 4 6

62757 — Mm. Triangle in circle. E. F. » 7 6

62758 — — V. F. » 5 »

62759 — — F. » 2 6

62760 — — HIB'. V. F. » 5 »

62761 — — F. » 3 6

62762 — — F. » 2 6

62763 — Mm. (P). CAROLVS.D'.G'.MAG'.BRI'.FRA'.ET.HIB'. REX. *S.* V. F. » 7 6

62764 — — V. F. » 5 »

62765 — — F. » 3 6

62766 — — FR.ET.HI'. *S.* V. F. » 5 »

62767 — Mm. (R). CAROLVS.D'.G'.MAG'.BRI'.FRA'.ET.HIB'. REX. V. F. » 7 6

62767a — — *S.* V. F. » 5 »

62768 **Shilling**. Mm. Castle. CAROLVS : D : G : MAG : BRI : FRA : ET : HI : REX. Crowned bust to left, ruff, armour, scarf. ℞. Square shield of arms surmounted by a plume. *Hks.*, type 1 b. *R.* F. » 10 »

62769 — Mm. Anchor. CAROLVS.D'.G'.MA'.BR'.FR'.ET. HI'.REX. Crowned bust to left. lace collar, armour. ℞. Square shield on cross fleury. *Hks.*, type 4. *S.* V. F. » 4 6

62770 **Sixpence**. Mm. Anchor. Same type and legends as the shilling. *S.* V. F. » 7 6

BRIOT.

62771 **Crown**. Mm. Flower and B, ℞. B.CAROLVS.D : G.MAGN. BRITAN.FRAN.ET.HIBER.REX. The King on horseback to left; ground shown. ℞. CHRISTO.AVSPICE.REGNO. Crowned oval garnished shield between the crowned letters **C** and **R**. *R.* V. F. 3 » »

BRISTOL MINT.

62772 **Halfcrown. 1643**. Mm. Pear, ℞. BR monogram : CAROLVS. D.G.MAG.BR.FR.ET : HIBER : REX. The King on horseback to left; plume behind. ℞. EXVRGAT.DEVS.DISSIPENTVR.INIMICI. Declaration RELIG : PROT : | LE : AN LI : PA : Three plumes above, date below. *Hks.*, 485. *R.* F. D. C. 3 » »

62773 — **1644**. Mm. Plume, ℞. BR monogram. MAG : BR : FR : ET.HI. Cf. *Hks.*, 490. *R.* E. F. 2 » »

62774 **Shilling. 1644**. Mm. Plume, ℞. BR monogram. CAROLVS : D : G : MAG : BR : FR : ET : HI : REX. Crowned bust to left; value behind the head. ℞. EXVRGAT &c. Declaration three lines RELIG : PRO | LEG : ANG | LIB : PAR : Three plumes above, date below. *Hks.*, 519. *R.* V. F. 1 5 »

EXETER MINT.

62775 **Crown**. Mm. Rose. CAROLVS'.D'.G'.MAG'.BRIT'.FRA'.ET.HI'. REX. The King on horseback to left. ℞. CHRISTO'.AVSPICE'. REGNO. Oval garnished shield. *Hks.*, 478. *An extremely fine piece struck a large flan. R.* E. F. 2 15 »

62776 — — V. F. 1 10 »

62777 — BRI : The King's face nearly full. *Struck on a nearly square piece of silver. Hks.*, 479. *R.* E. F. 2 » »

62778 — The date, **1644**, on reverse, at sides of the mint mark. *Hks.*, type 4. *Rud. Sup.*, pl. v, 21. *R.* E. F. 1 15 »

62779 **Halfcrown**. Mm. Rose. CAROLVS.D : G : MAG : BR : FR : ET : HI : REX. The King on horseback to left; ground shown. Horse and rider of similar style to *Hks.*, 493, but no plume behind. ℞. CHRISTO.AVSPICE.REGNO. Oval garnished shield. *A variety not given by Hawkins.* Cf. p. 329, no 8. *R.* V. F. 1 10 »

OXFORD MINT

HALFCROWNS

(Including some unpublished coins from a recent find).

62780 **1642**. Mm. (obverse only) Plume, *without band or coronet*. CAROLVS : D : G : MAG : BRIT : FR : ET : HIB : REX. The King on horseback to left; ground line. ℞. : EXVRGAT : DEVS : DISSIPENTUR : INIMICI. Declaration RELIG : PROT : LEG | ANG : LIBER : PAR. Three Oxford plumes above, date below Cf. *Snelling*, pl. 12, 1, and *Hks.*, p. 329, nº 2, *but varying in the curious plume for the obverse mint-mark. RR.* V. F. 2 » »

62781 — Another, similar, but not well struck on reverse. V. F. 1 15 »

62782 — Mm. (Obverse only). Plume, usual type. CAROLVS : D : G : MAG : BRIT : FRAN : ET : HI : REX. The King on horseback to left; plume behind. Reverse as before. *Hks.*, p. 329, no 1. *R.* V. F. » 15 »

62783 — Variety with ground line; plume behind the King as on the preceeding piece, BRI : FR : ET.HIB : Reverse as before. *An unpublished variety. R.* V. F. 1 5 »

62784 — No mint-mark. Obverse of similar style to preceding, plume and ground line, but the plume is of the Shrewsbury type. BR : FRAN : ET : HIB : Reverse as before. *Another interesting variety not give by Hawkins. R.* V. F. 2 10 »

62785 **1643**. Mm. (Obverse only) Plume. CAROLVS.D : G : MAG : BRIT : FR : ET : HI : REX. The King on horseback to left : plume behind. Style as the Bristol halfcrown, *Hks.* 490. Reverse as before except for the date. *R.* E. F. 1 10 »

62786 — Same type. HIB : — *R.* V. F. » » »

62787 — Mm. (Obverse only) plume. CAROLLVS.D.G.MAG.BRI. FRA.ET.HI.REX. The King on horseback to left; plume behind; ground. Style of horse and rider as on the **OX** pieces, illustrated in *Hks.*, fig. 493. ℞. EXVRGAT &c. Declaration RELIG PRO LE | ANG LIBER PA. Three plumes above, date below. *An unpublished variety.* V. F. 3 » »

62788 — Another piece, similar type and legends, and with the same curious mis-spelling of the King's name, CAROLLVS, but from a different die. V. F. 2 10 »

62789 — Obverse as on the two preceding coins and still with the error in the King's name. ℞. EXVRGAT &c. Rosette before each word of legend, which commences at the top of the coin. Declaration RELI.PRO, LEG | ANG.LIB PAR. Three plumes above, $\frac{1643}{OX}$ below. Cf. *Hks.*, nº 11, p. 330. V. F. 2 10 »

62790 — Mm. (Obv.). Rosette. CAROLVS.D : G : M..... FR... HIB : REX. Same style of obverse. ℞. .EXVRGAT &c. No rosettes in legend, but a rosette each side of OX. Declaration RELIG.PRO.LE | ANG.LIB.PAR. Two small and one larger centre plume above the Declaration, $\frac{1643}{OX}$ below; *rosette each side of* OX. Cf. *Hks.*, p. 330, nº 10. *R.* V. F. 1 10 »

62791 **1644**. Mm. Plume, ℞. Five Pellets ⁝·⁝ CAROLVS : D : G : MAG : BR : FR : ET : HIB : REX. Same style of obverse. ℞. ⁝·⁝ EXVRGAT.&c. Declaration RELIG : PRO : LE | ANG : LIB : PAR. Three equal plumes above, $\frac{\cdot 1644 \cdot}{\cdot OX \cdot}$ below; small date figures. *Hks.*, nº 12, p. 330. *R.* E. F. 2 10 »

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62792 — Similar obverse. ℞. Lozenge between four pellets before EXVRGAT. Lozenge stops in legend, Declaration, and at sides of plumes, date, and OX; *large centre plume*; small date figures. Cf. *Hks.*, nº 15, p. 330. *R.* V. F. 1 10 »

62793 — Similar obverse. No mint-mark on reverse; pellets instead of lozenges; large centre plume; larger date figures than on the two preceding pieces, and curved; RELI.PRO.LE | ANG.LIB.PA. *Hks.*, nº 19, p. 331. *R.* E. F. 2 10 »

62794 — Lozenge double stops in obverse legend. Reverse as 62792, but without the mint-mark, and with pellet instead of lozenge stops in legend &c.; large centre plume; small date figures. *Another unpublished variety.* V. F. 1 10 »

62795 **1645** Obverse as before, pellet double stops. ℞. EXVRGAT.&c. Declaration RELIG : PRO : LE | ANG LIB : PAR. Three equal plumes above, $\frac{1645}{OX}$ below. Cf. *Hks.*, nº 22, p. 331. *R.* V. F. 2 5 »

YORK MINT

62796 **Halfcrown.** Mm. Lion. CAROLVS.D : G.MAG.BRIT.FRAN. ET.HIB.REX. The King on horseback to left, EBOR below. ℞. CHRISTO.AVSPICE.REGNO. (Flower each side of AVSPICE). Crowned oval garnished shield between the crowned letters **C** and **R**. *Hks.* 497. *R.* F. 1 » »

62797 **Shilling.** Mm. Lion. CAROLVS'D.G.MAG.BRIT.FRAN.ET. HIB.REX. Crowned bust to left, value behind; lozenge stops in legend and above the mark of value. ℞. CHRISTO.AVSPICE. REGNO. Crowned oval garnished shield. EBOR in very small lettering below. Lozenge each side of shield, and lozenge stops in legend. *Rud.*, pl. XXI, 5. *R.* F. » 5 »

UNCERTAIN MINTS.

62798 **Halfcrown. 1644.** Mm. Plume. CAROLVS : D : G : MAG : ..... REX. The King on horseback to left. Heavy horse; crude style. ℞. EXVRGAT : &c. Declaration RELIG : PROT | LE : AN : LI : PA. Three plumes above, date below. *Hks.*, nº 33, p. 339, fig. 509. *Rud.*, pl. F, 2. *R.* V. F. 2 » »

62799 **Sixpence. 1646.** Mm. (Obv.) B. .CAROLVS.D : G : MAG : B : F : ET.H : REX. Crowned bust to left, plume in front, value behind. ℞. EXVRGAT &c. Declaration REL : PROT : | LEG : ANG : | LIB : PAR. Three plumes and scroll ornaments above, date below. *Hks.* 533. *R.* V. F. » 15 »

CROMWELL.

62800 **Crown. 1658.** OLIVAR.D.G.R.P.ANG.SCO.HIB &c. PRO. Laureate bust of the Protector to left. ℞. PAX.QVÆRITVR. BELLO. Crowned shield of arms surmounted by the date. *R.* V. F. 3 » »

CHARLES II.

62801 **Two Guineas. 1675.** CAROLVS.II.DEI.GRATIA. Laureate bust to right; no lovelock; rounded truncation. ℞. 1675. MAG.BR.FRA.ET.HIB.REX. Shields of England, Ireland, Scotland and France, arranged in the form of a cross; in centre, four Cs interlinked; sceptre in each angle. *S.* F. D. C. 4 10 »

62802 **Guinea. 1670.** Lovelock, pointed truncation. *R.* E. F. 2 5 »

62803 — **1679.** Rounded truncation; no lovelock. *R.* E. F. 2 5 »

62804 — **1681.** Elephant and castle below the bust. *R.* V. F. 2 2 »

62805 **Half-Guinea. 1676.** Rounded truncation; no lovelock. *R.* F. D. C. 2 5 »

62806 **Crown. 1664.** Usual type. — *S.* V. F. » 10 »

62807 **Halfcrown. 1670.** — — *S.* V. F. » 7 6

62808 — **1673.** — — *S.* E. F. » 12 6

62809 **Sixpence. 1683.** — — *S.* V. F. » 3 »

JAMES II.

62810 **Five Guineas. 1688.** IACOBVS.II.DEI.GRATIA. Laureate bust to left. ℞. Four crowned shields &c. *S.* V. F. 6 5 »

62811 **Guinea. 1685** Usual type. — *R.* V. F. 1 17 6

62812 — — — F. 1 10 »

62813 — **1688.** Elephant and castle below the bust. *R.* F. 1 10 »

WILLIAM & MARY.

62814 **Five Guineas. 1691.** GVLIELMVS.ET.MARIA.DEI.GRATIA. Busts conjoined to right. ℞. MAG.BR.FR.ET.HIB.REX.ET. REGINA. Crowned shield of arms, date above. *S.* F. 5 10 »

62815 — **1694.** Same type. — *S.* V. F. 5 15 »

62816 — — F. 5 10 »

62817 **Guinea. 1691.** Elephant and castle. *R.* F. D. C. 3 15 »

ANNE.

62818 **Five Guineas. 1705.** ANNA : DEI.GRATIA. Bust to left. ℞. Four crowned shields &c. *R.* E. F. 7 10 »

62819 **Two Guineas. 1711.** Usual type. *S.* E. F. 3 10 »

62820 **Guinea. 1709.** — *S.* E. F. 2 » »

62821 — **1710.** — *S.* E. F. 2 » »

62822 — **1714.** — *S.* E. F. 2 2 »

GEORGE I.

62823 **Five Guineas. 1726.** GEORGIVS.D.G.M.BR.FR.ET.HIB. REX.F.D. Laureate bust to right. ℞. Four crowned shields, &c. *R.* V. F. 6 10 »

62824 **Shilling. 1716.** Roses and plumes. *R.* F. » 2 6

62825 — **1720.** Plain. — *S.* V. F. » 3 »

62826 — **1723.** SS.C. (South Sea Company). V. F. » 2 »

62827 — **1725.** Roses and plumes. *S.* F. » 2 »

GEORGE II.

62828 **Five Guineas. 1741.** GEORGIVS.II.DEI.GRATIA. Laureate bust to left; young head. ℞. M.B.F.ET.H.&c. Crowned shield of arms; date above. *S.* V. F. 5 10 »

62829 **Two Guineas. 1739.** Older head. — *S.* E. F. 2 15 »

GEORGE III.

62830 **Guinea. 1786.** — — *S.* V. F. 1 7 6

62831 — **1788.** The "Spade" type. *Brilliant. S.* F. D. C. 2 15 »

62832 — **1791.** — — *S.* E. F. 2 2 »

62833 — — — V. F. 1 18 6

62834 — **1794.** — — *S.* V. F. 1 15 »

62835 **Shilling. 1816.** — — F. D. C. » 2 »

62836 — **1817.** — — F. D. C. » 2 »

GEORGE IV.

62837 **Pattern Five-Pound Piece. 1826.** GEORGIVS IV. DEI GRATIA. Bust to left, date below. ℞. BRITANNIARUM REX FID : DEF : Shield of arms on mantle, crowned. Edge inscribed DECUS ET TUTAMEN. ANNO.REGNI SEPTIMO. *A bargain. R.* E. F. 6 10 »

62838 — Another. *Slightly damaged on edge.* E. F. 6 » »

WILLIAM IV.

62839 **Proof Sovereign. 1831.** — — *S.* F. D. C. 1 7 6

62840 **Proof Half-Sovereign. 1831.** — — *S.* F. D. C. » 14 »

62841 **Half-crown. 1834.** Ordinary issue. — F. D. C. » 5 »

62842 **Shilling. 1836.** — — F. D. C. » 2 6

62843 **Sixpence. 1837.** — — E. F. » 1 3

62844 **Two Mohurs. 1835.** WILLIAM IIII, KING. Bust to right; date below ℞. EAST INDIA COMPANY. Lion and palm tree. Ex. : TWO MOHURS and native lettering. *Probably struck at a later date than* 1835. E. F. 4 » »

VICTORIA.

62845 **Pattern Five Pound Piece. 1839.** VICTORIA D : G : BRITANNIARUM REGINA F : D : Bust to left. ℞. DIRIGE DEUS GRESSUS MEOS. The Queen, as Una, and the lion. Ex. : MDCCCXXXIX. Edge inscribed DECUS ET TUTAMEN ANNO REGNI TERTIO. *R.* E. F. 7 10 »

62846 **Gothic crown. 1847.** Inscribed edge. *S.* F. D. C. 1 » »

62847 — — E. F. » 15 »

62848 **Pattern crown. 1887.** VICTORIA BY THE GRACE OF GOD QUEEN OF GREAT BRITAIN.EMP.OF INDIA. Crowned bust to left. ℞. Shield of arms within the Garter, surmounted crowned helmet, and with Lion and unicorn supporters; above, FIVE SHILLINGS; below. MDCCCLXXXVII, and rose, thistle, and shamrock. *R.* F. D. C. 1 10 »

Proofs of the Jubilee coinage. 1887.

62849 **Five Pound Piece.** — — F. D. C. 6 » »

62850 **Two Pound Piece.** — — F. D. C. 3 » »

62851 **Sovereign.** — — F. D. C. 1 5 »

62852 **Half-Sovereign.** — — F. D. C. » 12 6

62853 **Crown.** — — F. D. C. » 7 6

62854 **Four Shilling Piece.** — — F. D. C. » 6 6

62855 **Halfcrown.** — — F. D. C. » 4 »

62856 **Florin.** — — F. D. C. » 3 6

62857 **Shilling.** — — F. D. C. » 2 »

62858 **Sixpence.** — — F. D. C. » 2 6

62859 **Threepence.** — — F. D. C. » 1 »

Proofs of the 1893 coinage.

62860 **Five Pound Piece.** — — F. D. C. 6 » »

62861 **Two Pound Piece.** — — F. D. C. 3 » »

62862 **Sovereign.** — — F. D. C. 1 5 »

62863 **Half-Sovereign.** — — F. D. C. » 12 6

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62864 **Crown.** — — F. D. C. » 7 6
62865 **Halfcrown.** — — F. D. C. » 4 »
62866 **Florin.** — — F. D. C. » 3 6
62867 **Shilling.** — — F. D. C. » 2 »
62868 **Sixpence.** — — F. D. C. » 1 »
62869 **Threepence.** — — F. D. C. » 1 »

EDWARD VII

Proofs of the 1902 coinage.

62870 **Five Pound Piece.** — — F. D. C. 5 10 »
62871 **Two Pound Piece.** — — F. D. C. 2 12 6
62872 **Sovereign.** — — F. D. C. 1 1 »
62873 **Half-Sovereign.** — — F. D. C. » 11 »
62874 **Crown.** — — F. D. C. » 7 6
62875 **Halfcrown.** — — F. D. C. » 3 6
62876 **Florin.** — — F. D. C. » 3 »
62877 **Shilling.** — — F. D. C. » 2 »
62878 **Sixpence.** — — F. D. C. » 1 »
62879 **Maundy Set.** — Penny, Twopence, Threepence, Fourpence. *The set.* F. D. C. » 2 6

SCOTTISH COINS

(*Continued from col. 11167.*)

JAMES I.

DEMIES.

62880 Mm. Crown. I * IACOBVS ✠ DG ✠ I GRACIA ✠ REX SC *. Arms of Scotland on a lozenge shaped shield. ℞. ✠ SALVVM * FAC * P * OPVLVM ✠ TVVM DNG ✠. A small St. Andrew's cross with the letter I (Jacobus) in centre, between two lis and within a floriated compartment of six curves; in each curve, a quatrefoil. *Burns*, 434, *var* 4 *a*. V. F. 1 15 »
62881 — * IACOBVS ✠ DG ✠ I GRACIA ✠ REX SC *. Same type. ℞. ✠ ✠ SALVVM ✠ FAC POPVLVM * ✠ TVVM DNG :⁝: A pellet below the cross of St. Andrew. *Burns*, 455, *var*. 11. V. F. 2 5 »
62882 — — V. F. 1 15 »
62883 — IACOBVS ✠ DG ✠ I GRACIA REX SO. ℞. ✠ ✠ SALVVM : FAC POPVLVM ✠ TVVM ✠. A saltire above St. Andrews cross, and a pellet below. *A variety not given by Burns.* E. F. 2 » »
62884 — IACOBVS ✠ DGI GRACIA ✠ REX SC ✠. ℞. ✠ ✠ SALVVM : FA POPVLVM ✠ TVVM ✠✠. *Burns*, 470. V. F. 1 15 »
62885 — ✠ SA * LVVM : FAC POPVLVM ✠ TVVM DO. Pellet in lower angle of St. Andrew's cross. *Plugged.* F. 1 5 »

GROATS.

62886 ✠ IACOBVS ✠ DGI ✠ TRACIA ✠ REX ✠ SCOT... Crowned bust facing, sceptre to left, I (Jacobus) to right, lis on neck, saltire on each breast; within tressure of eight arches. ℞. ✠ DNS &c. VILLA ✠ ADINBV ✠ RGh. Long cross pattée with a lis on centre; lis and small pellet in one angle; lis, cross, and small pellet in opposite angle; three pellets with smaller pellet in each of the remaining angles. *S.* F. » 6 »
62887 — Similar obverse legend and marks, with saltire to left of neck. VILLA ✠ AD : INBV : ✠ RGh. Lis with small pellet, and three pellets with small pellet, in alternate angles. *S.* F. » 6 »
62888 — ✠ IACOBVS ✠ &c. Lis on neck and saltire on each breast as before; lis and saltire to left of neck, I (Jacobus) to right; a saltire to right of crown and two above. VILLA ✠ AD ✠ INBV ✠ RGh ✠. Lis, pellets, &c, as no 62886. *S.* F. » 8 6
62889 — I to left of neck, saltire to right; saltire on each breast; saltire to right of crown. VILL*A ✠ AD : INBV : ✠ RGh * Lis is one angle, lis and saltire in opposite angle, three pellets in remaining angles. *S.* F. » 7 6
62890 — ✠ IACOBVS &c. I to left of neck, lis to right; lis on neck; saltire on each breast; saltire to right of face. VILLA ✠ ADINBV ✠ RGh ✠. Lis, pellets, &c. in angles as on nos 62886 and 8. *S.* M. » 3 6

JAMES III.

RIDERS.

62891 IACOBVS : DGI * GRA : REX SCOTOR. The King on horseback galloping to right; sword in right hand. ℞. SALVVM FAC POPVLVM TWM DNG. Crowned shield of arms on long cross pattée. *Burns*, 600. *R.* V. F. 3 15 »
62892 — The forefeet of the horse project beyond the inner circle between DG and I :, and not between DGI * and GRA as on the preceding piece. *R.* E. F. 5 » »

UNICORNS.

62893 ✠ IACOBVS DGI GRACIA REX SCOTR (Double star (six point) stops) Crowned unicorn supporting shield; a chain and ring under the feet of the unicorn. ℞. AXVRCAT DG AT DISIPANT NIMICIA (Double star stops). Floriated cross on which a large waved star. *Burns*, 627, no 3. V. F. 3 » »
62894 — NIMICI, otherwise as preceding. *R.* V. F. 3 » »
62895 — Obverse as before. ℞. Star stops of five instead of six points. NIMICI A. Roman Ns. *Burns*, 632, no 10. *R.* F. D. C. 6 10 »
62896 — — *Burns*, 632, no 11. *R.* E. F. 3 15 »

HALF-UNICORN.

62897 ✠ IACOBVS DGI GRA[CIA] REX SCOTOR. (No stops). Similar type to the Unicorn. ℞. ✠ AXVRCAT DGS AT DISIPANT NIMIC. (Six pointed star after first and again after third word). Cf. *Burns*, 634. *RR.* V. F. 7 » »

GROATS.

62898 Mm. Cross fleury. IACOBVS DGI GRA· REX SCOTORM. Crowned bust facing within tressure of seven arches. ℞. DNS &c. VILLA ADANBACOVRCA. Long cross pattée with mullet of five points and pellets three in each angle. *Burns*, 605, 24. *R.* V. F. » 15 »
62899 — — V. F. » 10 »

JAMES IV.

UNICORN.

62900 IACOBVS DGI GRACIA REX SCOTORV. (The words divided by double stops ⁚) Same type as the unicorns of the previous reign. ℞. ✠ AXVRCAT DGS AT DISIPAIITV INI. (Double ⁚ stops. Cf. *Burns*, 659. *R.* V. F. 3 » »

HALF-UNICORNS.

62901 ⁚ IACOBVS DGI GRACIA REX SC. (Double ⁚ stops as on the unicorn). ℞. ✠ AXVRCAT..S AT DISIPANTVR IN. *Burns*, 660. *R.* V. F. 2 » »
62902 IACOBVS DGI GRACIA REX ... Type as *Burns*, fig.663. ℞. AXVRCAT DS AT DISIPT INIMIC. *R.* V. F. 2 10 »

GROATS.

First issue.

62903 + IACOBVS : DGI : GRACIA : REX : COTRV. Bust three quarters to left, wearing arched crown. Annulet on the inner circle in front of face. ℞. Mm. Cross fleury. DNS &c. VIL°LA A : *DIN : °BVRC. (Cross fleury again before VILLA). Long cross pattée with crown and three pellets with annulet in alternate angles. Cf. *Burns*, 641. *S.* V. F. » 6 »
62904 — Annulet on inner circle behind the head. Same obverse legend. VILLA A : DIN : BRVC. Cf. *Burns*, 639. *S.* V. F. » 6 »

Fourth issue.

62905 Mm. Crown. IACOBVS DGI GRA REX SCOT-TORVM IIII. Crowned bust facing within tressure of nine arches. Star of five points each side of neck. ℞. SALVVM FAC PPLVVM TVVM DNG. VILLA ADANBAO. (Star stops). Long cross fourchée with mullet of five points and pellets three in alternate angles. Cf. *Burns*, 675. *RR.* E. F. 3 » »
62906 Mm. Crown. IACOBVS DGI GRA REX SCOT-TORV QRA. (Star stops). Crowned bust facing within tressure of seven arches. ℞. SALVV FAC POPVLV TVV DNG. VILLA ADINBVRCA. (Star stops). Cf. *Burns*, 665, 8. *RR.* E. F. 4 » »
62907 — Same obverse legend. Star of five points each side of neck. *Burns*, p. 178, no 11, var. *RR.* V. F. 2 10 »

PENNIES.

(*Billon*).

62908 + IACOBV.....REX. Crowned bust facing. ℞. + VI... DINBVRCI. Cross pattée with three pellets in each angle. Cf. *Burns*, 654. V. F. » 10 »

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62909 — — Same type. F. » 3 6
62910 — Annulet each side of neck. Cf. *Burns*, 655. F. » 6 »
62911 Mm. Crown. IACOBVS DEI GRACIA REX S. Crowned bust facing. Rx. Mm. Crown. VILLA EDINBRV. Cross pattée with lis and crown in alternate angles. Cf. *Burns*. 678 a. E. F. » 12 6
62912 Mm. Lis, Rx. Crown. Similar type. Cf. *Burns*, 678c. E. F. » 10 »
62913 Mm. ✠, Rx. Crown. Legend ends in SCOT. *Burns*, 682 D, *var. with lis and crowns differently placed*. F. » 7 6
62914 ✠ IACOBVS DEI GRA REX SCOT. Rx. ... ILLA EDINBVRG. Cf. *Burns*, 685. E. F. » 10 »

JAMES V.

ECU OR CROWN.

62915 Mm. Star. IACOBVS : · 5 : · DEI : · GRA : · REX : · SCOTORVM. Crowned shield between two St. Andrew's crosses. Rx. Mm. Crown : · CRVCIS : · ARMA : · SEQVAMVR Cross fleury with quatrefoil centre and thistle in each angle. *Burns*, 744. *S*. F. D. C. 1 15 »

BONNET PIECE.

62916 **1540**. Mm. St. Andrew's cross. IACOBVS·5·DEI·GRA·R·SCOTOR·1540. Crowned bust to right, wearing bonnet. Rx. + HONOR REGIS·IVDICIVM·DILIGIT. Crowned shield upon a cross with foliated ends. *Burns*, 754. *R*. E. F. 5 10 »

GROATS.

First issue.

62917 ✠ IAC[OBVS D]EI : GRA : REX : SCOTORVM. Crowned bust, three quarters to right, within tressure of nine arches. Rx. VILLA : EDINBVRGh. Cross with foliated ends, mullet of six points and thistle-head in alternate angles. *Burns*, 577. F. » 8 6
62918 — Tressure of eight arches. SCOTOR. Cf. *Burns*, 581. F. » 8 6

Third issue.

62919 + IACOBVS : · 5 : · DEI : · GRA : · REX : · SCOTOR. Bust to right, wearing arched crown, rich dress, chain. Rx. : · OPPIDV : · EDINBVRGI. Shield on cross fourchée. *S*. E. F. 1 » »
62920 — — V. F. » 12 6
62921 — — M. » 4 »
62922 — SCOTORV. *S*. V. F. » 10 »
62923 — — V. F. » 7 6
62924 — — F. » 5 »
62925 + IACOBVS : · 5 : · DEI : · GRA : · REX : · SCOTORV. No chain. Three pellets on inner circle behind the head. *A rare variety*. Cf. *Burns*, 718. V. F. » 15 »
62926 — Same type. SCOTORVM. *R*. F. » 8 6

ONE-THIRD GROAT.

62927 + IACOBVS : 5 : DEI : GRA : R : SCOTOR. Same type as the groat, bust in profile to right, wearing arched crown, richly decorated dress, chain. Cf. *Burns*, 710 and 11. *R*. V. F. » 12 6
62928 — Another. No chain. SCOTO. *R*. V. F. » 15 »

(*To be continued.*)

TRADE TOKENS IN THE EIGHTEENTH CENTURY

(*Continued from col. 11173*).

LINCOLNSHIRE.

62929 **Halfpenny**. (1). **Lincoln**. Wheatsheaf. Rx. Arms. *R*. F. D. C. » 7 6
62930 — (3). **Sleaford**. John of Gaunt. Rx. Arms. V. F. » 2 6
62931 — (3a). — — — V. F. » 1 »
62932 — (4). **Spalding**. Britannia. Rx. Shield, &c. E. F. » 7 6
62933 — (5). — — — E. F. » 2 »
62934 — (5a). — Edge plain, not in collar. *Unpub*. V. F. » 1 6
62935 — (6). — — — E. F. » 2 6
62936 — (6a). — — — F. D. C. » 2 6
62937 — (7). — — Rx. Earl Howe. E. F. » 4 6
62938 — (9). **Wainfleet**. Abbey. Rx. Hope. V. F. » 1 6
62939 — (9a). — — — V. F. » 2 »

MIDDLESEX.

62940 **Sixpence**. (1). **Christ's Hospital**. Octagonal. V. F. » 7 6
62941 — (2). — — — V. F. » 7 6
62942 **Penny**. (5). **County**. Westminster Hall. F. D. C. » 15 »
62943 — (6). — Banquetting Hall. F. D. C. » 15 »
62944 — (8). — Queen's Coll. Gate. F. D. C. » 15 »
62945 — (10). — Swan. Rx. Shield. F. D. C. 1 7 6
62946 — (13). **Hackney**. Church. Rx. Time. F. D. C. » 10 »
62947 — (19). **Kew**. Kew Palace. Rx. Globe. F. D. C. » 12 6
62948 — (20). **London**. Christ's Hospital. E. F. » 3 6
62949 — (21). — — — E. F. » 3 6
62950 — (22). — — — V. F. » 2 6
62951 — (23). — — — E. F. » 7 6
62952 — (23). — — — F. » 2 6
62953 — (23bis). — Corresponding Society. (gilt) (*Unpub*.). E. F. » 15 »
62954 — (25). — T. Gorton. F. D. C. 1 » »
62955 — (26). — T. Hall, animals. E. F. » 4 6
62956 — (27). — — Dunstan. E. F. » 4 6
62957 — (31). — Hardy. F. D. C. » 4 6
62958 — (31). — — F. » 2 »
62959 — (31bis). — Tower of London and other buildings. Rx. Names of twelve jurors in olive wreath. In *tin*. *Unpublished*. V. F. » 15 »
62960 — (33). — Lion. Rx. Crown. *R*. F. D. C. 2 » »
62961 — (34). — Kempson's. Guild Hall. F. D. C. » 2 6
62962 — (35). — — Mansion House. F. D. C. » 2 6
62963 — (36). — — Somerset House. F. D. C. » 2 6
62964 — (37). — — Bank of Engld. F. D. C. » 2 6
62965 — (38). — — St: Bartholomew's Hosp. F. D. C. » 3 »
62966 — (39). — — Bethlem Hosp. F. D. C. » 4 6
62967 — (40). — — Carleton House. F. D. C. » 2 6
62968 — (41). — — Chelsea Hosp. F. D. C. » 4 »
62969 — (42). — — Christ's Ch. Hosp. F. D. C. » 3 »
62970 — (43). — — St: Paul's Ch. F. D. C. » 2 6
62971 — (44). — — Foundling Hosp. F. D. C. » 5 6
62972 — (45). — — St. Georges Hosp. F. D. C. » 3 »
62973 — (46). — — Goldsmith's Hall. F. D. C. » 2 6
62974 — (47). — — Greenwich Hosp. F. D. C. » 3 6
62975 — (48). — — Guy's Hosp. F. D. C. » 3 6
62976 — (49). — — St. James's Palace. F. D. C. » 3 »
62977 — (50). — — Iron mongers Almshouses. F. D. C. » 3 »
62978 — (51). — — St. Luke's Hosp. F. D. C. » 3 6
62979 — (52). — — Middlesex Hosp F. D. C. » 2 6
62980 — (53). — — Montagu House. F. D. C. » 3 6
62981 — (54). — — Monument. F. D. C. » 2 6
62982 — (55). — — Ordnance Office. F. D. C. » 2 6
62983 — (56). — — Royal Exchange. F. D. C. » 2 6
62984 — (57). — — St. Thomas's Hosp. F. D. C. » 7 6
62985 — (58). — — Trinity Alms House. F. D. C. » 2 6
62986 — (61). — Bridge. Rx. Justice. F. D. C. » 3 6
62987 — (65). — Bishopsgate. F. D. C. » 4 6
62988 — (68). — Ludgate. F. D. C. » 4 6
62989 — (68). — — F. » 2 »
62990 — (69). — Moorgate. F. D. C. » 7 6
62991 — (70). — Newgate. F. D. C. » 7 6
62992 — (70bis). — Low's Grand Hotel (*Unpub*.). F. D. C. » 7 6
62993 — (70bis). — — — F. » 2 6
62994 — (71). — Masonic. E. F. » 15 »
62995 — (71). — — F. » 4 6
62996 — (76). — Skidmore's. Addington Place. F. D. C. » 12 6
62997 — (79). — — Cowes Castle. F. D. C » 12 6
62998 — (81). — — Dulwich Coll. F. D. C. » 15 »
62999 — (82). — — Bp. of Lond. Seat. F. D. C. » 12 6
63000 — (83). — — D. Garrick's Seat. F. D. C. » 12 6
63001 — (84). — — House of Lords. F. D. C. » 10 »
63002 — (85). — — Fort George. F. D. C. 1 » »
63003 — (86). — — Isleworth. F. D. C. » 12 6
63004 — (87). — — St. Paul's School. F. D. C. » 15 »

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63005	—	(88).	—	— Rivalx Abbey.	F. D. C.	» 17	6
63006	—	(89).	—	— Sion House.	F. D. C.	» 12	6
63007	—	(90).	—	— Small-pox Hosp.	F. D. C.	» 12	6
63008	—	(91).	—	— South Sea House.	F. D. C.	» 12	6
63009	—	(93).	—	— Ld. Stormont's.	F. D. C.	» 12	6
63010	—	(94).	—	— West Clandon Place.	F. D. C.	» 12	6
63011	—	(95).	—	St. Pauls. ℞. Star &c.	F. D. C.	» 1	»
63012	—	(97).	—	Matthew Young's.	F. D. C.	» 10	»
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63014	—	(101).	—	Excise Office. ℞. Globe.	F. D. C.	1 »	»
63015	—	(102).	—	Goldsmith's Hall.	F. D. C.	» 15	»
63016	—	(102bis).	—	Theatre, New York (*Unpub.*). *RR.*	F. D. C.	3 »	»
63017	—	(103).	—	George III. *Gilt.*	F. D. C.	» 3	6
63018	—	(103).	—	— *Silvered.*	F. D. C.	» 3	6
63019	—	(103).	—	— *Copper.*	F. D. C.	» 4	6
63020	—	(105bis).	—	— *Tin.*	E. F.	» 1	6
63021	—	(106).	—	— Royal thanksgiving. *Silver.*	F. D. C.	» 15	»
63022	—	(106).	—	— *Gilt.*	F. D. C.	» 7	6
63023	—	(106).	—	— *Silvered.*	E. F.	» 4	6
63024	—	(106).	—	— *Copper.*	F. D. C.	» 4	6
63025	—	(108).	—	— *Copper.*	F. D. C.	» 10	»
63026	—	(108).	—	— *Tin.*	F. D. C.	» 10	»
63027	—	(109).	—	— *Copper.*	F. D. C.	» 7	6
63028	—	(109).	—	— Tin.	E. F.	» 7	6
63029	—	(112).	—	Bank of England.	F. D. C.	» 15	»
63030	—	(113).	—	Drury La. Theatre.	F. D. C.	» 15	»
63031	—	(114).	—	King's Theatre.	V. F.	» 10	»
63032	—	(115).	—	Trinity House (Has been gilt).	V. F.	» 7	6
63033	—	(116).	—	Lying-in Hosp.	F. D. C.	1 »	»
63034	—	(117).	—	Lambeth Palace.	V. F.	» 12	6
63035	—	(118).	—	Sessions House.	F. D. C.	» 12	6
63036	—	(119).	—	Treasury.	F. D. C.	» 10	»
63037	—	(120).	—	Tower of Lond.	F. D. C.	» 15	»
63038	—	(123).	—	Albion Mill.	F. D. C.	» 12	6
63039	—	(124).	—	Horse and Foot Guards.	F. D. C.	1 5	»
63040	—	(125).	—	St. Paul's School.	F. D. C.	» 15	»
63041	—	(126).	—	Barber's Hall.	F. D. C.	» 10	»
63042	—	(127).	—	Brewer's Hall.	F. D. C.	» 12	6
63043	—	(128).	—	Cordwainer's Hall.	F. D. C.	» 12	6
63044	—	(129).	—	Draper's Hall.	F. D. C.	» 12	6
63045	—	(130).	—	Dyer's Hall.	F. D. C.	» 12	6
63046	—	(131).	—	Fishmonger's Hall.	F. D. C.	» 10	»
63047	—	(132).	—	Grocer's Hall.	F. D. C.	» 12	6
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63050	—	(135).	—	Leadenhall.	F. D. C.	» 12	6
63051	—	(136).	—	Leatherseller's Hall.	F. D. C.	» 15	»
63052	—	(137).	—	Mercht. Taylor's Hall.	F. D. C.	» 12	6
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63056	—	(141).	—	Surgeon's Hall.	F. D. C.	» 12	6
63057	—	(142).	—	Tallow Chandler's Hall.	F. D. C.	» 12	6
63058	—	(143).	—	Vintner's Hall.	F. D. C.	» 15	»
63059	—	(144).	—	Wax Chandler's Hall.	F. D. C.	» 15	»
63060	—	(147).	**Westminster**.	C. I. Fox.	F. D. C.	» 5	»
63061	—	(147).	—	—	M.	» 1	»
63062	—	(147).	—	— in *brass.*	F. D. C.	» 15	»
63063	—	(149).	—	Adml. Gardner.	F. D. C.	» 4	6
63064	**Halfpenny**.	(151).	**Chelsea**.	Britannia and Sailor &c.	F. D. C.	» 1	»
63065	—	(151b).	—	— — *R.*	F. D. C.	» 2	6
63066	—	(152).	**Hackney**.	Church. ℞. Monogram. *R.*	F. D. C.	» 10	»
63067	—	(153a).	—	— — *R.*	F. D. C.	» 10	»
63068	—	(154a).	—	— paint pot &c. ℞. G.B. *R.*	F. D. C.	» 10	»
63069	—	(154b).	—	— — *R.*	F. D. C.	» 10	»
63070	—	(155).	**Hendon**,	Church. ℞. Greyhound.	F. D. C.	» 1	»
63071	—	(156).	—	— ℞. Garrick.	F. D. C.	» 1	»
63072	—	(160).	—	— ℞. Church and King.	F. D. C.	» 5	6
63073	—	(166).	**Hornsey**.	— ℞. Inscription In wreath. *R.*	F. D. C.	» 12	6
63074	—	(167).	**London**.	Allen's.	E. F.	» »	6
63075	—	(167a).	—	—	F. D. C.	» 1	6
63076	—	(167b).	—	—	F. D. C.	» 2	»
63077	—	(169).	—	Anderson's. *R.*	F. D. C.	» 15	»
63078	—	(170).	—	— *R.*	F. D. C.	» 15	»
63079	—	(172).	—	Askin's. *R.*	F. D. C.	» 15	»
63080	—	(173).	—	— *R.*	F. D. C.	» 17	6
63081	—	(173a).	—	— *R.*	F. D. C.	» 15	»
63082	—	(174).	—	Bayly's.	F. D. C.	» 4	6
63083	—	(175).	—	Bebbington's.	E. F.	» 1	6
63084	—	(176a).	—	Biggar's. *R.*	F.	» 15	»
63085	—	(177).	—	—	F. D. C.	» 1	»
63086	—	(178a).	—	Black Friars.	F. D. C.	» »	6
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63089	—	(186).	—	—	F. D. C.	» 1	»
63090	—	(187).	—	—	E. F.	» 1	»
63091	—	(190).	—	(*a proof*).	F. D. C.	» 5	6
63092	—	(190).	—	—	F.	» 1	»
63093	—	(191).	—	—	F.	» 1	»
63094	—	(192).	—	—	E. F.	» 1	6
63095	—	(193).	—	—	F. D. C.	» 1	»
63096	—	(193b).	—	—	M.	» 2	6
63097	—	(194).	—	Carter's.	F. D. C.	» 1	»
63098	—	(195).	—	—	F. D. C.	» 1	»
63099	—	(196).	—	Chamber's.	F. D. C.	» »	6
63100	—	(197).	—	Ching's.	F. D. C.	» 1	»
63101	—	(198).	—	Christ's Hosp.	V. F.	» 2	6
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63103	—	(200).	—	—	E. F.	» 3	6
63104	—	(201).	—	Clark's.	F. D. C.	» 3	6
63105	—	(201b).	—	— —	V. F.	» »	6
63106	—	(204).	—	Corresponding Society.	F. D. C.	» »	6
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63108	—	(204b).	—	—	F.	» 1	»
63109	—	(205).	—	—	F.	» »	6
63110	—	(206b).	—	—	F.	» 1	6
63111	—	(206c).	—	—	F.	» 1	6
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(*To be continued.*)

VARIA

L'ORIGINE DU NOM DE PIASTRE.

La piastre, autrement dite *peca de ocho* (pièce de huit réales) ou douro, tire son nom de pilastre. Deux pilastres accostent les armes de la monarchie espagnole sur les monnaies hispano-américaines. En retranchant la lettre *l* du mot pilastre, on a obtenu le nom de piastre.

E. Z.

*
* *

MUSÉE NATIONAL.

Le Musée national vient de s'enrichir d'une importante collection de monnaies brésiliennes, legs de M. Jules Meili. Ce dernier, qui vécut longtemps au Brésil, a réuni dans sa collection à peu près toutes les pièces de ce pays; on en compte 1480, dont 372 en or.

Beaucoup d'entre elles ont une valeur considérable et la collection elle-même représente une très grosse somme.

(*Gazette de Lausanne.*)

*
* *

Mr. P. Carlyon-Britton, the energetic President of the British Numismatic Society has recently been awarded the Henwood Gold Medal (triennial) of the Royal Institution of Cornwall for his paper on 'Cornish Numismatics.'

(*Athenaeum.*)

*
* *

THE BRITISH ORNITHOLOGISTS' UNION JUBILEE MEDAL.

There was a large muster of members at the public meeting of the British Ornithologists' Union on Wednesday afternoon, December 9th, 1908, at 3, Hanover Square, London. W. The feature of the proceedings was the presentation of gold medals to the four surviving founders of the Union—namely, Dr. F. du Cane Godman, F.R.S.; Mr. Percy Godman, Dr. P. L. Selater, F.R.S.; and Mr. W. H. Hudleston. The medals are beautiful works of art, and bear on the obverse a well-executed figure of an ibis (the emblem of the Union), and on the reverse an inscription recording the founding of the Union in 1859 and the commemoration of the jubilee in 1908.

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* *

THREEPENNY PIECE DISAPPEARING.

Official statistics show that the threepenny piece is disappearing at a rapid rate. During the past five years the threepenny pieces withdrawn from circulation exceeded the new issues by £ 35,061. In 1903 the issue totalled £ 2,009, and the withdrawals £ 4,100. Two years later it was found unnecessary to put any of the coins into circulation, while £ 8, 700 worth were called in. In 1906 the fresh issues amounted to only £ 102, the withdrawals to £ 14,200. The total issued in five years was £ 13,239, while £ 48,300 worth were withdrawn. The above figures relate to England and Wales. In Scotland the threepenny piece, it appears, is disappearing even more rapidly. From 1903-7 only £ 1,000 worth were added to the currency, while the withdrawals amounted to over three times this sum.

*
* *

We are glad to receive information that the numismatic collection, Greek vases, and prehistoric objects from the Messina Museum have been safely recovered and are under the care of the eminent archaeologist and numismatist, Prof. A. Salinas, of the Syracuse museum.

*
* *

MINT'S OUTPUT.

126,483,042 COINS.

From the summary of the operations of the Royal Mint during last year, just issued by the Deputy Master, it appears that there was a heavy falling off from the record output of 1907. In that year the coins struck reached the colossal total of 160, 478, 192; in 1908 the number was 126,483,042. The following are the details for the two periods:

	1907.	1908.
IMPERIAL:		
Gold	22,692,084	15,725,998
Silver	37,343,094	23,804,187
Bronze	68,570,880	52,391,808
COLONIAL:		
Silver	18,392,687	9,510,829
Bronze	2,600,000	99,000
Nickel	2,676,848	12,817,152
Aluminium	8.202,599	12,134,068

During last year 12,600,000 sovereigns were issued, as compared with 18,864,000 in 1907; and the issue of half-sovereigns fell from 4,174,000 to 4,000,000. In the case of silver there was a still heavier decline, the aggregate value of last year's issue being £ 815,757, as against £ 2,019,789 for the previous twelve months. Of the 1908 total, £ 392,475 represented silver coins for the Colonies. The value of the bronze issue, which was £ 227,550 in 1907, fell last year to £ 155,580, The aggregate values of the issue were as follows:

1907	£ 23,198,339
1908	15,571,331
Decrease	£ 7,627,008

Appended are the particulars of the values of coins withdrawn from circulation during the two years.

	1907.	1908.
Gold	£ 2,700,000	£ 3,300.000
Silver	742,777	255,419
Bronze	Nil.	5,460

*
* *

ROMANCE IN BANKING

Some interesting sidelights on the origin of banking, and the methods resorted to in earlier times for the preservation of wealth and property, were given by Mr Maberly Phillips, F. S. A., in a lecture at the London Institution. It was the custom for everyone who could command a few pounds to have a banking account. With the facilities which existed on all hands, it was hard to realise that in the days of our grandfathers — say, 150 to 160 years ago—the English banker was not known out of London, and savings banks had not been invented.

GRAVEYARDS AND TALLY STICKS.

Bills of exchange and similar modes of transferring value, without the aid of coin, were invented by the Jews. They were the most skilled workers in the precious metals, which in times of prosperity they sold to the ecclesiastical establishments, and in times of adversity were equally willing to receive in pledge for money advanced. It was their practice to deposit the securities for advancement in some public building. It was often the custom to hide money, and Charles I. seized the bankers' surplus cash, kept in the Mint, to the amount of £ 200.000, whilst Charles II. obtained a million and a half by closing the Royal Exchequer, which contained this huge sum of money belonging to the bankers. As late as 1745, when the people of Newcastle-on-Tyne were in fear of a visit from the followers of the Pretender, the wardens of All Saints' Church had no friendly banks to take care of their valuable plate, as their books showed an entry for 5s, paid to the gravedigger for burying the church plate. Again, the "hutches" belonging to the various town guilds were very favourite places for depositing money and deeds. Newcastle had a town chest, and to this day there remains unclaimed in the Morpeth town chest two old deeds dated prior to 1266. Exchequer tallies were an antiquated form of receipt given by the Government for money deposited with them. Notches were cut on a stick to represent the amount of money deposited, and these were split in two, one half being retained by the official, and other by the depositor. When the money was required, the stick was presented, and if it tallied with that portion in the keeping of the official, the money was paid. It was difficult to determine how long this antiquated custom was kept up, but it was certain that in 1834 an Act was passed for the destruction of the old tallies. It was decided to burn them in the flues of the House of Lords. But though the workmen were told to burn very few at a time, they put in so many that the flues were overheated, and both Houses of Parliament were burned to the ground.

CLIPPING COINS

Tracing the progress of events, the lecturer pointed out that in 1697 the Government issued a number of Exchequer Bills for £ 10 and £ 5, which carried interest. Many interesting stories were told of the Irish, who sometimes, instead of changing some of the smaller notes which were issued in that country, pawned them, and left them until they could be redeemed. The practice of clipping coin was very extensively carried on in England, and it was on record that a North Country vicar had sold to a silversmith at Newcastle no less than 900 oz of silver which he had obtained by clipping coins. Great trouble was experienced with the coiners, and the banks were also worried by the deficient and expensive postal arrangements. Until the introduction of penny postage a letter of 4 oz to the North of Scotland, which could now be sent for 1d, then cost £ 1, the charge being 5s per ounce. In order to lighten the parcels, the banks used to cut the margins off the notes. Members of Parliament had the right to frank letters for the post, and, therefore, every bank tried to get one of their directors into Parliament. The practice of franking was carried on by the banks to such an extent that the Post Office found that during three months of 1794, 103,805 franked letters, costing the Department over £ 20.000, had been passed through the post by bankers, The Bank of England had been established nearly twenty-five years before a note as low as £ 5 was issued, and four years later £ 1 notes were issued, only to be withdrawn in 1821. During the panic of 1825 they were reissued. Great difficulties were experienced in the way of getting change, and one or two of the workhouses issued notes themselves. This was discredited, but in moving the old workhouse at Birmingham some years ago the originals of the plates from which the notes were produced were discovered. Birmingham Workhouse was the only one to issue notes but various others issued tokens. In 1797 money was so scarce that the authorities issued a large number of Spanish dollars stamped

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with the English King's head. Both heads were somewhat weak.

Private banks started in 1750, and by 1820 about 900 of them issued their own notes. The partners in the banks took great interest in the affairs of their locality. During the last thirty years, 244 banks had passed out of separate existence, one-half of which were private banks. Taking four as the average number of partners in each bank, they found that nearly 500 gentlemen of position, ability, and generosity had been wiped out of their several spheres of usefulness, for which the country was distinctly the poorer.

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GREEK COINS.

(*Continued from col. 11185.*)

NUCERIA ALFATERNA.

Nuceria was situated sixteen miles from Nola, on the banks of the Sarnus, about nine miles from the sea, at the junction of the road from Nola to Salernum with that from Neapolis. It was an Oscan city belonging to a tribe called the Alfaterni mentioned by Pliny (III 5) as among the " populi " of Campania.

We are not told by the historians when the citizens entered into alliance with Rome, but it was probably about 332 B.C., when Cales fell into the hands of the Romans. The earliest mention of Roman influence at Nuceria is that made by Diodorus (XIX, 65) " The Romans when at war with the Samnites took Ferentum a city of Apulia. The inhabitants of Nuceria, called also Alphaterna, influenced by some of their fellow citizens, renounced their friendship with the Romans, and made alliance with the Samnites ". This happened in the year 315 B.C. : seven years later we learn from Livy (IX 41) " Fabius having marched to Nuceria rejected the application of the people of Alfaterna, then sueing for peace, because they had not accepted it when offered, and by force of arms compelled them to surrender. A battle was fought with the Samnites, and they were overcome without much difficulty ". In the previous chapter Livy had described the luxurious dresses, and armour decorated with gold and silver of the Samnites, and how these arms, when taken as spoil, were used to decorate the silver smiths' shops in the Forum. For more than fifty years the Nucerians remained quiet under Roman rule. About 280 B.C., when Pyrrhus began his war with Rome, the citizens began to issue the coinage with Oscan legends, and a type designed in allusion to a native legend.

Their silver coins were according to M. A. Sambon not issued after 268 B.C., the year of the introduction of the Roman silver denarii, but the bronze coins continued to be issued until the destruction of the city by Hannibal in 216 B.C., In that year when the Carthaginians had been repulsed at Nola they came to Nuceria along the road from Neapolis and, laying siege to the city, starved it into subjection. The resistance was long, and many attempts were made by the Carthaginians to win over the different parties in the city. When the end came most of the citizens were found to have fled to the neighbouring cities, and Nuceria was given over to the soldiers, who plundered and at last burnt it to the ground. The Carthaginians then returned to Nola and Acerrae (Livy XXIII 15). When in 210 B.C. the Carthaginians left Campania the refugees complained to Fulvius of their homeless condition, and he sent to ask the Senate what should be done for them.

It was decreed that Acerrae should be restored, and the request of the Nucerians to be allowed to settle in Atella, granted ; the Atellans being removed to Calatia (Livy XXVII 3).

The city destroyed by Hannibal is that in which we are interested on account of its coinage, but it is interesting to note that another city was built on the site of Nuceria, and flourished in the days of Cicero, as we see in his work *De Leg. Agr.* (II 31). Appian (B.C. 1.42) tells us it was ravaged in the social war by C. Papius, and Florus describes its capture by Spartacus (III 20. 5).

The name of the old Oscan city which appears on the coins signifies the new town of Alfaterna ƎVN or ƎVN (nov) with the suffix ⊲K (cr) according to Mommsen (*Die unterit. Dial.*, p. 283).

On the Obv. of the didrachms is a man's head decorated with ram's horns, which has been variously interpretated. Avellino explains the type by reference to a passage in Suetonius (*De clar. rhet.* c 4) concerning an ancestor of the rhetorician Epidius who flourished towards the and of the Republic and was a teacher of M. Antony and Octavius.

" This Epidius used to claim that he was descended from Epidius Nuncione (Nucerino?) who they say was once cast into the river Sarnus, and soon afterwards to have appeared with horns, but immediately afterwards to have disappeared, being held as among the number of the Gods ".

Millingen suggests that we should see in this horned head a figure of the hero Sarnus who gave his name to the river.

Duchalais regarded this as a head Apollo Karneios, and other writers have looked upon it as a Libyan Dionysus, because it resembles the head on coins of Cyrene.

Garrucci notes that the horns on the figures of river-gods are generally bull's horns, whereas the horns on these coins are those of rams. There seems to have been some intercourse between Cyrene and the port of Pompei, for an important find of coins of Cyrene has been discovered in Calabria. Two vases in the Hermitage mentioned by Reinach show a similar head belonging to the Dionysiac cycle.

DIDRACHMS.

The legends are in the genitive plural.

a) Obv. ⋔VИ⊲ƎTИ◇ИИ ⋔VИI⊲KƎVИ (Alafaternum Nuvkrinum) or IIIVИ⊲ƎTИ◇И IIIVИI⊲KƎVИ or ИИИ ⋔VИ-И⊲KƎVИ ⋔VИ⊲ƎTИ⊲ (⊲ = *f*). Young man's head to left with long hair, and ram's horns.

Rev. Young hero nude standing, nearly facing, with his head turned to left, by his horse which is turned to left. In his left hand he holds a sceptre, or a thyrsus, ƧIƎИƧИ⊲ИƧ. *i. e.* Sarnoneis = men of the Sarnus region. This would be the ablative singular as in the Oscan phrase for Senatus consulto **SENATEIS TANGINVD.**

In the dialect of Nuceria the sound of *v* is rendered both by Ɔ and Ƒ, and the *f* is rendered by ◇, ȣ.

On many coins there is the ligature ȣ·Ɔ or ȣ·Ƒ (fater) as ⋔VИȣƆИИ or ⋔VИȣ·ƑИИ.

On some specimens, behind the head on the Obv., symbols are found, as a dolphin, a dolphin and pecten shell, a goat, a cantharus, a bee. These coins have no legend in the exergue.

BRONZE COINS.

260-210 B.C.

I. Size $\frac{7}{8}$ of an inch. Litra (?).

Obv. Young male head with long hair, bound with a fillet, around ⋔VИ⊲ƎTИȣИИ, ⋔VИI⊲KƎVИ : border of dots.

Rev. The Dioscuri galloping to left and raising the right hand. In the exergue in two lines ⋔VИИИƆ.

И⊲ ⋔VИIƆ>⊲ = Regvinum Ravalanum. Specimens in the Museums of London, Berlin, Naples.

II. Size $\frac{5}{8}$th of an inch. Hemi Litra (?).

Obv. Young male head to left perhaps Apollo. Around ⋔VИI⊲KƎVИ : border of dots.

Rev. A hunting hound running to right, around ⋔VИ⊲ƎT-ИȣИИ ; some specimens add ⋔VИI⊲KƆVИ.

A specimen in British Museum.

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PHISTELIA.

Among the most common of the small silver coins of Southern Italy are those bearing a beardless virile head, facing, with an Oscan legend on the Rev., and sometimes a Greek legend on the Obv. ΦΙΣΤΕΛΙΑ. Many are the conjectures which have been made as to the site from which these little coins were issued, but few are the facts by which they may be tested. The most important fact is that the greatest number of these coins have been found in excavations in Samnium. Von Duhm in 1878 published (in the *Bull. Inst.* p. 31) his notes on the excavations in the necropolis of Piedimonte d'Alife, in which quantities of the obols of Phistelia were found, and he also examined the collection of Canon Pacelli of Telesia. Minervini published (in *Bull. Arch. Nap. N. S.* III 130) notes on the excavations of a necropolis at Campo Laurelli, near Campobasso, in which the obols of Phistelia were found in abundance. Telesia is a few miles North West of Capua on the east side of the river Vulturnus; a little to the South of Telesia is Plistiae which some think may have been Phistelia. Allifa, where many of these coins have been found, is to the North of Telesia. Avellino (Op. III, p. 86) thought Plistia was the same as Phistelia. This city is mentioned by Livy (Bk IX, 21) "The Samnites being forced to fly into their camp, extinguished their fires at night, and went away in silence, and giving up all hopes of relieving Saticula, sat themselves down before Plistia, which was in alliance with the Romans, that they might if possible give back equal trouble to their enemy". The fact that these coins bear legends sometimes in Greek on the Obv., and Oscan on the Rev., points to a site near the borders of Samnium and Campania, such a condition is sufficiently fulfilled in the site of Plistia. The Samnites settled in Campania generally used Greek for their legends, but the coiners of these obols of Phistelia always used Oscan and only sometimes added the Greek legends to the Obv. of their coins.

This general use of Oscan legends shows that the coins were issued for the commercial use of Samnites. M. A. Sambon regards the art exhibited on these coins as more distinctly Samnite than that of any other mint.

Another evidence of the Samnite origin of these obols is the name ƧIIƧΠV Opsius written retrograde which is found on an obol in the collection of Dr A. Evans.

Millingen, Lenormant, and Mommsen attributed these coins to Puteoli, but none have been found there in any excavations, and those obtained in the neighbourhood of Naples were probably brought there from Samnium, that city being the nearest market for such antiquities.

DIDRACHMS.

1. Obv. Head of Nymph three quarter face to right with hair blown about around the head, no sphendone or fillet visible.

Rev. Man headed bull walking to left, with head in profile erect. Above, in the field, the legend ƧIVNTƧIΘ. In the Cabinets of Berlin and France varieties of poor style; imitations by Samnites bear the legend ΘIƧTLVƧ or ΘIƧTLVIƧ or ΘIƧTLVIƧ.

One variety has a dolphin in the exergue of the Rev. Weight 116. 4 gr. Brit. Museum, no 2.

2. Obv. Head of Hera with high diadem or sphendone.

Rev. Man headed bull to right, head in profile erect. Above, in the field a Victory flying to right and holding crown over the bull No legend. This coin is attributed to this city by M. A. Sambon on account of the close similarity of the work with the above mentioned coins.

Mr. Poole attributed it to Naples, p. 94, C.B.M.

OBOLS.

1. Obv. Youthful male beardless face, with short hair, full-face like a mask without a neck.

Rev. A barley corn and mussel shell around which the legend ƧIVNTƧIΘ or ƧILVTƧIΘ or VVTIΘ.

In the British Museum is a similar obol without legend.

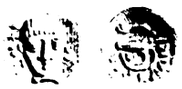
2. Obv. Similar face but with neck, around the legend ƧIVN—TƧIΘ.

Rev. A dolphin and barley corn and mussel shell.

In the Collection Cazaniello, from Piedimonte d'Alife.

3. Obv. Similar, three-quarter face with neck, around which ΦΙΣΤΕ—ΛΙΑ. At Naples one specimen has ΦΙΣΤΕ—ΛΑΔ.

Rev. Dolphin, barley-corn and mussel shell, and the legend ƧIVNTƧIΘ. around.



A variety, in the Cabinet of France, has the legend above IVNTƧIΘ.

4. Obv. Similar head, to left Φ.

Rev. Same as last but under type ƧIV.....

5. Obv. Similar head of different style, to right N.

Rev. Mussel shell and barley corn, above which ƧIVNTƧIΘ.

6. Obv. Head of Pallas to right with Athenian helmet decorated with olive-wreath on which an owl is perched.

Rev. Forepart of a man-headed bull to right swimming, above, the legend ∀NƎTƧIΘ. Cabinet at Berlin. Minervini notes a specimen with the same types, but the legend ƧIVNTIƧ◇.

HALF OBOLS.

1. Obv. Youthful male beardless head facing, around which the name of a magistrate ƧIIƧΠV (Opsius).

Rev. .ƧIVNTƧI◇. The letters divided in pairs in the spaces formed by the figure I.

Found at Piedimonte d'Alife.

2. Obv. Head of Pallas, facing, her helmet decorated with three feathers.

Rev. ƧIVNTƧIΘ the letters as on no. 1 divided by the design or figure I. C. of Berlin, and C. of France.

QUARTER-OF-AN-OBOL.

1. Obv. Youthful male beardless face around which ƧIVNƧIΘ.

Rev. A wheel with a globule in each space between the spokes. Coll. Evans.

Found at Piedimonte d'Alife.

LEGENDLESS COINS.

The following coins are known to have been found chiefly in Samnium and from the similarity of the workmanship may most probably be attributed to Phistelia.

OBOLS.

1. Obv. Female head nearly facing, the hair in waves around, a necklace of pearls on the neck.

Rev. A lion running to left, sometimes to the right; in exergue a serpent.

The lion is imitated from that on coins of Heraclea; the reverse is often concave.

On p. 129 B. M. Cat. under "UNCERTAIN OF CAMPANIA."

Weight of obol in Brit. Museum of this type 9.7 grs.; size .45.

2. Similar types to No. 1 but above the lion a star of eight rays. This type has been found at Piedimonte d'Alife.

3. Similar types, but the lion is represented with the head

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looking backwards, above, in the field, a helmet, and in the exergue a thyrsus with fillets.

A specimen is in the Cabinet at Berlin.

For notes on these coins confer Dressel, *Hist. und Phil. Aufsätze zu Ehren E. Curtius*, pp. 250-258, and the *Zeitsch. für Numism.*, XIV, 1886, p. 170.

(*To be continued.*)

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900.

(*Including the names of several hitherto Unpublished Artists.*)

One hundred and twenty-sixth Article.

(*Continued from col. 11203.*)

PISANI, FRANCESCO (*Ital.*). Mint-master at Cattaro, 1548-49.

PISANI, ALOYSIO (*Ital.*). Mint-master at Venice, under Doge Marcantonio Giustiniani, 1684-1688.

PISTOIRE, FRANKIN DE (*Ital.*). Mint-master at Valenciennes, 1312.

PISTRUCCI, BENEDETTO (*Ital.*). This distinguished Gem-engraver, Medallist and Coin-engraver, born in Rome on 29. May 1784, died at Flora Lodge, near Windsor on 16 September 1855. He was the second son of a family of three. His father, Frederico Pistrucci, a Judge in the Criminal Court, and his mother, Antonia Greco, were both Romans, who enjoyed a fairly good position and were enabled to bestow a liberal education on their children. The eldest son, Philip, devoted himself to painting, but was equally successful as a Copper-plate engraver, and a Poet.

Benedetto attended schools at Bologna Rome and Naples, but did not show himself a brilliant scholar. He owns, in his autobiography, that he acquired little Latin, and preferred amusing himself by constructing toy cars and cannon. His father intended him to become a lawyer, whereas his tastes lay in quite another direction. Having made acquaintance at Naples with a painter of the name of Mango, whose brother in Rome was an Engraver of cameos, "he became quite crazy to learn such a profession", and at the age of fourteen he was sent to Rome to be apprenticed to Signor Mango. Although his master was an indifferent artist, the youth made rapid progress, and in less than a year was able to draw figures, which were considered excellent. He now applied himself to serious study under Tofanelli, and even on holy days, after having fulfilled the duties of religion, he and his brother Philip, used to go to the loggie of the Vatican painted by Raphael, to draw after the great Master. After some months of arduous labour, he had acquired considerable ability in cutting hard and soft flints, which Mango sold with great profit to himself. About this time, in a dispute which arose between Benedetto and his colleagues at the workshop, he was severely wounded, and was confined to his house in consequence. He set himself to model in wax, at home, without any instruction, bas-reliefs, heads, mythological subjects, etc., and thus attracted the notice of a cameo-merchant, Domenico Desalief, who gave him a stone of three strata to cut for him, and later employed him on a large cameo, representing the Crowning of a Warrior, which was considered by Denon, Director of the Paris Medal Mint, as an antique, and passed as such in to the Cabinet of the Czarina Catherine II.

Benedetto was about fifteen when his father placed him with the Gem-engraver Morelli, an eminent artist, patronized by the Pope and Napoleon I. "In the space of eleven months, he cut nine cameos for him, amongst which were some both large and difficult, and, in his leisure hours, he made five for himself." He employed his spare time in attending the Drawing Academy at the Campidoglio, and, modelling in clay, obtaining the first prize in sculpture at the first competition. Morelli, says Pistrucci, grew jealous of him, and wishing to check his progress, gave him menial work to do,

Benedetto Pistrucci (enlarged from Elisa Pistrucci's Portrait-cameo).

unsuited to his abilities, so he decided to start business on his own account, and as he expresses it, "loaded with commissions on all sides, I began my career of professor, at not quite sixteen years of age"

In 1802 the artist married Barbara Folchi, the daughter of a well-to-do merchant in Rome, by whom, at the age of nineteen, he had a daughter, named Victoria, and at twenty, a son, Vincenzio. This son, like most of the males in Pistrucci's family (including the artist himself), was born with a curious physical peculiarity in having the palms of his hands and the soles of his feet covered with a thick callous skin; Pistrucci states that he had to pare it, from time to time, with a razor.

Portrait Model of Napoleon I., by Pistrucci.

Until 1814, with short intervals, the artist worked at Rome, at first for the dealer Ignazio Vescovali, who supplied many gems to Poniatowski, Blacas, and other collectors, then for Count Demidof, a wealthy Russian, and General Bale, and later also for the dealer Angiolo Bonelli, who did not scruple to pass off some of his productions as antiques. He made Portrait-cameos of Princess Bacciochi, Grand-Duchess of Tuscany (Napoleon's sister), and was, at her request, entrusted to give instruction in modelling at the court, and for this purpose was invited to Florence and Pisa. The Queen

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of Naples, and Princess Borghese also patronized him, and he executed a portrait of the Princess Napoleon, and of the Marchesa Canami, daughter of the Spanish Ambassador.

In 1814 the downfall of Napoleon caused Pistrucci to return to Rome, where Bonelli, who had just returned from England, gave him a great quantity of work to do, at the same time suggesting, jokingly, that he should go to London. He readily agreed to accompany Bonelli, but did not go further than Paris with him (December 1814). There he met several collectors from whom he obtained orders, and made a model in wax of Napoleon, which "was considered extremely like".

On the approach of the Allies to Paris, Pistrucci set out for London. At Dover, probably on the instigation of Bonelli, he suffered very rough handling on the part of the Custom officials, who overhauled all his stock of cameos and models. In London, he put up at Brunet's Hotel, in Leicester Square.

Through a Mr. König, to whom the artist was recommended from Paris, he made the acquaintance of Sir Joseph Banks, who ordered him to model his portrait. At his house, he met the famous collector, Richard Payne Knight, who had come to show a cameo — a fragment, representing the head of Flora (or Persephone), — purchased as an antique from Bonelli for £ 100 (some accounts state five hundred, and two hundred and fifty guineas). Pistrucci at once recognized it as his work, and "explained to Knight that

Fragment, Head of Flora, by Pistrucci.

he had made it for Bonelli about six years previously at Rome for less than £ 5, and that like all his productions it bore his private mark, a Greek Λ". Knight, continues Mr. Wroth, angrily asserted that the cameo was antique, and declared to Banks that the wreath was not of roses, but of an extinct species of pomegranate blossoms. Banks examined it and exclaimed, 'By God they are *roses* — and I am a botanist'.

Pistrucci was commissioned to cut another Flora, which even exceeded in beauty the first one, but Knight would not be persuaded even then that his original purchase was not an antique, and in his manuscript catalogue of his gems, which he bequeathed to the British Museum, he persists in describing the wreath as of pomegranate blossoms — 'non rosas, ut B. Pistrucci gemmarum sculptor, qui lapidem hunc se suâ manu scalpisse gloriatus est, praedicaverat, et se eas ad vivum imitando expressisse, pari stultitia et impudentia assuerit."

Pistrucci made a third 'Flora' cameo for William Richard Hamilton, vice-president of the Society of Antiquaries, and yet another replica is still in the possession of Major S. Poggioli, in Rome.

View of the Royal Mint, London, *temp.* George III.

Pistrucci now began to be patronized, and his success, says King, "surpassed, as far as pecuniary remuneration went, the wildest dreams of any of his profession in previous ages." Sir Joseph Banks paid him fifty guineas for making a portrait of George III. in a jasper cameo, and in 1816, he presented him to the Master of the Mint, Mr. Wellesley Pole (afterwards Lord Maryborough), who gave the jasper cameo of George III. to be copied on the Half-crown, by Thomas Wyon Junior, the Chief-engraver. The work proved inferior to Pistrucci's model and was disapproved.

"The Italian artist having suggested St. George and the Dragon as a suitable subject for the reverse of the new gold coinage, he was commissioned by Pole to execute a cameo of it in jasper, to be copied; for which he paid him, by agreement, one hundred guineas. At this juncture (1817) T. Wyon died and from the ill-success of the copy of Pistrucci's George III. by the Mint-engraver, and the improbability of any other person in the Mint being able to copy the George and Dragon, the Master considered that it would be necessary to employ Pistrucci himself to engrave both subjects on the dies, and offered him the post of Chief-engraver, with a salary of five hundred pounds per annum, and one of the houses within the walls of the Royal Mint appropriated for the officers of the establishment" (Billing, *op. cit.*, p. 192).

The jasper George and the Dragon, purchased by Wellesley Pole for the coins, was an *original*, and not the cameo, or wax model, which he had made previously for a 'George' to be worn by Earl Spencer, K. G. The design was considerably modified, and the St. George was modelled from life, the original being an Italian servant in Brunet's Hotel.

Pattern Crown of George IV., 1820; by Pistrucci.

Pistrucci's St. George and the Dragon first appeared on the Sovereign of 1817 and Pattern Crowns of the same date. The Crown of George IV. was called by Denon, the Director of the French Mint, 'the handsomest coin in Europe.'

"The design, still retained, does not", observes Mr. Wroth, "strictly speaking, owe its origin to Pistrucci. It can be traced back to a shell-cameo, the 'Bataille coquille', in the collection of the Duke of Orleans. This was copied, at least in part, by Giovanni Pichler, whose intaglio with this subject became popular in Rome. Pistrucci himself, when in Italy, had made four copies (two cameos and two intaglios) of Pichler's intaglio."

Pistrucci made several patterns of the 'Sovereign' and 'Crown' of George III. A fine Pattern Crown (obv. only; *illustrated*), from

Pattern Crown of George III, by Pistrucci.

the artist's own collection, and later in the Murdoch Collection, exhibits the best portrait of George III. the artist was ever able to cut. The coin was accompanied by an autograph note, of which the following is a translation.

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Enclosed is a proof of the head of the Five-shilling Piece of George III., of extreme rarity, being unique, the die having broken as may be seen by the flaw in the impression. This is different from all, and as regards the work it is the best head which I ever did for that coin. I never succeeded in re-doing it as fine, notwithstanding the innumerable times I had to repeat the puncheons and dies of the said coin, which broke, and although I nearly always used the remainder of this puncheon to do the others, it will be clearly seen that the first is always the best. This is in my possession, as the mint master gave it to me, as he did at other times, not asking me for the payment of the metal as I was obliged to pay afterwards. — B. Pistrucci.

Referring to the reverse of the Crown, Hawkins criticises the design. "The position of the right leg was purposely, but unfortunately, changed; for, as the hero now sits upon his horse, he must inevitably fall to the ground the moment he attempts to

Original Design of the St. George and Dragon, by Pistrucci.

strike the meditated blow with the sword." In answer to this criticism, Billing remarks: "Now, Pistrucci, who had doated upon horses from his childhood (a perfect Φιλιππος), and who — as was said of Murat, and perhaps of many others — 'rode like a Centaur', was not likely to represent a hero that could not keep his seat; on the contrary, every one can see on the sovereign, double-sovereign, or crown piece, that the rider sits perfectly straight and firm, — that the left foot is visible below the horse's belly, showing that the rider has closed his *left* leg to counterbalance the exertion of the *right* arms".

Various alterations in the design of the St. George and Dragon are noticeable on Patterns of the Sovereign. One of these, undated, was accompanied by an interesting note, of which the following is a partial translation, showing the artist's description of the progress of his work:

Extremely rare proof of a sovereign, with head of George III. finished, but without the lettering, the reverse is unfinished; my first work with the graving-tool, and struck without a collar. One may like to know that, when I did this work, I had had no practice as yet in engraving on steel. After having engraved the puncheon, I had it tempered in its unfinished state, and a die executed from it. I had the surface of the die planed, and then struck this proof coin to see the effect of my work. After this, I made another puncheon, which I finished, feeling sure that my work was raised over a flat surface. One will see on this piece the marks of the wire-work design, which I drew to be sure of what I was doing, a thing I never had to do when engraving camei, an art in which I had much more practice. — It will be noticed further that the handle of the spear is shorter than on the current coins with the same St. George, and this I did so that the spear-handle should not pass over the horse, which did not seem tasteful to me. — This piece is one of the most curious of my small series of proofs, and I value it very highly because it is my first work and I saw it struck from the presses at the Mint, &c., &c. — B Pistrucci.

Unfinished Proof of the Sovereign.

Two Reverses of Proof Sovereigns (Murdoch sale, March 1904, lot 190) were described thus by Pistrucci, in the autograph note in which they were wrapped:

These proofs were struck from a die which had passed four times through the fire, and got worse each time, the action of the fire spoiling the edges, and I am only surprised that they are as good after so many experiments. I had these proofs made, as I wanted to see the effect of the hand holding the bridle, as, after having completed my work from my model, they made me change the hand, which was at first showing a portion of the arm, to what is now seen on the current coins. These are of the highest rarity and unique. Presented by Mr. Pole. — B. Pistrucci.

The fairly exhaustive list I am able to give here of Pistrucci's monetary productions, as well as of his gems and wax models, is compiled from information I have been supplied with by Major Serafino Poggioli, husband of his granddaughter.

"During the manufacture of the new coinage in 1816 Pistrucci was employed at the mint as an outside assistant. On 22 September 1817 Thomas Wyon died, and Pole offered Pistrucci the post of Chief-engraver. The appointment was resisted by the moneyers (the corporation of the Mint), and for several years Pistrucci was attacked and calumniated in the "Times" and other newspapers, chiefly on the ground of his foreign origin. He found a staunch defender in W. R. Hamilton. The office of Chief-engraver was kept in abeyance, though Pistrucci continued to perform the duties. At last, in 1828, as a compromise, William Wyon, the second engraver at the mint, was made Chief-engraver, and Pistrucci received the designation of "Chief Medallist" (W. Wroth, *Dict. Nat. Biog.*, XLV, 329).

Obv. of Pattern Crown, 1818, by Pistrucci (without the artist's signature).

Pistrucci, says King, gave great offence to the suceptibilities of John Bull, by signing his name in full in the exergue of the crowns, a thing hitherto unknown in this country, though commonly done abroad (Ant. Gems, 1872, 449).

Among Pistrucci's chief opponents were Mr. Hawkins, the Keeper of Coins and Antiquities at the British Museum, and Nicholas Carlisle, Secretary of the Society of Antiquaries. The artist's works were described as having a scratchy appearance, and of wanting in boldness; he was reported to have cut the steel matrices by means of a lapidary's wheel, and practically accused of extorting money from the Master of the Mint. Carlisle's aspersions

First Stage. *Second Stage.*

were refuted by W. R. Hamilton, who broke friendship over the quarrel. In a letter to Carlisle by W. D. Haggard, in the possession of Messrs. Spink & Son L^d^, occurs the passage: "Wyon could no more cut the beautiful gems in which Pistrucci excels than could Pistrucci

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engrave dies equal in beauty to those of Wyon ". Hawkins had nevertheless to acknowledge that" Pistrucci's work is beautifully executed, and its appearance was hailed with pleasure, and with the hope, that those who were in authority were weaning themselves from their attachment to armorial bearings, and becoming alive to the beauty, interest, and importance of classical reverses ".

Pistrucci was very fond of showing his mode of working, which may be described at follows. He first drafted a design of the future die he intended to engrave, then

Third Stage. *Fourth Stage.*
Pattern Crown of George III. (small head), 1818, by Pistrucci (showing four successive stages of the process of engraving).

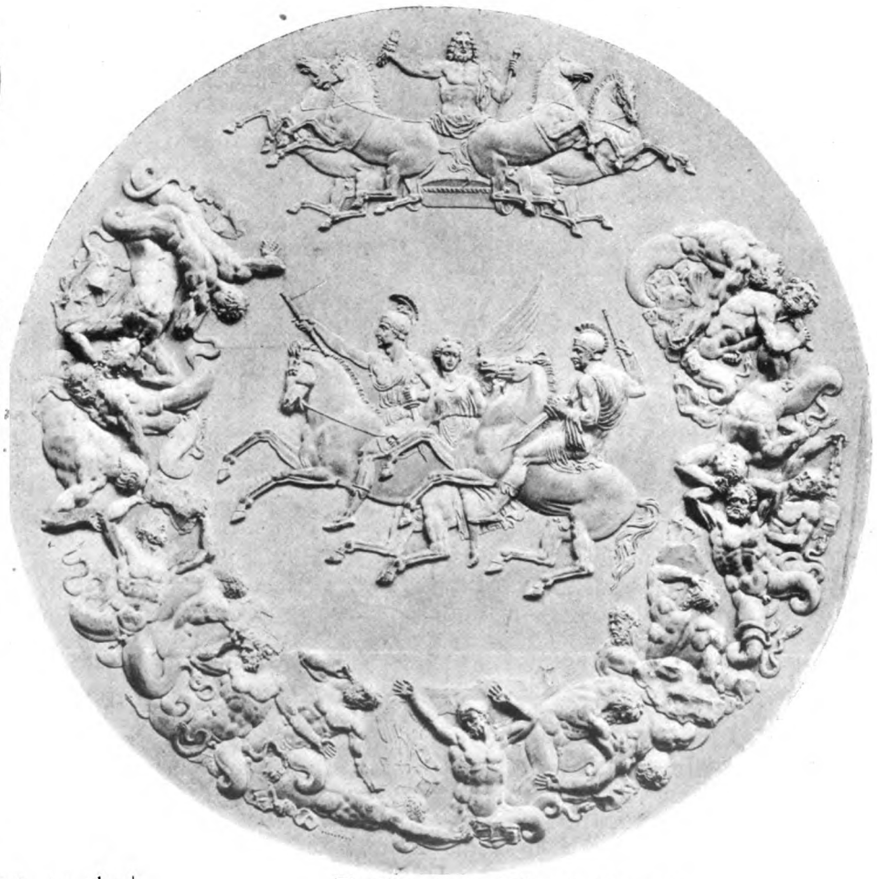
made a model in a preparation of white bees-wax. He afterwards spread this wax upon a piece of glass or slate, adding and working in successive portions until the design was completed to his satisfaction. When the human figure had to be reproduced, he represented it first in a nude condition, to secure a natural and correct rendering of the postures and relative measurements of the

First Stage. *Second Stage.*

individual parts; afterwards the needful draperies and other accessory embellishments were added and worked over. Such models were made upon a scale that afforded a design of larger size than the die which was intended to be engraved. They were plotted into squares of equal

Third Stage. *Completed Die.*
(without the artist's signature).
Pattern Crown of George III. (large head), 1818, by Pistrucci (showing four successive stages of the process of engraving).

measurements, and so transferred with accuracy direct. to the metallic surface. In many instances, the artist cut the types in steel without previously making a model. Some Patterns in lead, from Pistrucci's own collection, show the progressive stages of his



The Waterloo Medallion, by Pistrucci.

work, and give an idea of the accuracy, minuteness, and painstaking method and process of engraving coin-dies.

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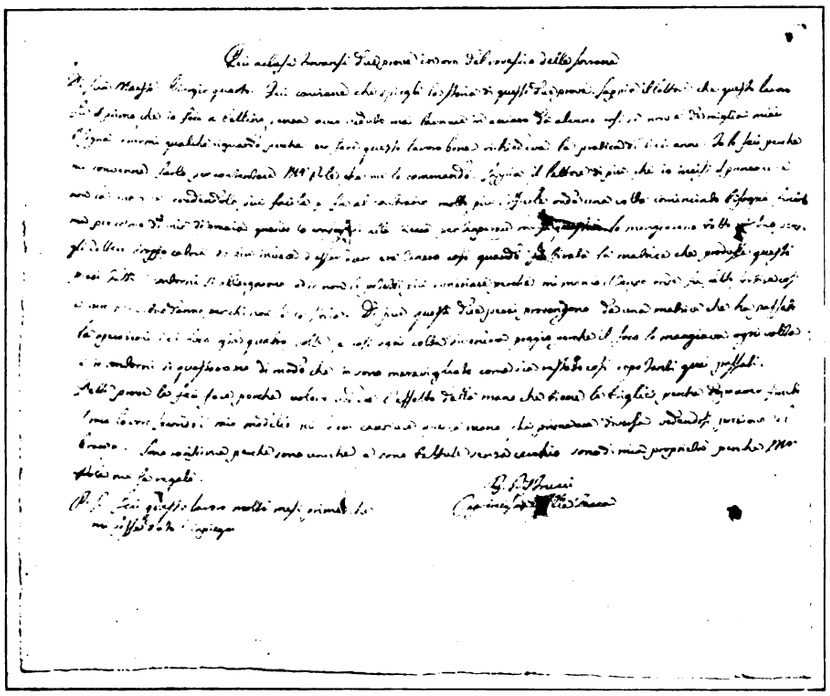
The weakest part of Pistrucci's style, notes King, is his treatment of the hair, which is extremely unnatural and wiry. Yet his Coronation medals of George IV. and Victoria are entirely free from this defect (*Ant. Gems*, p. 449).

Pistrucci was entrusted with the cutting of dies for the coinage from 1817, and retouched and corrected the matrices and puncheons of the silver coins dated 1815-1817. The Crowns were issued in 1818, 1819 and 1820. In 1820 he engraved a Pattern Five Pound piece of George III., of which only twenty-five specimens were officially struck, but it is said that Pistrucci, on hearing of the death of the King, gave hasty orders for the striking off of a few more specimens. A proof in silver was amongst the coins left by the artist to his daughter; it was mounted as a brooch which had been worn by her many years. Of that same date is also the Pattern Two Pound piece, of which about sixty specimens were struck. There were two proofs of this piece in silver in the Pistrucci collection. Beside these Patterns, we find by the artist Sovereigns of George III., 1817, 1818, 1819 (perhaps unique), and 1820; Half-sovereigns 1817, 1818, and 1820 (a Pattern), as well as many other Proofs and Patterns which will be found enumerated below. Under George IV., Pistrucci engraved the early coins of this reign, R. of



Facsimile of an Autograph Note of Pistrucci.

Double Sovereign, 1823; Sovereign; 1821-1825; Half-sovereign, 1821, 1823-25; Crown, 1821-22; Pattern Crown, &c. (*Vide* List of productions).

For his Coronation medal of George IV., Pistrucci, after refusing to copy Sir Thomas Lawrence's portrait of the King, obtained sittings. Again, he declined to reproduce Sir Francis Chantrey's bust of George, when he was required to execute a medal commemorating the royal visit to Ireland, in 1821, and on the coinage of 1822. In this way he wounded the *amour-propre* of the Royal Academicians, and of many other influential persons. He had no share, says Wroth, in producing the Coronation medal of William IV., as he again refused to copy a bust by Chantrey, but Queen Victoria sat for her portrait on the Coronation medal of 1838, which was hastily executed by Pistrucci in three months, and gave general dissatisfaction.

"In 1838", continues Mr. Wroth, "Pistrucci, on the recommendation of Samuel Rogers, made the silver seal of the duchy of Lancaster. The work was finished in the short space of fifteen days by a process which the artist claimed to have invented, and by which a punch or die could be cast in metal from the wax or clay model, instead of being copied from it with graving tools, as had hitherto been usual (Weber, *Medals and Medallions*, &c., 1894). The originality of this process (which has since been adopted by medallists) was disputed at the time by John Baddeley (*Mechanics' Magazine*, XXVII, 401), who claimed that it had been practised fifty years before by his grandfather at the Soho Mint; but Pistrucci's claim was defended by William Baddeley (*ib.*, XXVIII, 36) and others (cf. *Num. Journal*, II. 111 f.; *Num. Chron.* I, 53, 123 f. 230 f.)". The real inventor of the first Reducing machine was Hulot, in 1766, and his invention served as a pattern to all the later appliances of the same kind.

Pistrucci's master-piece is undoubtedly the Waterloo Medallion, which took him over thirty years to complete. It was begun in 1817 and the matrices were not delivered to the Master of the Mint before 1850. Pistrucci, on his appointment at the Mint, 1817, had no longer any opportunity of earning anything beyond his salary; he wished to bring his family from Rome, and to pay his expenses needed a certain sum of money. To remunerate him in lieu of engraving gems, the Master of the Mint hit upon the expedient of ordering the Waterloo Medals, as an extra work, for the execution of which it was agreed that he should be paid three thousand five hundred pounds sterling, the sum of two thousand pounds being advanced to him by instalments within a short time (*Billing*, p. 193).

The Waterloo medallion, the dies of which were never hardened, though impressions in soft metal and electrotypes were taken and sold to the public, far excelled, according to Pistrucci's own published account, anything ever attempted in that way both in its magnitude (4 ¼ inches in diameter) and likewise in the number of the figures introduced. King states that it had been originally the intention of the Mint to present a copy in gold to each of the princes who shared in the triumph, and in silver to the minor satellites of their glory. *Tempora mutantur*. The dies lie in the Mint Museum. A very full description of the medallion is given in the *Illustrated London News*, 22 June 1861.

After 1825 Pistrucci's connection with the coinage entirely ceased. He continued to reside at the Mint until 1849, where he was employed in cutting dies for medals. In his spare time he was allowed to follow his proper profession. He obtained very high prices for his cameos and intaglios (the latter are now very rare), and occasionally executed busts, as those of the Duke of Wellington (in the United Service Museum), of Pozzo di Borgo, and several London friends.

In October 1839 the Papal government offered Pistrucci the post of Chief-engraver at the Mint of Rome, but finding his emoluments too low he returned to London in 1840.

In 1849 the artist went to live at Fine Arts Cottage, Old Windsor, and a little later he moved to Flora Lodge, Englefield Green, near Windsor, where he died, of inflammation of the lungs, on 16. September 1855.

His sight remained good to the last; he was able to do minute work, and undertake orders for gems until a few months before his death. His handwriting was unusually small. I reproduce a facsimile of one of the autograph notes which accompanied some of the coins in his collection, which until a few years ago were in the possession of his relative, Major Serafino Poggioli, of Rome.

Pistrucci had six children, the two eldest were born at Rome, and one died in early youth. His son, Camillo, was a pupil of Thorwaldsen, and obtained an appointment from the Papal government to restore ancient statues. He died of cholera in 1854. The two younger daughters, Elena and Maria Elisa (Signora Marsuzi), who resided for some years at the Mint with their father, after the family's return to Rome, acquired skill in gem-engraving and attained celebrity at Rome, at a later time, as Cameo-engravers.

Pistrucci was a Member of the Athenaeum Club from 1842, and held diplomas from the Academy of St. Luke at Rome, from the Royal Academy of Arts at Copenhagen, and from the Institute of France. He was a man of fine presence, but very excitable, and as he describes himself, unfortunately very proud. He was very persevering and laborious, working sometimes for eighteen hours out of the twenty-four.

To honour the memory of Pistrucci the municipality of Rome has given his name to one of the streets of the new aristocratic quarter of the city.

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It may be going too far to endorse Dr Billing's appreciation of the artist when he says : " Pistrucci was, and is, and will remain, the immortal of the nineteenth century, as Dioscorides of the first, and Cellini of the (cinque cento) sixteenth ; " nevertheless, the Italian Medallist and Gem-engraver stands very high amongst his colleagues, and in the glyptic art he certainly was not surpassed in the nineteenth century.

Extract from *The Illustrated London News*.
Sep 22d 1855, page 347.

Benedetto Pistrucci is no more! Who has not heard of Pistrucci? It was Pistrucci who made (with the exception of the Shillings and Sixpences) all the Coins of King George III, since the Peace of 1815, and the six principal coins of King George IV. He was the great man at the Mint between Pingo and Wyon, and was certainly a master in his art. The collector of English medals has few finer things to show than the Coronation medal of George IV ; which the then Master of the Mint very properly entrusted to Benedetto There was a great outcry at the time at the selection of a foreigner ; but we doubt very much if there was anyone then in England at all equal to Pistrucci in the mysterious art of die-sinking. The result at least justified the choice. Die-sinkers for the coins in England have lived in a state of warfare with one another. The great Simon, in the reign of King Charles II., was at strife with the Dutch brothers, the celebrated Roettiers ; his famous Petition Crown (perhaps the finest in the world) originating in his controversy at the Mint. The Roettiers afterwards quarrelled with Rawlins. Rawlins succeeded to more than one feud ; Croker, an Irishman, employed at the Mint in the reign of Queen Anne, had his disturbances ; his successors were not without theirs ; and in our own time, the quarrel between the late Mr. Wyon and now the late Mr. Pistrucci was in the calling of art a matter of public and unhappy notoriety.

The man who made the coronation medal of George IV., and all the fine " Dragon " sovereigns of that Monarch, was, we believe, first brought into notice at the Mint when Mr. Pole was Master. Pole thought more than favourably of his abilities, and Pistrucci was at once employed on a medal (the Medal) designed to commemorate what was then a recent event, the Battle of Waterloo. Great things were expected from this medal. It was to excel we were assured — whatever " insolent Greece or haughty Rome " had struck and " sown " to commemorate their greatest victories both by land and wave, — what Simon had done for the great victories over the Dutch achieved by Blake against Van Tromp and De Ruyter, was to sink into insignificance when compared with Pistrucci's medal for the victory achieved by Wellington over Napoleon. The Master and the Moneyers of the Mint were plagued with early applications for proof impressions of the glorious medal. Collectors reserved central circles in their cabinets for examples of the coming wonder. Years passed by, and nothing was heard of it. The old King died, and still nothing certain was heard about it George the Fourth died, and collectors were still impatient. William the Fourth died, and Mr. Hamilton assured us that it was in hand — would be a glorious work, and one well worth waiting for. Then came the Mint Commission of 1848, and it was not forthcoming. Why? The artist had given — so he informed the Commission — ten long years, and those with long days, to this very Medal. But it was still unfinished. He had been ill used, but proposed to call on the Master of the Mint on the 1st of January, 1849, to place in his hands the two matrices of the long expected medal. The 1st of January came, but no medal. The Great Captain whose Victory it was designed to commemorate died, and yet no medal ; and now forty years after the event Pistrucci himself dies, and the medal is unpublished and unknown to the Master of the Mint. If the commemoration of Waterloo had depended on Mr. Pistrucci's medal, it had been forgotten as much as Bosworth field or Bunker's hill. On Sunday last this eminent engraver ceased to exist. He died at Englefield Green in the seventy-third year of his age, a duration of life to which, in conversation amongst his friends, he had no idea of reaching. The fumes of the refinery at the Mint had shortened his days, so he was wont to allege, waiting the scriptural threescore and ten. From the sulphuric acid of that plague spot he had been subject (and from no other cause) to very severe headaches, and to a continuous difficulty in breathing. Sulphuric acid tainted his tongue in the morning and at night ; yet he lived, we see, into his seventy-third year, and has left a name to be honourably remembered in the art he practised with a skill very rare indeed among modern die-sinkers. We sincerely trust that he has left the Waterloo Medal in a finished state ; and, if so, that his friends will add to his well earned reputation by giving it to the world at once.

GENEALOGICAL TABLE

SHOWING THE RELATION BETWEEN MAJOR SERAFINO POGGIOLI, OF ROME,

the owner of the Collection of Gems and Wax Models, to his ancestor Benedetto Pistrucci.

BENEDETTO PISTRUCCI } coniugi
BARBARA FOLCHI

- RAFFAELE (marito di Agata Poggioli)
- ELENA (moglie di Pietro Poggioli)
- ELISA MARIA

SERAFINO POGGIOLI } coniugi
CATERINA FOLCHI (sorella di Barbara)

- AGATA (moglie di Raffaele Pistrucci)
- PIETRO (marito di Elena Pistrucci)
- PAOLO (marito di Angela Payva)
  - SERAFINO (Maggiore nell' esercito italiano ; marito di Guglielma Pistrucci)

GUGLIELMA (moglie del Maggiore)

N. B. — Benedetto Pistrucci e Serafino Poggioli ebbero molti figli ; ma nel sopra descritto albero genealogico delle due famiglie sono indicati solo i nomi di quelli che possono interessare per la monografia scritta dal sig. Forrer.

LIST OF BENEDETTO PISTRUCCI'S WORKS

COINS

GOLD. George III. Pattern Five Pound piece, 1820 (only 25 struck). A specimen with plain edge (whereas the ordinary piece reads : DECUS ET TUTAMEN * ANNO REGNI LX * on edge) was sold at the Murdoch sale, March 1904, lot 175 ; — Pattern Two Pound piece, 1820 (about 60 struck). A specimen showing ℞. only, with plain edge, is thus described by Pistrucci :

The Proof is that of the rev. of the Two Pound Pieces of George III. and George IV. It is of the highest rarity as being the only one struck from the original die without any retouching, as shown by the dot which is found on the body of the horse. This piece is my property, and it was given to me by Mr. Pole ; it is the first trial for the size of the Two Pound Piece, and the first done before obtaining the office of Chief Engraver at the Mint. — B. Pistrucci.

Pattern Guinea, 1816, by Pistrucci (Mont, n° 541) ; — Pattern Guinea, 1816 ; engraved by T. Wyon, after a model by Pistrucci (2 var.) ; — Pattern Sovereign, 1816, engraved by T. Wyon, with head of George III. copied from Pistrucci's cameo. This coin was presented to the artist by Pole, the Mint-master, and was until lately in the possession of Mr. Murdoch. who had two other specimens, one of which with grained edge ; — Pattern Sovereign, 1816 (formerly in the C. E. G. Mackerell Collection). Obv. GEORG : III D : G : BRITT : REX F : D : 1816. Large laureated bust almost exactly as that upon the current shilling of 1816, but in

Pattern Sovereign, 1816.

this case the two ends of the tie float separately behind, further from the neck, and do not terminate in a small bulb or pellet as upon the shilling referred to, and the legend, although reading the

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same, is in smaller lettering upon the sovereign, the size of which is but 22.0 mill. against 23.5 for the shilling; ℞. BRITANNIARUM REX FID : DEF : 1816. Square shield crowned, the point dividing the figures of the date; edge, straight graining (S. M. Spink, *Num. Circ.*, 1906, col. 9265); — Proof Sovereign, undated, and unfinished (*illustrated*, p. 10); — Pattern Sovereign (℞. only), struck without a collar and differing from the sovereign finally adopted in having St. George's left arm as well as hand showing behind the horse's neck. This piece was accompanied by the following autograph note :

This St George is the first work I have done in my life with the graving-tool, and for this reason the public will excuse if it is not so fine as the later ones; besides, it was spoiled through the mechanical operations at the Mint or by accident, or maliciously, in order that my work should appear before the public more imperfect than that which I knew to be without taste — B. PISTRUCCI.

Proof Sovereigns (2) (Reverses only), struck without a collar; the left arm is omitted in the design, the hand only being visible above the reins; — Pattern Sovereign, 1817 (℞. with the arm and hand showing in the design); — Proof Sovereigns, 1817, 1818, 1819 (excessively rare), 1820; — Ordinary Sovereigns, 1817 1818, 1820; — Pattern Half-Sovereign, 1816 engraved by the T. Wyon, with head of George III., copied from Pistrucci's cameo. Two varieties are described in Spink's Catalogue of the Montagu Coll^{n}, n°s 560-1. A specimen with grained edge, in Pistrucci's collection, was enclosed, in the artist's autograph note :

Proof in gold of a head which was copied from one of my cameos by Mr. T. Wyon, First Engraver at the Mint, and the puncheon of which was afterwards retouched by me. The workmen at the Mint were unable to strike this piece on account of its too high relief, and would not give themselves the necessary trouble, in order to please Mr. Wyon, who could not bear with good grace that a work of his, retouched by me, should be issued. The same head was struck on a sovereign, and on a shilling, which however, were never issued; it is therefore of the highest rarity and unique. It was presented to me by Mr. Pole, of whom I asked the favour of keeping a record of my work. — B. PISTRUCCI.

Ordinary Half-Sovereigns, 1817-1818; — Pattern Half-Sovereign, 1820; — Pattern Crown, 1818; large head of King (Murdoch Sale, lot 202).

Sovereign of 1819, by Pistrucci.

GEORGE IV. Two Pound piece, 1823 (℞. only). Merlin engraved the Obv., as Pistrucci refused to copy Chantrey's bust of the King; — Pattern Sovereign, 1821; — Ordinary Sovereigns, 1821-1825; — Pattern Half-Sovereigns, 1820, and 1821 (2 varieties). All three coins are in the Mint Museum; — Current Half-Sovereigns, 1821 (withdrawn on account of its resemblance in type to the Sixpence), 1823-1825 (with second type of ℞.).

SILVER. GEORGE III. Pattern Five Pounds, 1820, exactly as the gold Pattern, with edge inscribed; the artist's name under the bust; — Pattern Two Pounds, 1820; artist's name omitted and his initials **B.P.** on ℞. only. From the Pistrucci collection. The artist's own autograph note (signed) accompanied this coin. The following is the translation :

Enclosed are two proofs of the Two Pound Piece of H. M. George III., struck in pure silver. They were struck by me at the Royal Mint in London, as trials for the width of the flan, and to see whether the letters on the edge of the gold coins would come exactly in the centre. I did this with the permission of Mr. Pole, mint-master, and I did these experiments in silver, because there was no gold prepared as yet to strike. These proofs are of the highest rarity, as being the only two struck in that metal, and rarer still as being the first two which came out from the die. They remained in my possession with the permission of Mr. Pole; I paid their intrinsic value to Mr. Bradby, clerk to the mint. — B. PISTRUCCI.

Pattern Half-Sovereign, 1816; engraved by T. Wyon, after Pistrucci's cameo of George III,; — Pattern Half-Sovereign, 1820; same type as that of 1816; — Pattern Crown, 1816, from the Half-Crown die of 1816; edge inscribed in sunk letters, DECUS, etc., etc. ANNO QUINQUAGESIMO SEPTIMO; — Pattern Crown, 1817 (*illustrated*). Garter ruled with horizontal lines, field divided by faint lines into squares; a pellet upon the horse's body, &c. Two other specimens in the Pistrucci Collection, exactly of same type, were struck from fractured dies, and two Proofs of the ℞. die, also formerly in Mr. Murdoch's Cabinet (Sale lots 257-260); — Pattern Crown, 1817, with legend BRITANNIAR; ℞. St. George and the Dragon within the Garter, outside of which is a beaded border, edge *incusely* inscribed on a sunk band, DECUS ET TUTAMEN ANNO REGNI QUINQUAGESIMO ȣ (*sic*) SEPTIMO, flan of unusual size; without the artist's initials, wt. 435 grs.; probably unique (Murd. Sale, lot 261); — Pattern Crown, 1817; Obv. BRITANNIARUM, &c.; ℞. motto in large lettering, beaded outside border; edge inscribed in raised letters within fine cord borders, DECUS ET TUTAMEN ANNO REGNI LVIII.; without artist's initials; wt. 436 grs. (Murd. Sale, lot 262); — Pattern Crown, 1818; Obv. GEORGIVS III D : G : BRITAN-

Pattern Crown, 1817.

NIARUM REX F : D : 1818, very large head, laureate, to right, neck short and bare artist's name in full beneath; ℞. St. George and Dragon within the Garter, artist's name in full in exergue, the Garter ruled with fine horizontal lines; edge plain, a toothed border each side, struck from a finished die; — Another, similar, but with the edge inscribed in large lettering occupying the whole width of the edge; — Another, similar, but with the edge inscribed in smaller letters; probably unique (Murd. Sale, lot 270); — Pattern Crown, 1818 (Obv. only, *illustrated*, p. 13), struck from a fractured die, but considered by Pistrucci himself to be "the best head which he ever did for that coin"; — Pattern Crown, 1818; lettering larger, smaller laureate bust, neck bare; artist's full name beneath; edge inscribed as usual ending ANNO . REGNI . LVIII; — Pattern Crown, 1818, type as the current Crown, the lettering on Obv. being smaller than in the preceding coin; ℞. as the last, except that the horizontal ruling of the Garter is omitted; edge *incusely* inscribed DECUS ET TUTAMEN * ANNO REGNI LVIII * (probably unique); — Pattern Crown, 1818; laureate head to r., smaller than on current

Pattern Crown, 1818, by Pistrucci (without his signature).

coin, and a different type; without artist's name (*illlustrated*). This was in the Pistrucci Collection; — Pattern Crown, 1818; as the specimen in gold; type of the ordinary Crown, but with large head (*illustrated*); — Proof Crown, 1819 (of the circulating type); — Crowns (in currency) 1818, 1819, 1820, each with different years of his reign, 1818 has two varieties LVIII and LIX, 1819 also LIX and LX. The 1818 crowns were the first made current in

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George III.'s reign and none had been put into circulation since 1751; — Trial Half-Crown (Obv. only) of 1816, but from

Obv. of Pattern Crown, 1818 (which exists in AR. and AV.).

an unfinished die, the date reading 181-only, edge plain; features of the King differing slightly from the current coins. This Trial

Crown of George III., 1818 (current type).

piece, with two Proof Half Crowns, dated 1817, formed part of the Pistrucci collection, and was accompanied by an autograph note of the artist :

Pattern Half Crown, 1817.

Proof of the head of the Half Crowns of George III., a work by T. Wyon, Chief-engraver at the Mint and retouched by me with the diamond point. This head was copied from one of my cameos preserved at the Mint, but was never issued; the puncheons of the said head, retouched by me, were burnt several times at the Mint. They are extremely rare, as although they resemble the Half Crowns in circulation, they differ much in the face, which on the common coins is more morbid. Given to me by Mr. Pole. — B. Pistrucci.

Proofs (5), obverses only, incuse, of the Half-Crown, numbered 1 to 5 at the back and illustrating the progress made by the artist at different stages of his work; no legends. From the Pistrucci collection; originally there were six to the set, but the original document, signed by Pistrucci, which was sold with the proofs states that one had been sold, evidently many years ago. The following is a translation of a portion of Pistrucci's interesting notes :

To do this work (i. e. the Half Crown) which was my second in steel I had from time to time incuse proofs made of the puncheon in order to verify the perfection of the flan before going on with the work. This I did with the permission of the Master of the Mint, because I did not want Mr. Wyon to deceive me, as he had done previously in making me work on a false (uneven?) surface and I explained that I could not get along with the work which was quite lost, and that I was obliged to begin again three times, because I had been given a bad puncheon to work upon At the end the mint master remonstrated with Mr. Wyon, who was obliged to give me a good puncheon, which is the one with which I produced afterwards the Half Crowns of George III, showing the neck only. — B. Pistrucci.

Pattern Halfcrown, 1817 (formerly in the C. E. G. Mackerell Collection). The difference between this pattern and the ordinary current Halfcrown of 1817 consists, as may at once be seen from the illustration, in the shield on the reverse. That on the current half crown is quite plain, whilst this has the edge of the shield ornamented with scroll-work all round except the top. This decorated shield is also larger, overlapping the Garter very considerably and probably obliterating the motto. The motto is not touched at all by the shield on the ordinary halfcrowns. The decoration is practically the same as upon the shilling of 1816 and following years (S. M. Spink, *Two Interesting Coins by Pistrucci*, Num. Circ., col. 5265.)

Pattern Half Crown, 1817.

Half-Crowns, current issue, 1816, 1817, engraved by T. Wyon, after a model in jasper by Pistrucci. Proofs exist of these, both with plain and grained edges; — Pattern Shilling, 1816; — Current Shillings, 1816, 1817, 1818, 1819 and 1820, engraved by T. Wyon, after Pistrucci's model in jasper. Also Proofs of these dates; — Pattern Sixpence, 1816; — "Current" Sixpences, 1816-1820, by T. Wyon, after Pistrucci's cameo. Also Proofs of these dates. The Pistrucci collection comprised a Proof Shilling, 1819, and Sixpence, 1820, struck in pure silver, with grained edges, which had been presented to him by Pole; — Maundy Money, 1816-1820, with bust copied from the shilling of 1816, by T. Wyon, the head being modelled from Pistrucci's cameo. The Mint Museum still preserves models in red jasper, by Pistrucci, of the head of George III., for the Crown, Shilling and Sovereign.

George IV. Pattern Crown, 1820; obv. as the current crown; ℞. also similar, but St. George has a long streamer of hair attached to the back of his helmet; edge plain (*illustrated supra*); — Proof Crown, 1821; edge inscribed : ANNO REGNI TERTIO, the last word being an error; — Proof Crowns, 1821, 1822; — Current Crowns, 1821, 1822. Of the Crown of 1821, £ 31.284-worth (above 125.000) were actually minted. — "Towards the close of the year 1824 his Majesty having expressed the disapprobation of the portrait upon his coins, not liking the harsh wiriness of the hair, nor deeming the likeness correct, commanded Chantrey to prepare a medallion from his own bust of the King, which was universally approved as an exquisite work of art, and a most perfect resemblance. When the medallion was completed, Pistrucci was directed to engrave dies for a new coinage; this he positively refused to do, on the ground of its being beneath his dignity to copy the works of any other artist. The work was therefore confided to William Wyon, and Pistrucci from that time was allowed to enjoy a sinecure at the Mint" (Hawkins. *op. cit.*, 419); — 'Current' Half-Crowns, 1820-1825; obv. by Pistrucci; ℞. by Merlin. Proofs exist of the dates 1820,

Unique Sixpence of 1820.

1822-4; — Pattern Shilling, 1820; type as the *First issue* Shilling of 1821; — 'Current' Shillings, 1821, 1824, 1825 (Obv. only); — Pattern Sixpence, 1820; Rose, shamrock and thistle type; — 'Current' Sixpence, 1821, 1824, 1825, 1826 (Obv. only); — Maundy Money, 1821-1830 (Obv. only). The bust upon all the

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Maundy Money of this reign continued to be struck after Pistrucci's model.

COPPER. George III. Proof Sovereign. 182- (℞. only); — Proof Crowns, 1821 (5), three with plain edges, one reading, ANNO REGNI SECVNDO, and another, with faint lettering on edge. From the Pistrucci collection; — Pattern Crown, undated; obv. by Pistrucci, die of 1821 Crown; ℞. by Wyon; — Two ℞s. of Crown, dated 182 ; edges plain; — Pattern Half-Crown, 1824; edge plain; — Irish Pattern Penny, 1822; only the obv., ℞. by Wyon (only six struck); — Irish Penny, and Halfpenny,

Lead impression of ℞. of Five Pound piece, 1820.

1822-1823, bust modelled by Pistrucci; ℞. engraved by W. Wyon, and struck by Matthew Boulton at the Soho Mint; — Pattern Farthing, 1822.

LEAD. George III. Proofs (4) of ℞. of £ 5 piece of 1820; on three the St. George and dragon is within linear circle (*one illustrated*); — Unfinished Proof obv. of £ 2 piece, 1820, dated; no signature; — Proofs (3) of ℞. of £ 2 piece; two without signature, and one signed **B.P.**, and type within depression; — Two heads of the King, intended for the £ 2 piece, one showing lines across field; — Proofs (3) of ℞. of Sovereign, all three different, one with type within circle; — Pattern Half Sovereign, obv. only, undated; no legend; laur. head within concentric circles; – Proof obv. of Half-Sovereign, 1817; head larger than on last; no circle around legend; — Set of

Lead Impression of Obv. of Pattern Crown, 1818.

four Pattern Crowns. obv. only (1818), small head of King, showing the evolution of the artist's work (*illustrated, snpra*). The field is divided into square divisions; — Set of four Pattern Crowns, obv.

Obv. of Pattern Crown of George IV., by Pistrucci.

only (1818), large head of King, also showing the evolution of the die; 1. Laur. head only; 2. Similar; date and legend added in pencil; 3. Complete die, but without artist's name; 4. Artist's name added (*illustrated supra*); — Obv. of Pattern Crown, 1818 large flan and large lettering; — Obv. of Proof Crown, 1818, with artist's name; — Obv. of Pattern Crown, 1818; very large head; signed (2 varieties); — Pattern Crown, 1818; large head (both sides); — Incuse impressions of obv. of 1818 Crown (3); from unfinished dies, each different; — Impressions of ℞. of Crown (2); one with usual inscription, but not on the Garter, which is not shown; varieties of design of St. George and Dragon type; — obv. of Pattern Crown, 1818, differing in the portrait from the current coin.

George IV. Impression of obv. of Sovereign on a very thick flan; — Two Reverses of Sovereign, 1821 (one on raised flan, the other incuse); — Proof Sovereign, obv. only, in Barton's metal, 1825; — Proof Sovereign, ℞. only, undated, in Barton's metal;

Obv. of Coronation Medal of Queen Victoria, 1838, by Pistrucci.

— Pattern Half-Sovereign, 1820 (℞. only); — Pattern Crown. 1820 (℞. only); St George with long streamer to helmet; — Pattern Crown, undated (obv. only), with Pistrucci's signature; but of the King to l., laureate; unique (*illustrated supra*). All these lead impressions were formerly in Pistrucci's own collection.

Pistrucci's signature on coins and medals is usually **B.P.** or **PISTRUCCI**, and on a Pattern Crown of George IV. *B. Pistrucci* in script.; on gems, Λ or Β.Π., and also **ΠΙΣΤΡΥΚΚΙ**. On a medal of Frederick, Duke of York, he signed **ΠΙΣΤΡΥΚΚΙ ΑΥΤΟΠΤΗΣ ΕΠΟΙΕΙ**. 'Done by Pistrucci from the life'.

It appears that the statement circulated by the artist's opponents that he cut steel matrices for the coins with a lapidary's wheel is unfounded, as also that the Wyons taught him die-engraving.

MEDALS.

Coronation Medal of George IV., 1821 (official); — Lord Maryborough (Wellesley Pole, 1823; – George IV.; ℞. Trident and dolphins, 1824 (a speculation of Messrs Rundell and Bridge, the Court jewellers; but as it happened, not successful with the public); — Frederick, Duke of York, 1827 (Pistrucci executed for the jeweller Hamlet a large medal of the Commander-in-chief, and a miniature one, not more than a quarter of an inch in diameter, which was in great request amongst H.R.H.'s friends, and was worn in rings, etc.); — Sir Gilbert Blane (the Blane naval medical medal), 1830; — Coronation Medal of Queen Victoria (official), 1838 (executed from sittings, but hastily finished, and did not give satisfaction); — Coronation Medal of Queen Victoria, 1838; ℞. DA FACILEM CVRSVM, etc.; made for Rundell and Bridge (*obv. illustrated*); — Duke of Wellington, 1841; ℞. Helmet covered with allegorical figures (a rival, says Dr Billing, of the celebrated antique gem, bearing a helmet, with Bellerophon on

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Pegasus spearing the Chimaera (*illustrated*); — The Hon. John Chetwynd Talbot, Q. C. 1853 (a specimen in the Guildhall Library); — Dies for the Waterloo medallion, 1817-1850, from which only electro-types and impressions in soft medal have been produced (*illustrated*). The Waterloo medallion, observes M. W. Wroth, is full of beauty and delicacy in detail, though it betrays its piecemeal

Medal of the Duke of Wellington, 1841.

composition in a certain lack of vigour and harmony as a whole. Pistrucci estimated this medallion to contain the work of thirty common medals, and as his charge for a medal obverse was 100 guineas, he was paid £ 3500 for this work; — Seal of the

Portrait-cameo of the Duke of York.

Duchy of Lancaster, 1838 (executed in fifteen days); — Visit of George IV. to Ireland; — and possibly also a medal executed in his style of Sir Palmer Ross, governor of the Ionian Islands; — Joseph Planta, F.R.S., 1817, etc.

Pistrucci directed the Long Service Military Medals of William IV. and Victoria, and also W. J. Taylor's medal of Taylor Combe, 1826.

GEMS.

Portrait-cameo of the Duke of York (*illustrated*); on black and white onyx; — Medusa, in red jasper, full-face cameo; sold by Pistrucci for 200 guineas; — Medusa, in sardonyx of three strata, the hair and serpents being cut in the brown upper stratum; — Three-quarter front face of the infant child of a friend, in sardonyx; — Leda and the swan, in onyx; — St. Andrew on the cross, in oriental sardonyx; the badge of the Scotch Order of St.

Force subdued by Love and Beauty.

Andrew. The workmanship, says Dr Billing, was remarkably fine, including the motto, NEMO ME IMPUNE LACESSIT, in large Roman letters. For this work the artist was paid 350 guineas by Lord Lauderdale; — Portrait-cameo of Princess Victoria; — Portrait-

Tragic Mask, cameo.

cameo of Queen Victoria; — Young Bacchus, cornelian onyx (300 guineas); — Force subdued by Love and Beauty (*illustrated*) (200 guineas); — Minerva, cameo; 4 inches diam. (500 guineas); — Siris bronzes, copy in cameo (250 guineas); — Cameo of Augustus and Livia, sapphire (fetched only 30 £ at the Hertz sale,

Head of Medusa.

but Pistrucci was paid £ 800 for it); — Cameo, in onyx, with portrait of Victoria as Princess on one side, and as Queen on the other; — Head of Flora (*illustrated*); several replicas; — Tragic Mask, in the antique style, on a fine bluish-white chalcedony, of the best Oriental quality; — Crowning of a Warrior, cameo in the Hermi-

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tage Museum, St. Petersburg; — Portrait-cameo of the Grand Duchess Eliza Baciocchi; — Portrait-cameo of Caroline, Queen of Naples; — Portrait-cameo of Princess Borghese; — Portrait-cameo of Grand Duke Felix of Lucca and Piombino; — Portrait-cameo of Marchesa Canami; — Portrait-cameo of Sir Joseph Banks; —

Chariot of Mars and Venus.

Portrait-cameos of George III., in red jasper (Crown, Shilling and Sovereign size) at the Royal Mint, London; — Portrait-cameo of Lord Maryborough (Wellesley Pole); — Portrait-cameo of W. R.

Head of Hercules.

Hamilton; — Portrait-cameo of George IV.; — Portrait-cameo of Wellington, facing; signed: ΠΙΣΤΡΥΚΚΙ; — Another; head in

Head of George IV.

profile; small (*illustrated*, p. 33); — Antique male head, wearing corn-wreath, in Vienna Museum (Billing, fig. 188); — Head of Medusa,

Masks of Tragedy and Comedy.

in jasper; 2½ in diam. (*illustrated*); sold for £ 40 at the Morrison Gem Sale, 1898); — Head of George IV., mounted in a ring, 1821, formerly (in Sir John Evans' collection); — Portrait-cameo

Horse's head.

of George III., same head as on the artist's halfcrown, onyx.

The following gems of Pistrucci's skill are still in the possession of the family. Tragic Mask; in chalcedony (*illustrated*);

Head of the Duke of Wellington.

— Chariot of Venus and Mars: onyx (signed: ΑΥΛΟΥ); — Masks of Tragedy and Comedy, cornelian; — Genius; shell cameo; — Antique head in German agate; — Duke of Wellington; onyx; — Horse's head; sardonyx; — Medusa, head to r.; sardonyx [1]; — Hercules with lion's skin; sardonyx, etc.

Head of Medusa.

Antique Head.

Tragic Mask.

In his autobiography, Pistrucci states that he had often seen camei of his work, sold to Roman dealers, converted into veritable antiques by roughening and steeping to give them a *patina*. To obviate this he used to place his private mark, a Greek Λ, in some concealed place on the hair or drapery of his figures.

MODELS IN WAX.

Princess Baciocchi (2 var.); — George IV. (*illustrated*); — St. Andrew; — Venus, Cupid and a Lion; — Leda and the Swan; — The Chariot of Mars and Venus; — Cornucopiae; — European Rat; — Lion; — Head of Medusa; — Study of a horse; — — Death of Adonis (*illustrated*); — A figure (first model executed by Pistrucci); — Swan; — Amphora; — Head of Medusa, in profile; — Jupiter, Juno and Hercules; — St. George on horse-

1. Roma 17.2. 1906. Mio caro Signore, Le trascrivo un estratto del *Daily News* del 6 Maggio 1862 che riguarda una Medusa che trovasi nella mia collezione. « The superintendents were yesterday busy arranging a wonderful collection of « Cameos, which will be exhibited to-day. Some of the best are by Eliza Pistruc- « ci, daughter of our eminent medallist; but the wonder of the collection is a « Medusa's head by Benedetto, to which no doubt all the virtuosi will be attract- « ed. »
Salutandola sempre carmentae e con i migliori auguri sono suo Devmo.
MAGGIORE S. POGGIOLI.

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back; — Bust of Wellington; — Reverse of Waterloo Medallion; — Ornamented Helmet; — Duke of Wellington; — Death of Nelson (2 var.); St. Andrew; — St. George; — Apollo's Chariot; — Diana bathing; — St. George; — Hercules strangling the Nemean lion; — Queen Victoria on horseback; — Coronation of Queen Victoria (2 var.); — Child holding anchor and compass; — Coronation of George IV.; — St. George; — Bust of St. George; — Galatea with dolphins; — The Parthenon Marbles; — Horse; — Hercules; — Hand; — Ear of corn; — Child studying; — George IV. of Hanover; — St. Paul preaching; — Venus asleep; — Venus in the shell; — Mask of Tragedy; —

Portrait-model of George IV.

Arms of the House of Lancaster; — India; — The Zodiac; — George III.; — Tiger; — George IV.; — Queen Victoria; — Dog's head; — Hercules being presented to Jupiter and Juno; — Oak-wreath; — St. George with the Lion; — Three Portraits; — Silenus and infant Bacchus; — Masks of Comedy and Tragedy; — Three figures representing the United Kingdom; — The Waterloo

Death of Adonis.

Medallion; — Portrait of Queen Victoria; — Ariadne crowned by Cephalus and Procris (2 var.); — Minerva medica; — Lion and Tiger; — Two children wrestling; — Donkey; — Chariot of Mars and Venus; — Portrait of Napoleon I., executed during the Hundred days (*illustrated*); — Venus drying her hair; — Rabbit; — Ape; — Hippocamp with three heads; — Venus and Cupid; — Genius riding on dolphin; — Genius (*illustrated*); — Napoleon III., and the Empress Eugenie in England; — Lion on crown; — Venus and Mars; — Venus and Cupid; — Lion's head; — Diana and Cupid; — Bacchante (8 var.); — Child with anchor; — Genius with hands tied; — Visit of George IV. to Ireland; — Britannia resting on shield; — Britannia with trident and lion; — Psyche; — Sappho; — Orestes; — Triumph of Bacchus; — Jupiter seated and Ganymedes; — Diana; — Jupiter with three eyes; — Marsyas bound to a tree; — Antique head; — Silenus with tiger's skin; — Portraits of Grand Duchess Eliza of Tuscany with Prince Baciocchi her son; — Betrothal of Queen Victoria; — William IV. and Adelaide; — Child with dog; — Minerva; — Chariot of Apollo; — Jason with the golden fleece; — Arms for a Military medal; — Faun and young; — Egyptian figure; — Crowned head of George IV.; — Queen Victoria on horseback; — Temple of Minerva; — The three Kingdoms; — Lion on crown; — Portrait of Paganini; — Cupid and Psyche; — Male figure with legs

Genius.

crossed; — Male figure in profile; — Male figure facing; — Male figure carrying another on shoulders; — Male figure kneeling; — Study of Mercury; — Bust of Julius Caesar; — Bust of Minerva; — Hercules; — Euterpe; — Thalia; — Mercury; — Two hands clasped; — Mercury and Nymph; — Britannia leaning against column; — Venus stopping the chariot of Mars; — Apollo's chariot drawn by four horses; — Drunken Faun; — Homer; — Lion's head; — Roma; — Antinous; — Orcanus burying his children; — Hercules and Lycas; — Neptune and Nymph; — Head of Ceres; — Minerva; — Youthful Bacchus (*illustrated*); — Portrait of Combe (formerly in the possession of Dr Gray of the British Museum); — Joseph Planta (engraved by W. Sharp, and published in 1817 by W. Clark of New Bond St.); — Matthew Boulton, † 1809 (in Medal Room, British Museum); — Dr Anthony Fothergill. "This wax model was submitted by the artist as a design for the Fothergillian medal of the Royal Humane Society in 1837. On

Head of Youthful Bacchus.

the suggestion that he should use another artist's design, Pistrucci refused to execute the medal, and, when the secretary of the society called on him, practically had him turned out of the mint". (*Dict. Nat. Biog.*, XLV, 331); — Head of Ceres, a fragment in cornelian-onyx (reproduced in Billing, fig. 152); — Rape of Europa; — Amazon and Ajax; — Apotheosis of Napoleon I.; — Faun and Bacchante; — Lion and Tiger; — Bacchanalian scene;

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— Faun and Leucotea; — Two satyrs; — Triumph of Ariadne; — Ulysses and Leucotea; — Three Fauns around a tree; — Victory and a Lion; — Venus at her bath with the Graces; — Narcissus and Cupid; — Jupiter, Hebe, Perseus and Andromache; — Flora; — Galatea; — Psyche; — Juno; — Danaid; — Facing head; — Bee; — Owl., etc.

Besides these Major Poggioli's collection at Rome comprised 159 models representing Portraits of celebrated Persons, mythological subjects, historical events, and busts drawn from the antique or of Pistrucci's design.

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PISTRUCCI, ELENA (*Ital.*). Daughter of Benedetto Pistrucci, born in London, 5. October 1822, died at Rome, 30. September 1886. She was herself a clever Gem-engraver, and has left some excellent productions. Among these are: Portrait cameo of Caroline Billing, jasper-onyx (*illustrated*); — Head of Zephyrus, carnelian cameo; — Vasca delle colombe; — Minerva; — Madonna; — Bacchante, etc.

PISTRUCCI, MARIA ELISA (*Ital.*). Daughter of Pistrucci; married Signor Marsuzi, born at Rome, 15. July 1824, died there, 19. January 1881. She was also a noted Gem-engraver, by whom are some very clever productions: Head of Aesculapius, from the antique; pale Oriental chalcedony-onyx; — Portrait-cameo of Pistrucci, sardonyx; — Death of Adonis, after her father's model in wax; sardonyx cameo; — Queen Victoria, in star; cameo in carnelian-onyx; — Mythological figure; — Medusa, etc.

Both Elisa and Elena Pistrucci possessed great skill in the cutting of shell-cameos, the wearing of which, mounted as brooches, was very fashionable during the second and third quarters of the nineteenth century.

(*To be continued.*)

CEYLON DUTCH CURRENCY.

By the kindness of the editor, an article, with the above heading, was allowed to appear in the Numismatic Circular of February 1908, and it purported to give a complete list of the types of the coins issued by the Dutch specially for Ceylon. In describing and illustrating the silver Suku the article went on to state that it was the only silver piece issued for Ceylon by the Dutch.

In the following June the Numismatic Circular contained a letter, over the signature of P. C. Mac Mahon, Member of the Ceylon Branch of the Royal Asiatic Society, in which the writer rather questioned the authenticity and existence of some of the pieces enumerated in the article of February 1908 and attributed the Suku itself to Pulo Penang instead of to Ceylon.

The author of the article of February 1908 had never entertained any doubt about the Suku being a Ceylon piece but, thereupon, consulted the authorities at the British Museum and, thanks to Mr. J. Allan of the Coin Department of that Institution, not only was the attribution of the piece to Ceylon confirmed but the further discovery was made that, the Dutch had issued another silver piece — a sikka rupee — for Ceylon.

Mr. Allan referred the question of the 1787 Suku to Mr. J. P. Moquette, the keeper of the Numismatic Collection of the Batavian Society in Java, as that collection also possesses a specimen.

Mr. Moquette replied that the piece was undoubtedly issued for Ceylon by the Dutch, coufirmed the reading of the legends as given in the article of February 1908 and further said that the legends were a strange mixture of Arabic, Persian and Malay. He also added that he had ascertained that two conferences, one in 1785 and one in 1788, were held between the Mint masters of Colombo and Batavia relative to the issue of a silver coin for Ceylon and that, in reading the original reports of those conferences, he had come to the conclusion that the first conference had reference to a silver coin other than the Suku of 1787 and which was spoken of as a sikka rupee.

By one of those singular accidents which sometimes befall a collector the writer of this article, shortly afterwards, came across a Dutch rupee, dated 1784, which was new to him, and was, fortunately, able to secure it. It turns out to be the very Sikka rupee to which Mr. Moquette had referred as having been the subject of the first conference between the Mint-masters of Colombo and Batavia.

A. Bertolacci, writing in 1816 — "A view of Ceylon", published in London 1817, — mentions that some rupees were coined for Ceylon by Governors Falck and Vandergraff. Falck was the Dutch Governor of Ceylon in 1784 and was succeeded, in 1785, by Vandergraff who was still in Ceylon in 1787. Thus the Sikka rupee of 1784 and the Suku of 1787 are no doubt survivors of the pieces referred to by Bertolacci.

The following is a description and illustration of the Sikka Rupee of 1784 which has just been brought to light, viz.:

Obv.: Wang oulland Kompani Suku.
Rev.: Pokoq djazireh Selong 1784.
Diameter 24mm. Weight 11.51 gr.

The Suku of 1787, it will be remembered, has a diameter of only 20mm and weighs but 9.65 gr.

Bertolacci refers to the great fluctuations which took place about this time in the relation of value between silver and copper and those no doubt account for the much lighter weight of the later piece, which was equally meant for a rupee. The 1784 piece probably was never put into circulation and the circulation of the 1787 piece could only have been very limited.

The term Suku, Mr. Allan thinks, may be a corruption of the word Sikka

Referring again to Mr. MacMahon's letter, the author of the article, therein commented on, regrets that the article in question

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was not headed, as it should have been, "Dutch Ceylon Coins" instead of "Dutch Ceylon Currency" as it deals entirely with the former. The Dutes and Half-Dutes, with the Company's Monogram, were minted in Holland and not for any Dutch Colony in particular. Although they circulated in Ceylon, as elsewhere, they are not classed as Ceylon Coins by any authority on Dutch Colonial Coins. They, of course, were issued, as Mr. MacMahon says, as late as 1806, and Java dutes appeared with the Company's Monogram until 1809.

The $\frac{1}{8}$ Stuiver, of the Wreath of Thorns type, is to be met with in many collections. The writer has two varieties, Stephanik had four, Fonrobert three, &c., &c.

The lead, or rather tutenag, 2 stuiver piece of 1783 for Jaffna may be a pattern but it certainly has never been bronzed and has not any appearance of being a forgery. This identical piece came from the well-known collection of Dr. L. White-King. It may here be placed on record that Colonel B. Lowsley was the first, in print, (Numismatic Chronicle, 3rd Series, No 59, published in 1895) to assign these $\frac{1}{8}$ pieces to Jaffna.

The writer trusts that Mr. MacMahon will excuse the long delay in attending to his remarks especially as it has led to the discovery of an addition to the Dutch silver coins for Ceylon.

HENRY T. GROGAN.

A PROCLAMATION CONCERNING THE GUN-MONEY OF JAMES II

The following appeared in THE LONDON GAZETTE, published July 17th 1690.

By the King and Queen's most Excellent Majesties

A PROCLAMATION

WILLIAM R.

Having taken into Our Consideration the great Oppressions and Abuses committed by Our Enemies in this Our Kingdom of Ireland, *by coining and making Current Brass-money of Copper or mixt Metal, and raising the value thereof to an extravagant height, thereby to enable them to continue the War against Us, and to unpoverish Our Loving Subjects in Our said Kingdom : We have therefore thought it necessary to put stop thereto, and to the end that such part of the said Copper or mixt Metal Money, which remains in the hands of Our said subjects, may not be wholly lost, We have thought fit to reduce the former Value of the said Copper Money, to the value or Standard of the like Copper Money formerly Current in this Our Kingdom, and accordingly We do hereby Will and Require all Our Subjects, within Our said Kingdom of* Ireland *to take and receive all such Copper or mixt Metal Money, lately Coined in the Mint erected in Our City of* Dublin, *at the several and respective Valuations following, and that the same do pass Current in Exchange of Money, and for all manner of Goods and Provisions whatsoever, and shall be received by all the Officers and Collectors of Our Customs, Excise, or other Branches of Our Revenue accordingly,* viz.

The large Half Crown of Copper Money, together with Crown pieces of the like Metal and Weight, lately stamp'd, shall pass at One Penny Sterl.

The small Half Crown of Copper, lately stamp'd, shall pass at Three Farthings.

The large copper Shilling shall pass at a Halfpenny Sterl.

The small Shilling lately stamp'd, and Six-pence, shall pass each at One Farthing.

And Our Will and Plessure is, that all such Pewter Pence, as have been lately Coined in the said Mint shall pass for Half-pence, and all the Half-pence of the like Metal, stamp'd in the said Mint, shall pass Current for Farthings.

Which several sorts of Coin shall be deemed as Current Money at the Rates before-mentioned, in all Payments whatsoever within this Our Kingdom.

Given at Our Camp by *Dublin* this Tenth day of *July* 1690 in the Second Year of Our Reign.

The foregoing is interesting and instructive. The Gun-money as a series alone has a great attraction, but here we have it proclaimed current coin at separate times, under different monarchs and at different values. It is quite a usual occurrence for the coinage of one reign to remain current throughout the succeeding reign or reigns at the same values. Here however, are, Crowns, Halfcrowns, Shillings, Sixpences, Pence and Halfpence of James II, passing for Pence, Three-farthing pieces, and Farthings in the reign of William and Mary.

Another proclamation, a few months later, prohibited this coinage altogether, but the fact remains, that if the coinage of James II is not complete without the inclusion of the Gun-money series, neither is that of William and Mary.

H. F.

UNE PIÈCE INÉDITE.

In the "Numismatic Circular" for April last there is a communication from Monsieur E. Zay regarding what appears to be a rough imitation of one of the Spanish dollars issued by Charles III for Ultramar, inviting complementary information so as to determine its origin.

Some light might be thrown on the subject when compared to a somewhat similar and curious piece from my cabinet, reproduced below.

There is no doubt about the Sino origin of this cast coin which was brought to Japan by a soldier who picked it up at Mukden, during the last war. The similarity of the two coins I cannot well compare until I have seen the specimen mentioned by Mons. Zay, but in the case of the present one the legend is plainly deciphered (CAROLUS I. DEI. GRA. ULT.). The reverse is not so easily recognisable, the artist evidently mistook the Spanish Arms for a shrine, the crown serving as canopy, which would not be complete without the three legged incense burner, so felicitously added. The border beading or pattern is not uncommon in China and Annam, but I cannot account for the shape of the coin.

I have come across in the Extreme East many forgeries of the Spanish and Mexican Pesos, some so crude and unlike the originals that it is hard to believe that even the most ignorant Asiatic could be deceived by these productions.

H. A. Ramsden. F.R.N.S.

Yokohama, Dec. 1908.

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OBITUARY

On annonce la mort, à Rochefort, du docteur Léon Ardoin, ancien médecin principal de la marine, chevalier de la Légion d'honneur. Érudit amateur, il avait classé les collections du musée et de la bibliothèque de l'École de médecine navale, la bibliothèque de la marine, les archives municipales, et avait réuni une remarquable collection de monnaies et médailles.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

British Numismatic Society. — *Jan.* 20. — Mr. W. J. Andrew, President, in the chair. — The Rev. F. J. Eld and Messrs. W. S. Churchill, J. Cooper, A. R. Peacey, and F. A. Sly were elected Members. — Miss Helen Farquhar read the first part of a paper on 'The Portraiture of our Stuart Monarchs on their Coins and Medals'. The paper was accompanied by lantern-slides, and, like its forerunners on the medallic portraiture of the Tudors, was copiously illustrated by coins and medals of the period. The reigns dealt with were those of James I., Charles I., and Charles II. Close attention was given to the identification of the engravers employed. By means of extracts from State Papers, and of comparison both with the Great Seals of the monarch named and with signed medals, Miss Farquhar succeeded in throwing new light upon the attribution of certain coins and pattern pieces to particular engravers, such as that of the gold bezant of James I. to Charles Anthony. Miss Farquhar also maintained that certain pattern pieces of Charles I., hitherto attributed to Thomas Rawlins, should, for reasons of date and workmanship, be attributed to Edward Green, the chief engraver at the Mint, and his coadjutor Nicholas Briot. The story of the latter years of Thomas Simon's short life was also investigated, and it was shown that Simon continued to work at the Mint after he had been officially superseded by Roettier. Miss Farquhar exhibited a 20 s. piece of James VI. (1582), and a box of counters of Charles I.'s reign; Coronation medals of Charles I. and Charles II.; a laurel of James I. (1624); a rare half-groat of Charles I., attributed by some to Briot; and also the following pieces by that engraver: a Scottish unit of 1637; a rare pattern crown with the equestrian figure of Charles I.; a shilling of the same and a Return-to-London medal. By Rawlins: a pattern for a half-crown or memorial medal of Charles. By Simon: an Oliver Cromwell crown piece (1658); a Petition crown of Charles II.; proofs of the half crown of 1660, of a hammered broad and a milled pattern broad of the same year, and a pattern broad of 1662. By Roettier: a Battle of Lowestoft medal and a Christ's Hospital medal (1673). Other pieces of interest exhibited by Miss Farquhar were a medal of Henry, Prince of Wales; a unit of Kenyon type 2; an Oxford three-pound piece; a pattern broad inscribed "Florent Concordia Regna"; and the Golden Medal and British Colonization Medal of Charles and Catherine.

Mr. Carlyon-Britton exhibited the Henwood Gold Medal (triennial) recently presented to him by the Royal Institution of Cornwall on account of his work on 'Cornish Numismatics'; and Mr. Henry Laver, a large silver medal of James, Duke of York, rev. GENVS ANTIQVVM. Mr. J. Sanford Saltus presented a United States five-dollar piece and a two-and-a half-dollar piece of the new issue, on which the designs and lettering are incuse. Other presentations to the Society's library were made by Mr. Alfred Anscombe, Mr. T. L. Elder, Mr. S. M. Spink, and the Rev. Dr. Zimmermann.

(*Athenaeum.*)

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* *

Royal Numismatic Society. — *Jan.* 21. — Sir Henry H. Howorth, President, in the chair. — Mr. Thomas Bliss exhibited a series of pennies of the Mercian kings Offa, Coenwulf, Ciolwulf I., and Berhtulf. — Dr. Arthur Evans showed a series of medals and coins by Abraham and Thomas Simon, which included medals of Lord Inchiquin and Elizabeth Cleypole, the crown and half-crown of Cromwell, and the "Reddite" crown of Charles II.; and Miss Helen Farquhar clichés in silver-foil of the broad and half-crown of Charles II., which were also the work of Thomas Simon. These exhibitions were in connexion with the paper which was read by Mr. W. J. Hocking on 'Simon's Dies in the Royal Mint Museum, with Notes on the Early History of Coinage by Machinery'. The first portion of the paper dealt with the mechanical methods employed in Italy in the earlier half of the sixteenth century; the establishment in Paris, in 1551, of a full set of coining apparatus; and the coinage of mill money in England, 1561-72. In connexion with the coinage of Italy Mr. Hocking mentioned Bramante, whose name is the first associated with the screw press; Leonardo da Vinci, who placed on record notes and sketches relating to the method of cutting disks for medals and coins; and Benvenuto Cellini, who worked for Popes Clement VII. and Paul III. and for Cosmo de' Medici, and who used both the hammer and the screw for the production of his fine works. Machinery for striking money was first set up in France in the second half of the sixteenth century, under the direction of Béchot, the Graveur-Général, the machine and tools used being those invented by an Augsburg jeweller named Max Schwab. Aubin Olivier was the first to suggest the placing of lettering on the rim of the coin as a preventive against clipping. The introduction of machinery for striking money in England is to be attributed to a Frenchman named Eloye Mestrell, who, under the patronage of the Queen and her Council, installed his new process at the Tower Mint in 1561. It was, however, not encouraged by the principal officers of the Mint, and in consequence was used only for pieces of small size. Mestrell having been condemned to death for certain malpractices in connexion with the making of dies, the process was for a time suspended. Mr. Hocking defined the true meaning of the term "mill money", which is now generally applied to the graining of the rims of the coins. This was not its original meaning, as it was applied to all money struck by the screw, from the circumstance that the necessary power for driving the machinery was, in the first instance, supplied by a mill. The place in Paris where the process was first installed was called the Hôtel des Monnaies du Moulin. The second portion of this paper, which will be read at the meeting of the Society on the 18th of February, will deal with the methods of Briot and Blondeau and with Simon's dies in the Royal Mint.

(*Athenaeum.*)

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

Le Musée. Décembre 1908.
N. de Romé, *Le Faune à l'amphore.* — O. Théatès, *Les grandes mystifications : Les sculptures en marbre.* — A. Sambon, *Un vase de style ionien du Ve siècle.* — A. Green, *Les merveilles de la gravure sur médaille.* — L'amateur, *Le carnet de l'amateur.*

Rassegna Numismatica. Gennaio 1909.
Programma per il 1909. — Enrico Dressel, *I medaglioni di Aboukir. La risposta del prof. Dressel a Giovanni Dattari.* — Giovanni Dattari, *Contributo al problema sull' argentatura delle monete antiche.* — Alberto Cunietti Cunietti, *Una moneta inedita di Cortemiglia.* — *Rassegna bibliografica.* — *I periodici.* — *Pubblicazioni varie.* — *Numismatica romana.* — *Numismatica italiana.*

Monatsblatt der Numismatischen Gesellschaft in Wien. Jänner 1909.
Einladung. — *Bericht über die Hauptversammlung des Gesamtvereines des deutschen Geschichts- und Altertumsvereine in Lübeck vom 20. bis 23. September 1908 (Schluss).* — *Vorstandssitzung am 28. Dezember 1908.* — *Besprechung.* — *Verschiedenes.* — *Anzeigen.*

The Numismatist. December 1908.
The Bigelow-Pratt gold pieces : New $ 2.50 and $ 5. — *The Lincoln Centennial medal by Roine.* — *Valuable and novel coin necklace.* — *Baltimore University gets fine collection of coins.* — *New Drei marks. "Thalers" again current coins.* — *"Poor and Holed".* — *"United states paper money" new and welcome publication.* — *Mark or Chapter pennies.* — *A fine investment.* — *Would pay $ 5 a year.* — *Coins good investment at going prices.* — *American Numismatic Association.* — *Mr. Elder A. Benedict.* — *How about a local society.* — *"Security" ably supported.* — *The Chicago Numismatic Society.* — *The American Numismatic Society.* — *The Boston Numismatic Society.* — *Important bequest.* — *A letter that is to the point.* — *A new numismatist*, &c.

Numismatischer Verkehr. Januar 1909.
C. G Thieme. Dresden. 3074 Nos.

Lager-Katalog. Januar 1909.
Joseph Hamburger, Frankfurt a/M. 1406 Nos.

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Mitteilungen der Oesterr. Gesellschaft für Münz- und Medaillenkunde. Dezember 1908.
Die Jubiläumsausstellung der Oesterr. Gesellschaft für Münz- und Medaillenkunde. — Der Besuch Sr. Majestät des Kaisers in der Jubiläumsausstellung. — Die Portrait medaillen Sr. Majestät in der Huldigungstafel der Oesterr. Gesellschaft für Münz- und Medaillenkunde gelegentlich der Jubiläumsausstellung im Künstlerhause. — Neue Medaillen von L. Hujer. — Aus der Jubiläumsausstellung : II. Marschall. — Vereinsnachrichten. — Verschiedenes : Auszeichnungen. Ein Denkmal für Franz. X. Pawlik. Fund polnischer Silbermünzen in Galizien. Neujahrsplakette der Kunsprägeanstalt W. Mayer & Frz Wilhelm. Drei Porträtmedaillen von Franz Vock. — Einläuje an die Gesellschaft.

Le Musée. Janvier 1909.
Le Musée, *Meubles de style.* — A. Sambon, *La bague à travers les âges.* — O. Théatès, *Giovan-Antonio Licinio da Pordenone.* — A. S., *Bibliographie.* — L'amateur, *Le carnet de l'amateur.*

Berliner Münzblätter. Februar 1909.
Hermann Feith, *Alchemistische Münzen und Medaillen* (Schluss). — Ludwig Behrens, *Die Münzstätte Franzburg.* — Gustav Hoecke, *Der Münzenfund von Elmenhorst.* — K. Regling, *Hacksilberfund aus Assyrien.* — *Deutsch-ostafrikanische Münzen.* — *Neueste Münzen.* — *Personalnachrichten.* — *Vereinsmitteilungen.* — *Numismatische Gesellschaft zu Berlin.* — *Literatur.* — *Münzversteigerungen.* — *Münzverkäufe.*

Mehl's Numismatic Monthly. January 1909.
Frank G. Duffield, *The Irish Gun Money of James II.* — *An appreciative letter.* — *Denford Numismatic Society.* — *The most complete collection of U. S. Silver coins.* — S. H. Hamer, *The private Token Coinage of England.* — *New York Numismatic Club.* — *The Boston Numismatic Society.* — *The Chicago Numismatic Society.* — *New issues.*

The Numismatist. January 1909.
The Money of the Iliad and Odyssey (A theory by M. Svoronos). — Edgar H. Adams, *Beautiful Coin types by a Calico Designer.* — Frank C. Higgins, *The new coins of Italy are gems of art.* — Howland Wood, *Notes of the Zodiacal coins of India.* — Frank C. Higgins, *The Damanhur find of Alexander tetradrachms.* — Horace L. Wheeler, *Boston Catholics' commemorative medal.* — Frank C. Higgins, *The Spirit of the Foreign Numismatic Press.* — *The Numismatist.* — *Miscellaneous.*

The Numismatic Chronicle. Part. IV, 1908.
Dr B. V. Head, *Ephesian Tesserae.* — J. C. Milne, *The leaden Token Coinage of Egypt under the Romans.* — F. A. Walters, *A Find of English Silver Coins in Hampshire.* — R. Ll. Kenyon, *A Find of Coins at Bridgnorth.* — Miss Helen Farquhar, *Nicholas Hilliard Embosser of Medals of Gold.* — H. L. Rabino, *Coins of the Shahs of Persia.* — *Miscellanea.* — *Notices of recent publications.*

Una Medalha de Fr. D. Antonio Manoel de Vilhena. Arthur Lamas. Lisbon 1908.
Hommage de l'auteur.

Rarities from the Collection of M. B. Yakountchikoff. St. Petersburg, 1908.
Hommage de l'auteur.

Collections de M. le Dr. Manoel Ramos, Rev. A. Westcott, etc.
Vente à Amsterdam le 1er mars 1909 et jours suivants. Expert : J. Schulman. 2103 Nos.

Collection de Mr. Alvaro de Araujo Ramos, de Bahia. Monnaies de Portugual, Monnaies coloniales, etc.
Vente à Amsterdam le 15 mars 1909 et jours suivants. Expert : J. Schulman. 2780 Nos.

Catalogue of the Collection of Coins and Medals belonging to **M. le Comte Pierre de Viry.**
Greek, Roman, Byzantine, Mediaeval & Modern, Foreign, Oriental &c. Coins. Sale by auction in London at Messrs Sotheby, Wilkinson & Hodge's rooms, February 24th to 26th 1909. 470 lots.

Numismatisches Offerten-Blatt. No 176.
Edmund Rappaport. Berlin. Nos 4139-4596.

Numismatische Mitteilungen. Januar 1909.
Einladung. — *Aus Numismatischen Vereinen.* — *Bevorstehende Münz- Aucktionen.* — *Münz-Verkehr.*

Auctions-Katalog einer bedeutenden Spezialsammlung Stralsunder Gepräge, neurer Taler, Doppelthaler u. Doppelgulden, Napoleon-Medaillen. Versteigerung in Berlin am 25. Januar 1909 und folgende Tage. Expert : Rudolf Kube. 2677 Nos.

Auktions-Catalog einer Sammlung Russischer Münzen und Medaillen. 1. Abteilung.
Versteigerung in Berlin den 28. Januar 1909 und folgende Tage. 278 Nos.

Monnaies grecques, romaines, françaises, &c.
Collection de Mme D. Vente à Paris le 2 février 1909. Expert : Mme Raymond Serrure. 366 Nos.

Sammlung des Herrn von Scheel-Weiher. Thaler des XV. bis XIX. Jahrhunderts, &c.
Versteigerung in Frankfurt a/M., den 8. Februar 1909 u. folgende Tage. Expert : S. Schott-Wallerstein. 1687 Nos.

Verzeichnis von Gold-, Silber- und Denkmünzen.
Versteigerung in Nürnberg den 1. März 1909. Expert : C. F. Gebert. 2069 Nos.

Revue Numismatique. 4e trimestre 1908.
R. Dussaud, *L'ère d'Alexandre le Grand en Phénicie (336 avant J.-C.).* — Dr V. Leblond, *Monnaies gauloises recueillies dans l'arrondissement de Beauvais.* - A. Dieudonné, *Récentes acquisitions du Cabinet des Médailles.* I. *Monnaies mérovingiennes.* II. *Trouvaille de Saint-Clair-sur-Elle (Manche) (deniers du XIIIe siècle).* III. *Gros tournois de Louis IX à Philippe VI.* IV. *Monnaies d'or de Philippe VI.* — Cte A. Babut, *Les graveurs Branche (Jean, Nicolas) et Branche (Louis, François, le jeune) au XVIIIe siècle.* — J. de Foville. *Choix de monnaies et médailles du Cabinet de France. Monnaies de Sicile (suite).* — O. Vauvillé, *Coins monétaires romains trouvés à Soissons.* — R. P. A. Delattre, *Médaille du XVIIe siècle en forme de cœur trouvée à Carthage.* — *Chronique.* — *Bulletin bibliographique.* — *Procès-verbaux de la Société française de numismatique.*

Blätter für Münzfreunde. Januar 1909.
Erwin Nöbbe, *Ein noch unbeschriebener Pfennig König Anunds von Schweden* (1024-1050). — A. M. Pachinger-Linz, *Unedierte Wallfahrts-Medaillen aus der Schule des Salzburger Stempelschneiders P. Seel.* - *Schüsselpfennigfund von Schonstadt bei Marburg.* — *Zur Hohlmünzenkunde des Saalegebietes.* — *Münzfunde.* — *Neue Münzen und Medaillen.* — *Modernes Geld- und Münzwesen.* — *Gelehrte Gesellschaften und Vereine.* — *Sammlungen.* — *Versteigerungen.* — *Verschiedenes.* — *Personalnachrichten.* — *Literatur.*

Numismatikai Közlöny. I. Füzet 1909.
Gohl Ödön, *A rétei barbár ezüstpénz-lelet.* — Kováts Ferenc, *Tanulmányok a magyar középkori pénzverés köréből.* — I. *A. Boldogasszonyos aranyforintok érmészeti fejlodése.* — Gohl Ödön, *Egy lőcsei 10 kros szükségbankó* — n. *Ujdodságok.* — Z., *A. Magyar Numizmatikai Társulat körmöcbányai kiránduldsának emlékére vert érem.* — *Érem- és könyvvásár.* — *Társulati élet.* — *Tiszti és tagnévsor.* - *Német és francia kivonat.* — Melléklet, *A Numismatikai Közlöny VII. (1908) kötetének cimlapja, tartalomjegyzéke és betürendes tárgymutatója.*

Tijdschrift voor Munt -en Penningkunde. 1e Aflevering 1909.
Mej. M. G. A. de Man, *Schutterspenningen van Vere.* — J. E. ter Gouw, *De hooge oudheid van het gemunte metaal.* — P. Bordeaux, *La numismatique constantinienne par M. Maurice et la question des monetarii mérovingiens.* — J. E. ter Gouw, *De munt in de volk taal.* — *Werkvergadering gehouden in het Koninklijk Penningkabinet.* — *Gemengde berichten.*

Frankfurter Münzzeitung. 1. Februar 1909.
Joseph Kowarzik, *Uber die Entwickelung der Münzen- und Medaillentechnik (Schluss).* — *Neue Münzen und Medaillen.* — *Litteratur.* — *Numismatische Gesellschaften.* — *Anfrage.* — *Bevorstehende Versteigerungen.*

Verzeichniss verkäuflicher Münzen und Medaillen. Februar 1909.
Zschiesche und Köder, Leipzig. 7204 Nos.

Bollettino Italiano di Numismatica. Gennaio No 1.
La Presidenza e il Consiglio Direttivo. *Ricominciando.* — Guglielmo Grillo, *Ripostiglio di monete medioevali : monete inedite di Milano, Dego ; una nuova zecca.* — Fernand Mazerolle, *La médaille d'Antoine Leclerc de la Forêt, d'Auxerre (1618).* — *Notizie varie.*

Münchner Münz- Verkehr. Februar 1909.
Dr Eugen Merzbacher Nachf.

CATALOGUE

OF

COINS and MEDALS for SALE

Special attention is directed to the fact that every coin or medal catalogued in the following lists is guaranteed to be absolutely genuine (except when expressly stated in the description to be otherwise) and if not approved of can be returned, when the full amount paid will be refunded.

Collectors will also kindly note that every care is taken when compiling the catalogues not to overrate the condition of the pieces but to faithfully represent them according to their merits.

All orders should be sent to our West-End House, 17 and 18, Piccadilly, London, W.

(For further particulars see first page of this Circular.)

ABBREVIATIONS.

Al. = Gold. — *Æ.* = Silver. — *Æ.* = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — Rℓ. = Reverse. — F. D. C. = Fleur de coin. = Mint state. — E. F. = Extremely fine. — V. F = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce — *R.* = Rare. — *RR.* = Very rare. — *RRR.* = Extremely rare. — *H.* = Head, *Historia Numorum.* — *B.* = Babelon, *Monnaies consulaires.* — *C.* = Cohen, *Monnaie. impériales*, 2e *édition.* — *M.* = Mionnet, *Monnaies grecques et romaines.* — *Ev.* = Evans, *Ancient British coins.* — *K.* = Kenyon. *Gold coins of England.* — *Hks.* = Hawkins, *Silver Coins of England.* — *Rud.* = Ruding, *Annals of the Coinage.* Ed. 1840. — *A.* = Atkins, *British Colonial coins.* — *T.* = Tancred, *Historical Record of*

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War Medals. — *M.I.*=*Medallic Illustrations of English History*, Franks and Grueber, — *Mad.*=Madai, *Münzcabinet.* — *S. R.*= Schulthess-Rechberg *Thaler-cabinet.* — *Rm.* = Reimmann, *Sale Catalogue.* — *B. M. Cat.* = British Museum Catalogue.

GREEK COINS.

(*Continued from col. 11213.*)

GALATIA.

63114 *Amyntas* (B.C. 36-25). Æ. Tetradrachm. Obv. Head of Athena to r., wearing crested Athenian helmet; behind ΑΔ. ℞. ΒΑΣΙΛΕΩΣ ΑΜΥΝΤΟΥ. Nike wearing chiton, peplos and stephane, advancing to l., holding in r. hand sceptre twined with diadem; in the field, ΙΒ. Wt. : 243 grs. *B. M. Cat.*, 3. V. F. 3 » »

63115 Æ. Tetradrachm. Similar type. No letters in field of obv. nor of ℞. Wt : 244 grs. *From the Boyne Collection.* E. F. 3 10 »

63116 *Trajan.* Æ¹. Obv. ΑΥΤ. ΝΕΡ' ΤΡΑΙΑΝΟΣ ΚΑΙΣΑΡ ΣΕΒΑ. Laur. head to r. ℞. ΕΠΙ ΠΟΝΠΟΝΙΟΥ ΒΑΣ ΚΟΙΝΟΝ ΓΑΛΑΤΙΑΣ. Zeus, wearing himation over lower limbs, seated to l., holding sceptre and fulmen; behind seat, eagle. *Struck at Ancyra. B. M. Cat.*, 3 *var.* V. F. 1 2 6

CAPPADOCIA.

63117 *Ariarathes IV.* (B.C. 220-163). Æ. Drachm. Obv. Head of king to r., wearing diadem. ℞. ΒΑΣΙΛΕΟΣ ΑΡΙΑΡΑΤΟΥ ΕΥΣΕΒΟΥΣ. Athena wearing helmet and chiton, standing to l., holding spear, shield and Nike; monogram and date in field. *B. M. Cat.*, Pl. VI, 2. E. F. 1 7 6

63118 Æ. Drachm. Similar type. Two monograms. Date ΓΑ (33). *B. M. Cat.*, 14. V. F. » 15 »

63119 Æ. Drachm. A variety of same date. *B. M. Cat.*, 11. F. » 10 »

63120 Æ. Drachm. Another variety. F. » 6 6

63121 *Ariarathes VI.* (*Circ.* B.C. 125-111). Æ. Drachm. Obv. Head of king to r., wearing diadem. ℞. ΒΑΣΙΛΕΩΣ ΑΡΙΑΡΑΘΟΥ ΕΠΙΦΑΝΟΥΣ. Athena as on the preceding coins; in field, Τ. *B. M. Cat.*, 2. F. » 5 »

63122 *Ariobarzanes I.* (B.C. 95-62). Æ. Drachm. Obv. Head of king to r., wearing diadem. ℞. ΒΑΣΙΛΕΩΣ ΑΡΙΒΑΡΖΑ..... Type as before; in field, monogram. *B. M. Cat.*, 7 *var.* V. F. » 9 »

63123 Æ. Drachm. Similar type; different monogram. *B. M. Cat.*, 21. F. » 6 6

63124 *Ariobarzanes II.* (B.C. 62-52). Æ. Drachm. Obv. Head of king to r., wearing diadem. ℞. ΒΑΣΙΛΕΩΣ ΑΡΙΟΒΑΡΖΑΝΟΥ ΦΙΛΟΠΑΤΟΡΟΣ. Type as before. *B. M. Cat.*, Pl. VII, 8. V. F. » 10 »

CYRRHESTICA.

CYRRHUS.

63125 *Philip II.* Æ¹. Obv. ΑΥΤΟΚΚ ΜΙΟΥΛΙ ΦΙΛΙΠΠΟΣ CEB. Laur. bust to r. ℞. ΔΙΟC K TE BA TOY KYPHCTΩN. Hexastyle temple within which seated statue of Zeus Kabaibates. *B. M. Cat.*, Pl. XVII, 6. V. F. » 12 6

SELEUCIS AND PIERIA.

ANTIOCHIA AD ORONTEM.

63126 *M. Antonius and Cleopatra.* Æ. Tetradrachm. Obv. [ΑΝΤΩΝΙΟC ΑΥ]ΤΟΚΡΑΤΩΡΤΡΙΤΟΝΤΩΝΑΝΔΡΩΝ. Head of M. Antonius to r., bare; border of dots. ℞. ΒΑCΙΛΙCCA ΚΛΕΟΠΑΤΡΑ [ΘΕΑΝΕΩΤΕΡΑ]. Bust of Cleopatra to r., wearing diadem, earring and necklace; border of dots. Wt. : 240 grs. *B. M. Cat.*, Pl. XIX, 3.
A coin of great historical interest with exceptionally good portrait of Cleopatra. V. F. 16 » »

63127 Æ. Tetradrachm. Similar type. Wt. : 226 grs. *From the Boyne Collection.* M. 3 » »

LAODICEA AD MARE.

63128 (*First Century B.C.*). Æ. Tetradrachm. Obv. Bust of the Tyche of Laodicea to r., wearing earring, necklace, veil and turreted head-dress; bead and reel border. ℞. ΛΑΟΔΙΚΕΩΝ ΤΗΣΙΕΡΑΣΚΑΙ ΑΥΤΟΝΟΜΟΥ. Zeus, wearing himation over lower limbs, seated to l., holding sceptre and Nike; in field, Ζ; beneath seat, monogram; ex., ΚΑ. *B. M. Cat.*, Pl. XXIX. 3 *var.* V. F. 3 10 »

SELEUCIA PIERIA.

63129 (*Second and First Centuries B.C.*). Æ. Tetradrachm. Obv. Bust of Tyche to r., wearing turreted head-dress, veil, earring and necklace; bead and reel border. ℞. ΣΕΛΕΥΚΕΩΝ ΤΗΣΙΕΡΑΣ ΚΑΙ ΑΥΤΟΝΟΜΟΥ. Thunderbolt (with fillet attached), on cushion placed on stool; whole in laurel-wreath; beneath stool, Θ; in field to r., Θ (year 9). Wt. : 240 grs. *B. M. Cat.*, 17. E. F. 10 » »

63130 Æ. Tetradrachm. Similar type; date ΓΙ (13); in field, ΩΔ. V. F. 3 15 »

63131 Æ. Tetradrachm. Similar; date ΔΙ (14). V. F. 4 10 »

63132 Æ. Tetradrachm. Similar; date ΕΙ (15). V. F. 4 15 »

BABYLON.

63133 *Seleucus* (B.C. 321-306). Æ. Tetradrachm. Obv. Baaltars seated to l., on throne without back, peplos about lower limbs, holding sceptre; border of dots. ℞. Lion walking to l.; above, double anchor, Wt. : 236 grs *Babelon*, pl. VII, 12 *var.* V. F. 1 10 »

63134 Æ. Tetradrachm. Similar type; spear head in field of ℞. F. 1 » »

(*To be continued.*)

ROMAN CONSULAR.

(*Continued from col. 11214.*)

BAEBIA.

63135 *M. Baebius Q. F. Tampilus* (B.C. 144). Æ. Obv. Helmeted head of Roma to l.; behind, TAMPIL; in front, X. ℞. ROMA.M. BAEBI Q.F. Apollo, semi-nude, standing in quadriga galloping to r. *B.* 12. V. F. » 3 »

63136 Æ. Another, similar. F. » 1 6

CAECILIA.

63137 *C. Caecilius Metellus Caprarius* (B.C. 134). Obv. ROMA. Helmeted head of the goddess of Rome to r., in front, ✱. ℞. C.METELLVS. Jupiter in biga of elephants to l.; above, Victory flying to r. *B.* 14. V. F. » 2 6

63138 *M. Caecilius Metellus Q. f* (B.C. 122). Æ. Obv. ROMA. Helmeted head of goddess to r. ℞. METELLVS Q.F. Macedonian shield within laurel-wreath. *B* 28. V. F. » 2 »

63139 *L. Caecilius Metellus* (B.C. 89). Æ. Obv. L.METEL.A.ALB.S.F. Laur. head of Apollo to r.; below, crescent. ℞. C.MAL. ROMA. The goddess of Rome seated to l. on bucklers, crowned by Victory behind her. *B.* 46. F. D. C. » 4 »

CALPURNIA.

63140 *L. Calpurnius Piso Frugi* (B.C. 89). Æ. Obv. Laur. head of Apollo to r.; behind, CXIIII; border of dots. ℞. [L.] PISO FRVGI. Horseman galloping to r., holding palm-branch; above, CXXV; below, monogram. *B.* 11. *var.* E. F. » 3 »

63141 Æ. Obv. Laur. head of Apollo to r.; in front, C; behind, ∴ C. ℞. L. PISO FRVGI. Horseman to r., below, P. *B.* 11. F. D. C. » 9 »

63142 Æ. Similar type; in field of obv.: to r., F; to l., Q; in field of ℞.: above, C; below, H. F. D. C. » 9 »

63143 Æ. Similar type; in field of obv., to r., A; to l., T; in field of ℞., below, S. F. D. C. » 8 »

63144 Æ. Similar type; E in front of head on obv.; Q in field of ℞. V. F. » 3 6

63145 Æ. Obv. Laur. head of Apollo to r.; in front, C; behind, ✱. ℞. L. PISO FRVGI ROMA. Horseman galloping to r.; above, caduceus. *B.* 12 V. F. » 3 6

63146 Æ. Quinarius. Obv. Laur. head of Apollo to r.; behind, harpè. ℞. L. PISO FRVGI. Victory standing to r., holding wreath and palm-branch. *B.* 13. V. F. » 2 »

63147 Æ. Quinarius. Similar type; scorpion behind head of Apollo. V. F. » 2 »

63148 Æ. Quinarius. Similar; Ƨ behind head. F. » 1 6

63149 Æ. Quinarius. Similar; V in front of head. V. F. » 2 »

63150 Æ. Quinarius. Similar; Y in front of head. V. F. » 2 »

63151 Æ. Quinarius. Similar; uncertain symbol. F. » 1 9

63152 *M. Calpurnius Piso Frugi* (B.C. 69). Æ. Obv. Youthful bust of Term, between star and wreath to l., and patera to r. ℞. M.PISO M.F.FRVGI in two lines across the field; beneath, patera and sacrificial knife; all within laurel-wreath. *B.* 23. *R.* F. D. C. 2 2 »
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63153 *C Calpurnius Piso Frugi* (B.C. 64). ℞. Obv. Laur. head of Apollo to r.; behind, symbol (Bab., nº 366). ℞. C.PISO L.F. FRVGI. Horseman holding palm-branch galloping to r.; above, ⚓. *B.* 24. *A gem.* F. D. C. » 16 »

63154 ℞. Obv. Head of Apollo to r. as before; behind, lily. ℞. As last; in field, ⚓. *A beautiful specimen with head in high relief.* F. D. C. » 15 »

63155 ℞. Similar type; symbol on obv., palm-branch; on ℞., F. F. D. C. » 16 »

63156 ℞. Similar type. Symbol, butterfly; Ƨ in field of ℞ (horseman holds whip). E. F. » 12 6

63157 ℞. Similar type. Symbol, caduceus; | in field of ℞. E. F. » 14 »

63158 ℞. As last (horseman holds palm-branch). V. F. » 6 6

63159 ℞. Similar type. Symbol, pharos; S in field of ℞. E. F. » 12 6

63160 ℞. Similar. Symbol, crook. E. F. » 12 »

63161 ℞. Similar type. Symbol, arrow; in field of ℞, whip. E. F. » 11 6

63162 ℞. Similar type. Symbol on obv., harpe; on ℞, trident. V. F. » 8 6

63163 ℞. Similar type. Symbol, sepia; V in field of ℞. E. F. » 9 »

63164 ℞. Similar type. Symbol (nº 367) on obv.; three dots on ℞. E. F. » 7 6

63165 ℞. Similar type. Symbol, two nails; |Λ in field of ℞. V. F. » 7 6

63166 ℞. Similar type. Symbols: on obv., wheel; on ℞, wreath. V. F. » 5 6

63167 ℞. Similar type. Symbol, cap of the Dioscuri; Λ in field of ℞. V. F. » 4 6

63168 ℞. Similar type; monogram Ⅎ behind head of Apollo. V. F. » 4 »

63169 ℞. Similar type. Symbol, rake; three dots in field of ℞. V. F. » 4 »

63170 ℞. Similar type. Symbols on obv., key, and on ℞, scorpion. V. F. » 4 6

63171 ℞. Similar type. Symbols: eagle on obv., and cray-fish on ℞. F. » 2 »

63172 ℞. Similar type; uncertain symbols. F. » 2 6

CANINIA.

63173 *L. Caninius Gallus* (B.C. 20). ℞. Obv. AVGVSTVS. Bare head of Augustus to r. ℞. L.CANINIVS GALLVS III VIR. Parthian, half-nude, kneeling to r., presenting a standard. *B.* 3. E. F. 1 15 »

63174 ℞ Similar type. E. F. 1 10 »

CARISIA.

63175 *T. Carisius* (B.C. 48). ℞. Obv. Winged bust of Victory to r., behind, S.C. ℞. T.CARISI Victory in quadriga galloping to r. *B.* 3. E. F. » 4 6

63176 ℞. Similar type. E. F. » 4 »

63177 ℞. Obv. Head of Sibyl to r., hair bound up with cord. ℞. T. CARISIVS III.VIR. Sphinx seated to r. *B.* 10. V. F. » 4 6

CASSIA.

63178 *C. Cassius Longinus* (B.C. 109) ℞. Obv. Helmeted head of Roma to r.; behind, ✕ and voting urn. ℞. C.CASSI ROMA. Liberty holding cap and sceptre, standing in quadriga galloping to r. *B.* 1. E. F. » 4 »

63179 ℞. Similar type. V. F. » 3 »

63180 *L. Cassius Cæcianus* (B.C. 90). ℞. Obv. CAECIAN. Head of Ceres to l. crowned with ears of corn; behind, A. ℞. L.CASSI. Two oxen ploughing to l.; above X. *B.* 4. V. F. » 2 6

63181 *L. Cassius Q. F.* (B.C. 75) ℞. Obv. Head of Liber to r. crowned with ivy, behind, thyrsus. ℞. L.CASSI.Q F. Head of Libera to l, crowned with vine-leaves and grapes. *B.* 6. E. F. » 7 6

63182 *Q. Cassius Longinus* (B.C. 60). ℞. Obv. Head of Bonus Eventus to r. with sceptre on shoulder. ℞. Q.CASSIVS Eagle on fulmen between lituus and praefericulum. *A beautiful specimen.* F. D. C. » 12 6

63183 ℞. Similar type. F. F. » 7 6

63184 ℞. Obv. Q.CASSIVS LIBERT Head of Liberty to r. ℞. Temple of Vesta in which curule chair; in the field, to l., voting urn; to r., voting bulletin inscribed A.C. *B.* 8. F. D. C. » 10 6

63185 ℞. Similar type. V. F. » 4 »

63186 ℞. Similar type. V. F. » 3 »

63187 ℞. Obv. Q.CASSIVS VEST. Veiled head of Vesta to r. ℞. As last. *B.* 9. F. D. C. » 14 »

63188 *L. Cassius Longinus* (B.C. 54). ℞. Obv. Veiled head of Vesta to l, behind, simpulum; in front, S ℞. LONGIN IIIV. Roman citizen voting, *B.* 10 *Head in bold relief.* E. F. » 8 6

63189 ℞. Similar type; A in front of head. E. F. » 7 6

63190 ℞. Another, with L. V. F. » 6 6

63191 ℞. Similar. V. F. » 5 6

63192 ℞. Another, with S. V. F. » 5 »

63193 *C. Cassius Longinus* (B. C. 42). ℞. Obv. C.CASSI IMP. LEIBERTAS. Diademed and veiled head of Liberty. ℞. LENTVLVS SPINT. Praefericulum and lituus. *B.* 18. F. D. C. » 12 6

63194 ℞. Similar type. E. F. » 8 6

63195 ℞. Obv. C.CASSI IMP. Laureated head of Liberty to r. ℞. M. SERVILIVS LEG. Acrostolium. *B.* 21 (150 fr.). *RR.* *From the Weber Cabinet.* E. F. 6 » »

(*To be continued.*)

ROMAN IMPERIAL.

(*Continued from col. 11216.*)

HADRIAN (A.D.117-138).

63196 Æ¹. Obv. IMP.CAESAR TRAIANVS HADRIANVS AVG. Laureated bust to r. ℞. ADVENTVS AVG (in exergue) PONT.MAX.TR.POT. COS.II (around) S.C. Rome seated to r. on cuirass and shield, shaking hands with Hadrian standing in front of her. *C.* 91. V. F. 1 » »

63197 Æ¹. Obv. HADRIANVS AVG. COS. III. P. P. Laur. bust to r. ℞. ADVENTVS AVGVSTI S.C. Hadrian standing to r., holding scroll and shaking hands with the goddess of Rome who stands in front of him, and holds spear. *C.* 95. V. F. 1 » »

63198 ℞. Obv. HADRIANVS AVG. COS. III. P. P. Laur. head to r. ℞. AEGYPTOS. Egypt reclining to l., holding sistrum; in front of her, ibis. *C.* 100. V. F. » 5 »

63199 ℞. Obv. HADRIANVS AVG.COS.III.P.P. Laur. head to r. ℞. AFRICA S.C. Africa reclining to l., holding scorpion and cornucopia; in front of her, basket filled with fruit. *C.* 138. V. F. » 5 »

63200 Æ¹. Similar type, with bare bust to r. *C.* 142. *From the Sarti Collection* (33 frs.). F. 1 5 »

63201 ℞. Obv. HADRIANVS AVG.COS III.P P. Bare head to r. ℞. ALEXANDRIA Alexandria standing to l., holding sistrum and basket containing serpent. *C.* 154. V. F. » 4 »

63202 Æ². Obv. HADRIANVS AVG.COS.III.P P. Draped bust to r. ℞. ALEXANDRIA.S.C. Alexandria reclining to l., holding vine-branch and ears of corn. *C.* 159. V. F. » 7 6

63203 ℞. Obv. HADRIANVS AVG. COS. III. P. P. Bare head to r. ℞. ANNONA AVG. Modius containing four ears of corn and a poppy. *C* 172. V. F. » 2 6

63204 Æ¹. Obv. IMP.CAESAR TRAIANVS HADRIANVS AVG. Laur. bust to r. ℞. ANNONA AVG. (in exergue) PONT.MAX.TR.POT COS.III.S.C. (around) Abundance standing to l. between modius and ship, and holding ears of corn and cornucopia. *C.* 183. E. F. 2 2 »

63205 Æ¹. Obv. HADRIANVS AVG.COS III.P.P. Laur. and draped bust to r. ℞. CAPPADOCIA S.C. Cappadocia turreted standing to l., holding standard and representation of Mount Argaeus. *C.* 206. *Light green patina. R.* V. F. 4 » »

63206 Æ¹. Obv. HADRIANVS AVGVSTVS. Laur. and draped bust to r. ℞ CLEMENTIA AVG.COS III.P.P.S.C. Clementia standing to l., holding patera and sceptre. *C.* 224. *From the Imhoof-Blumer Collection.* E. F. 7 10 »

63207 Æ². Obv. HADRIANVS AVGVSTVS. Laur. head to r. ℞. COS III. S.C. Pallas standing to r., holding spear and shield. *C.* 298. V. F. » 7 6

63208 ℞. Medallion. Obv. HADRIANVS AVGVSTVS P.P. Bare head to r. ℞. COS III. Two Nemesis standing, facing each other. *C.* 326. V. F. 6 » »

63209 Æ¹. Obv. HADRIANVS AVGVSTVS. Laur. head to r. ℞. COS.III. S.C. Roma seated to l., on cuirass, holding Victory and cornucopia. *C.* 342. E. F. 2 » »

63210 Æ¹. Similar type, with laur. and draped bust. *C.* 343. *From the Montagu Collection.* E. F. 3 » »

63210ª Æ¹. Similar type, with HADRIANVS AVGVSTVS P.P. *C.* 345. *Patinated.* *From the Trau Collection.* V. F. 1 10 »

63211 ℞. Obv. HADRIANVS AVGVSTVS. Laur. head to r. ℞. COS III. Figure standing to l., holding cornucopia and patera; to l., altar. E. F. » 3 »

63212 ℞. Obv. As last. ℞. COS III. Victory seated to l., holding wreath and palm-branch. *C.* 360. F. D. C. » 4 »

63213 ℞. Similar type with laur. bust to r. *C.* 363. E. F. » 4 »

63214 Æ². Obv. HADRIANVS AVGVSTVS. Radiated bust to r. ℞. COS III. S.C. Equity standing to l., holding scales and cornucopia. *C.* 384. *Patinated.* V. F. » 8 6

63215 Æ². Obv. As last. ℞. COS III.S.C. Faith standing to r., holding ears of corn and basket of fruit. *C.* 388. F. D. C. » 10 »

63216 ℞. Obv. HADRIANVS AVGVSTVS P.P. Laur. head to r. ℞. COS III. Pudicitia veiled, seated to l. *C.* 395. F. D. C. » 10 »

63217 Æ. Obv. HADRIANVS AVGVSTVS. Laur. bust to r. ℞. COS III. Wolf and twins. *C.* 420. *From the O'Hagan Collection.* F. D. C. 14 » »

63218 Æ³. Obv. HADRIANVS AVGVSTVS. Laur. and draped bust to r. ℞. COS III.S.C. Lyre. *C.* 443. V. F. 1 5 »

63218ª Æ³. Similar type. V. F. » 17 6

63219 Æ³. Obv. HADRIANVS AVGVSTVS.P.P. Laur. head to r. ℞. COS. III.S.C. Legionary eagle between two military standards. *Not in Cohen.* V. F. 1 1 »

63220 Æ. Obv. HADRIANVS AVGVSTVS. Bare bust to r. ℞. COS.III.P.P. Hadrian in military costume, holding spear and standing between three standards, two of which are surmounted by wreath, and the third by a hand. *C.* 485. *From the Philipsen Collection.* E. F. 15 » »

63221 Æ. Obv. HADRIANVS AVGVSTVS. Bare bust to l. ℞. COS.III.P.P. Hadrian on horseback galloping to r., holding spear. *C.* 492. E. F. 15 » »

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63222 Æ². Obv. HADRIANVS AVG.COS.III.P.P. Draped bust to r., head bare. ℞. DACIA S.C. Dacian seated to l. on rock, holding military standard and sickle. *C.* 531. E. F. » 15 »

63223 Æ. Medallion. Obv. HADRIANVS AVG.COS.III.P.P. Bare head to r. ℞. DIANA EPHESIA. Diana standing in temple of two columns. *C.* 536.
From the Hoskier Collection. F. D. C. 6 » »

63224 Æ¹. Obv. HADRIANVS AVGVSTVS. Laur. bust to r. ℞. EXPED. AVG. (in exergue) COS.III. (around) S.C. Hadrian in military costume on horseback galloping to l., raising r. hand. *C.* 590. *R.* F. D. C. 6 » »

63225 Æ. Obv. IMP.CAESAR TRAIAN.HADRIANVS AVG. Laur. head to r. ℞. FEL.P.R. (in exergue) P.M.TR.P COS.III. (around). Felicity seated to l., holding caduceus and cornucopia. *C.* 600. F. D. C. » 5 6

63226 Æ. Similar type. E. F. » 4 »

63227 Æ². Obv. HADRIANVS AVG.COS.III.PP. Draped bust to r., head bare. ℞. FELICITAS P.R.S.C. Felicity standing to l., holding olive-branch and cornucopia *C.* 647. E. F. » 15 »

63228 Æ². Obv. HADRIANVS AVGVSTVS P.P. Laur. bust to r. ℞. FORT. RED. (in exergue) COS.III (around). Fortune seated to l., holding rudder placed on globe, and cornucopia. *C.* 738. *Shows traces of ancient gilding.* F. D. C. 3 10 »

63229 Æ¹. Obv. IMP.CAESAR.TRAIAN.HADRIANVS.AVG. Laur. and draped bust to r. ℞. FORT.RED. (in ex.). P.M.TR.P.COS.III. (around). S.C. Same type. F. D. C. » 12 6

63230 Æ. Obv. IMP.CAES.TRAIAN.HADRIANO.AVG.DIVI TRA. Laur. bust to r. ℞. FORT.RED. (in ex.). PARTH.F.DIVI.NER.NEP.P. M.TR.P.COS (around). Same type. *C.* 749. F. D. C. » 7 6

63231 Æ¹. Obv. IMP.CAESAR TRAIANVS HADRIANVS AVG. Laur. bust to r. ℞. FORT.RED. (in ex.). PONT.MAX.TR.POT.COS.DES.II. (around) S.C. Same type. *C.* 753. *Patinated.* V. F. » 12 6

63232 Æ. Obv. HADRIANVS AVG.COS.III. P.P. Draped bust to r., head bare. ℞. FORTVNA.AVG. Fortune standing to l., holding patera. and cornucopia. *C.* 769.
From the O' Hagan Collection. E. F. 12 10 »

63233 Æ.ᵃ Obv. Same legend. Laur. head to r. ℞. Same type with S.C. in the field. *C.* 773. E. F. » 12 6

63234 Æ. Obv. As last. ℞. FORTVNAE REDVCI. Fortune seated to l., holding rudder and cornucopia. *C.* 782. V. F. » 4 »

63235 Æ. Obv. As last. ℞. GERMANIA. Germania standing to l., holding spear and shield. *C.* 803. F. » 3 »

63236 Æ². Obv. HADRIANVS AVG. COS. III.P.P. Laur. head to r. ℞. HADRIANVS AVG. COS. III. P.P. Draped bust to r., head bare. *C.* 813. *R.* V. F. 1 5 »

63237 Æ¹. Obv. HADRIANVS AVGVSTVS. P.P. Laur. bust to r. ℞. HILARITAS P.R. COS. III.S.C. Joy standing to l., between boy and young girl, and holding palm-branch and cornucopia. *C.* 819. E. F. 2 10 »

63238 Æ¹. Similar type. V. F. » 12 6

63239 Æ². Similar type with radiated head to r. V. F. » 4 6

63240 Æ². Obv. HADRIANVS AVG.COS.III.P.P. Bare head to r. ℞. HISPANIA S.C. Spain reclining to l., holding olive branch and leaning on rock; in front of her, a rabbit. *C.* 823. *Traces of gilding R.* V. F. 1 » »

63241 Æ. Similar type, without S.C. *C.* 830. F. D. C. » 10 »

63242 Æ. Obv. As last. ℞. ITALIA. Italy standing to l., holding sceptre and cornucopia. *C.* 867. F. D. C. » 10 »

63243 Æ¹. Obv. HADRIANVS AVG.COS.III.P.P. Bare head to r. ℞. IVSTITIA AVG.S.C. Justice seated to l., holding patera and sceptre. *C.* 879. E. F. 1 15 »

63244 Æ. Obv. IMP.CAESAR TRAIAN. HADRIANVS [AVG]. Laur. head to r. ℞. LIB. PVB. (in ex. :) P.M.TR.P.COS.III (around). Liberty seated to l., holding olive-branch and sceptre. *C.* 904. F. D. C. » 4 »

63245 Æ¹. Obv. IMP. CAESAR.TRAIANVS. HADRIANVS AVG. P.M. TR. P.COS. III. Laur. bust to r. ℞. LIBERTAS PVBLICA S.C. Liberty seated to l., holding cap and laurel branch. *C.* 946. *Patinated.*
From the Montagu and Bizot Collections. F. D. C. 3 3 »

63246 Æ¹. Obv. HADRIANVS AVGVSTVS. Laur. bust to r. ℞. NEP. RED. (in the field) COS. III. (around) S.C. Neptune standing to l., r. foot on prow, holding acrostolium and trident. *C.* 979. *Patinated.* V. F. 1 1 »

63247 Æ² Obv. HADRIANVS. AVG. COS. III. P.P. Bare bust to r. ℞. NILVS. The Nile reclining to r. holding cornucopia; below, crocodile; above hippopotamus. *C.* 988. F. » 5 »

63247ᵃ Æ. Similar type, with laur. head to r. *C.* 991. F. D. C. » 10 »

63248 Æ. Obv. IMP. CAES. TRAIAN. HADRIANO. AVG. DIVI.TRA. PARTH. F. Laur., draped and cuirassed bust to r. ℞. ORIENS (in ex.) DIVI NER.NEP.P M.TR.P.COS. (around). Radiated bust of Sol to r. *C.* 1003. E. F. 7 10 »

63249 Æ. Obv. HADRIANVS AVG COS. III. P.P. Bare head to l. ℞. PIETAS AVG. Piety standing to l., near altar, both hands raised. *C.* 1029. E. F. » 4 »

63250 Æ¹. Obv. HADRIANVS AVG. COS. III.P.P. Laur. and draped bust to r. ℞. Same type; stork at the feet of Piety. *C.* 1035. F. D. C. 4 » »

63251 Æ¹. Obv. IMP. CAESAR TRAIANVS HADRIANVS AVG.P.M.TR.P. COS. Laur. and draped bust to r. ℞. PIETAS AVGVSTI S.C. Piety standing to r. near lighted altar. *C.* 1042. E. F. 1 10 »

63252 Æ¹. Obv. IMP. CAESAR TRAIAN. HADRIANVS AVG Laur., draped and cuirassed bust to r. ℞. P.M.TR.P.COS.III.S.C. Pallas, holding spear, standing to l., placing a grain of incense in flame of candelabrum; at her feet, to r., buckler on which climbs a serpent. *C.* 1066.
From the Muckerell Collection. E. F. 2 7 6

63253 Æ¹. Similar type. *Patinated.* V. F. 1 » »

63253ᵃ Æ¹. Another, similar. *Struck on large flan.* V. F. 2 » »

63254 Æ. Obv. Legend as before. Laur. bust to r. ℞. P.M.TR.P COS. III. Genius standing to l. near altar, holding patera and ears of corn. *C.* 1089. V. F. » 2 6

63255 Æ. Obv. As last. ℞. P.M.TR.P.COS. III. Roma seated to l on cuirass, holding Victory and spear. *C.* 1098. E. F. » 3 »

63256 Æ. Similar type. E. F. » 2 6

63257 Æ. Obv. As last. ℞. P.M.TR P.COS. III. Equity standing to l., holding scales and cornucopia. *C.* 1120. E. F. » 3 »

63258 Æ. Obv. As last. ℞ P M.TR P.COS. III. Justice (?) standing to l., holding spria and sceptre. *C.* 1123. F. D. C. » 4 »

63259 Æ. Quinarius. Obv. As last. ℞. Same legend. Victory holding palm branch and wreath, walking to r. *C.* 1127. V. F. » 6 6

63260 Æ. Quinarius. Similar type, but the Victory is walking to l. *C.* 1130. V. F. » 5 »

63261 Æ. Quinarius. Obv. As last. ℞. Same legend. Victory seated to l. holding wreath and palm-branch. *C.* 1136. V. F. » 7 6

63262 Æ. Obv. Laur. and draped bust to r. ℞. Victory rising up in the air, holding a trophy. *C.* 1132. E. F. » 3 6

63263 Æ. Obv. Laur. bust to r. ℞. Legend as before. Peace standing to l., holding olive branch and sceptre. *C.* 1140. E. F. » 3 6

63264 Æ. Obv. As last. ℞. Same legend. Felicity standing to l., holding caduceus and cornucopia. *C.* 1144. E. F. » 2 6

63265 Æ. Obv. As last. ℞. Fortune standing to l., holding rudder and cornucopia. F. D. C. » 4 »

63266 Æ. Similar type. E. F. » 3 6

63267 Æ¹. Obv. Legend as before. Laur., draped and cuirassed bust to r. ℞. P.M.TR.P.COS.III S.C. Hope standing to l. holding flower and raising her skirt. *C.* 1154. E. F. 2 10 »

63268 Æ¹. Similar type V. F. 1 10 »

63269 Æ¹. Obv. IMP.CAESAR TRAIANVS HADRIANVS AVG. Laur. and draped bust to r. ℞. PONT. MAX. TR. POT. COS. III. S.C. Jupiter seated to l., holding Victory and sceptre. *C.* 1185. *Finely patinated.* V. F. 1 15 »

63270 Æ¹. Obv. As last. ℞. Same legend. Felicity standing to l., holding caduceus and cornucopia. *C.* 1192. *Patinated.* E. F. 2 10 »

63271 Æ¹. Similar type. V. F. 1 7 6

63272 Æ¹. Obv. HADRIANVS AVG. COS. III. P.P. Draped bust to l., head bare. ℞. RESTITVTORI ACHAIAE. Hadrian standing to l., raising Achaia kneeling in front of him; between them, a vase in which palm-branch. *C.* 1220. *R.* V F. 1 15 »

63273 Æ¹. Obv. HADRIANVS AVG. COS III. P.P. Laur. and draped bust to r. ℞. RESTITVTORI AFRICAE. Hadrian standing to l., raising Africa kneeling in front of him, between them, three ears of corn. *C.* 1226. *R.* V. F. 2 10 »

63274 Æ¹. Obv. HADRIANVS AVG. COS. III. P.P. Draped bust to r., head bare. ℞. RESTITVTORI HISPANIAE S.C Hadrian standing to l., raising Spain kneeling in front of him. *C.* 1263. *R.* V. F. 2 10 »

63275 Æ². Obv. HADRIANVS AVG. COS. III. P.P. Bare head to r. ℞ ROMA S.C. Roma standing to l., holding palladium and sceptre. *C.* 1297. E. F. » 15 »

63276 Æ. Obv. IMP. CAESAR. TRAIAN. HADRIANVS AVG. Laur. head to r. ℞. SAL. AVG. (in ex.) P M. TR. P. COS. III. Salus seated to l. feeding a serpent entwined around altar. V. F. » 3 »

63277 Æ. Similar type. V. F. » 3 »

63278 Æ. Obv. HADRIANVS AVG. COS. III. P.P. Bare head to r. ℞. SALVS AVG. Salus standing to l., feeding a serpent entwined around altar. *C.* 1335. V. F. » 2 6

63279 Æ². Obv. Same legend. Laur head to r. ℞. SALVS AVG S.C. Same type. *C.* 1337 *Patinated.* V. F. » 15 »

63280 Æ². Obv. IMP. CAESAR TRAIANVS HADRIANVS AVG.P.M TR.P. COS III. Radiated and draped bust to r. ℞. SALVS PVBLICA S. C. Female standing to l., r. foot on globe, holding patera and rudder. *C.* 1358. E, F. » 8 6

63281 Æ¹. Obv. HADRIANVS AVG. COS. III. P.P. Laur. head to r. ℞. S.C. Diana standing to l., holding bow and arrow. *C.* 1364. E. F. 1 17 6

63282 Æ¹. Obv. As last. ℞. S C. Nemesis standing to r., holding olive-branch in l. hand. *C.* 1372. *Patinated. R.* E. F. 3 » »

63283 Æ¹. Obv. As last. ℞. S.C. (in ex.). Eagle to r. looking l., standing between pea-cock and owl; the latter stands on helmet and holds spear. *C.* 1392. V. F. 1 » »

63284 Æ¹. Obv. As last. ℞. SPES P.R.S.C. Hope standing to l., holding flower and raising her skirt. *C.* 1415. V. F. 1 7 6

63285 Æ. Obv. Legend as before. Bare head to r. ℞. TELLVS STABIL. Female standing to l., in short skirt, holding plough and rake; behind her, two ears of corn. *C.* 1425. V. F. » 6 6

63286 Æ. Obv. As last. ℞. VICTORIA AVG. Victory standing to r., holding laurel-branch. *C.* 1454. E. F. » 7 6

SABINA († 136).

63287 Æ. Obv. SABINA AVGVSTA HADRIANI AVG. P.P. Diademed bust to r., hair *en queue*. ℞. CONCORDIA AVG. Concord seated to l., holding patera. *C.* 12. E. F. » 10 »

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63288 Æ. Similar type. V. F. » 7 6
63289 Æ. Similar type. F. » 5 »
63290 Æ¹. Obv. SABINA AVGVSTA HADRIANI AVG. P.P. Diademed bust to r., hair *en queue*. ℞. CONCORDIA AVG. S.C Concord seated to l., holding patera *C.* 15. *Patinated.* *From the Stiavelli Collection.* V. F. 4 » »
63291 Æ². Similar type, with *chignon*. *C.* 16. V. F. » 9 »
63292 Æ². Similar, head diademed and laureated. *C.* 20. *var.* V. F. » 8 6
63293 Æ¹ Obv. Similar type, head crowned with ears of corn, hair *en queue*. *C.* 21. *From the Trau Collection.* V. F. 2 10 »
63294 Æ². Similar with bust to l. *C.* 23. E. F. 1 10 »
63295 Æ. Obv. SABINA AVGVSTA. Diademed bust to r. ℞. Same type. *C.* 24. V. F. » 3 »
63296 Æ². Obv. SABINA AVGVSTA HADRIANI AVG.P.P. Diademed bust to r., hair *en queue*. ℞. IVNONI REGINAE. S.C. Juno veiled standing to l., holding patera and sceptre. *C.* 39. F. » 7 6
63297 Æ². Similar type, head crowned with ears of corn. *C.* 41 E. F. 2 » »
63298 Æ. Obv. SABINA AVGVSTA. Diademed bust to r. ℞. Same type. *C.* 43. E. F. » 8 6
63299 Æ. Similar type. V. F. » 6 6
63300 Æ. Obv. SABINA AVGVSTA. Diademed bust to r., hair *en queue*. ℞. VENERI GENETRICI. Venus standing to r. raising her tunic over shoulder and holding an apple. *C.* 73. E. F. » 10 »
63301 Æ. Similar type. E. F. » 9 6
63302 Æ¹. Obv. SABINA AVGVSTA HADRIANI AVG. P.P. Diademed bust to l. ℞. VENERI GENETRICI S C. Same type. *C.* 76. F. » 1 5
63303 Æ¹. Obv. SABINA HADRIANI AVG. P.P. Diademed bust to r., hair *en queue*. VESTA S.C. ℞. Vesta seated to l., holding palladium and sceptre. C. 82. V. F. 2 » »

(*To be continued.*)

CONTINENTAL COINS.

AUSTRIAN SERIES.

(*Continued from col. 11218.*)

ARCHBISHOPRIC OF SALZBURG.

63304 *Leonard Keutschah.* Æ. Klippe. 6 Ducats, 1513. Obv. SANCTE RVDBERTE ✱ ORA PRO ME. Bust to r. in armour. ℞. ✱ LEONARD' DE KEWTSCH' A·RE' SAL'. Crowned shield of arms between 15-13. *R.* F. D. C. 15 » »
63305 Æ. Klippe Half Thaler. Same type. *R.* F. D. C. 3 » »
63306 *Matthaeus Lang* (1519-1540). Æ. Double Thaler of 1521. Obv. MATHEVS CARD.ARCHIEPS.SALZBURG AC EPVS GVRCEN. Bust to l., in biretta; on either side, the date M.D. | X.X.I. ℞. + ORA.PRO.NOBIS.DEVM.SANCTA VIRGO.RADIANA. Saint Radiana attacked by two wolves. *M* 745. *An interesting coin. R.* V F. 6 10 »
63307 Æ. Thaler of 1522 Obv. Similar legend and type ℞. MATHEVS· M.D.CARD.ARCHIEPS.SALZB.AP.SE.LEG. Crowned shield of arms. *R.* V. F. 4 » »
63308 *Johann Jacob Khuon von Belasy* (1560-1586). Æ. Undated Thaler. Obv. IOA : IAC : D : G : ARCHIEPS : SALZ : A.S.L. Crowned double shield of arms. ℞. SANCTVS : RVDBERTVS : EPS : SALZBVRG. Seated facing figure of Patron Saint. E. F. » 12 6
63309 *Wolfgang Dietrich von Raittenau* (1587-1612) Æ. Klippe Double Thaler of 1593 ℞. 'IMMOTA'— RESISTIT.M·D : XCIII. Tower amidst waves. ℞. SANCTVS·RVDBERTVS EPS.SALISBV. Shield of arms above which half-length figure of Patron Saint, facing. *Sch.* 3788. E. F. 1 10 »
63310 Æ. Klippe. Half Thaler. Undated. Obv. IN.DNO.SPERANS. NON.INFIRMABOR. Type as last. V. F. » 10 »
63311 Æ. Undated Thaler. Obv. WOLF.TEOD : D : G : AREPS.SAL : AP : SE : LE : Two shields of arms side by side under cardinal's hat. ℞. SANCTVS.RVDBERTVS.EPS : SALZBVRG : Patron Saint seated facing. E. F. » 6 6
63312 Æ. Undated Thaler. Obv. WOLF.TEOD : D : G : AR EPS.SAL : AP : SE : LEG : Shield of arms under cardinal's hat. ℞. SANCTVS. RVDBERTVS.EPS.SALISBVRG : Patron Saint seated facing. F. D. C. » 7 6
63313 *Paris, Count of Lodom* (1619-1653). Æ. 5 Ducats, 1628. Obv. + SS : RVPERTVS·ET·VIRGILIVS·PATRONI·TRANSFERVNTVR· 24 SEPT. Transfer of Relics. ℞. ECCLES·METROP SALISB· DEDICATVR·25 SEPT·APARIDE·ARCHIE. View of the cathedral supported by the two Patron Saints, between 16—28. V. F. 2 10 »
63314 Æ. Thaler of 1628. Similar legends and type. F. D. C. » 10 »
63315 Æ. Half Thaler. Similar type. E. F. » 3 6
63316 *Maximilian Gandolf, Count of Khuenburg* (1668-1687). Æ. Jubilee Half Thaler of 1682. Obv. + A.MAX : GAND : EX COMIT : &c. Shield of arms between 16—82; above, triangle inscribed DEO, &c. ℞. SS : MARTIN·EP : VINCENT—TI' M : HERMES &c. Archbishop and four saints. *Sch* 3859. E. F. » 6 6
63317 *Johann Ernest, Count of Thun* (1687-1709). Æ. Half Thaler 1694. Obv. + IOAN : ERNESTVS D : G : ARCHIEPS &c. Shield of arms surmounted by Cardinal's hat. ℞. S.RVDBERTVS.ET.VIRGILIVS.PATRONI &c. The two Saints sitting side by side. *Sch.* 3862. E. F. » 4 »
63318 Æ. Thaler 1696. Obv. IO : ERNEST' D : G : ARCHIEP: SAL : S : A : L. Inner legend : SVB.TVVM PRÆ-SIDIVM CONF VG. Madonna and Child over shield of arms. ℞. S : RVDBERTVS.EPS : SALISBVRG : 1696. The Saint standing; in front of him shield of arms. *Sch.* 3861. E. F. » 5 »
63319 Æ. Thaler 1700. Similar type. E. F. » 5 »
63320 *Franz Anton, Prince of Harrach* (1709-1727). Æ. Thaler of 1710. Obv. FRANCIS ; ANTON·S·R·I·PRINC·DE HARRACH. Bust to r. ℞. ✱ D·G·ARCHIEPISCOP·& S·R·I·PRINC·SALISBVRG·S·S·A·L· ✱ 1710. Crowned shield of arms. F. D. C. » 12 6
63321 Æ. Thaler of 1725. Obv. FRANC·ANT·S·R·I·PRINC·AB HARRACH. Bust to r. ℞. Similar legend and type to last. *Zell* 22. E. F. » 12 6
63322 *Leopold Anton, Baron Firmian* (1727-1744). Æ. Thaler of 1728, by Becker. Obv. LEOPOLDVS·D·G·ARCH·ET·PRINCEPS. Bust to r.; beneath, B. ℞. SALISBVRG·S·SED·APOS LEGAT·GERM·PRIM· 1728. Crowned shield of arms. F D. C. » 13 6
63323 Æ. Thaler of 1738, by Franz Matzenkopf. Obv. legend : LEOPOLDUS·L·G·CH·AET·PRINCEPS. *S.* F. D. C. 1 » »
63324 *Sigismund, Count of Schrattenbach* (1753-1771). Æ. Thaler of 1757, by Matzenkopf. Obv. SIGISMUNDUS·D : G·A·EPISC·& PR·SALISBURG Bust to r.; beneath : F.M. ℞. S AP·S·LEG· NATVS·GERM·PRIMAS·1757. Archbishop seated to r.; ex. : S· RUDBERTUS·E·S. F. D. C. » 10 6
63325 Æ. Thaler of 1760. Obv. SIGISMUNDUS D : G·A & P·S·A·S·L· N·G P. Bust to r.; beneath, MK. ℞. ✱ S·RUPERTUS·EPISCOP: SALISBURGENS 1760. St. Rupert seated, facing. V. F. » 5 »
63326 Æ. Thaler. 1761. Similar type. F. D. C. » 7 6
63327 *Hieronymus, Prince of Colloredo-Wallsee* (1772-1803). Æ. Ducat of 1782. Obv. HIERONYMVS D.G.A.&.P.S.A.S.L.N G.PRIM. Bust to r.; below, M. ℞. PRINCEPS.POPULUSQ.IUVAVIENS. Temple; ex. SEC IUB : XII.1782. F. D. C. 1 » »
63328 Æ. Thaler of 1784. Obv. Similar. ℞. Crowned and draped shield of arms; beneath, date, 1784. F. D. C. » 5 »
63329 Æ. Thaler 1789. Similar type. E. F. » 4 »

(*To be continued.*)

SWISS SERIES

(*Continued from col. 11219.*)

BERNE.

63330 Æ. Thaler of 1494. Obv. Bear passant; above, two-headed imperial eagle; around, a semi-circle of shields, surrounded by a complete circle of same; arms of twenty-seven bailliwicks. ℞. SANCTVS·VINCENCIVS. 1494. St. Vincent, towards l., tonsured and nimbate, holding pen and book; figure extending to edge, but mainly enclosed by border of foils. *Hall.* 996. *RRR.* V. F. 3 10 »
63331 Æ. 20 Kreutzers of 1659. Obv. BERCTOLD.D.ZERING.Q FVND. Double-headed eagle. ℞. ✱ MONETA.REIP. ✱ BERNENS 1659. Shield of arms. F. D. C. » 2 6
63332 Æ. Undated Dicken (30 Kreutzers). Similar type. E. F. » 3 »
63333 Æ. Thaler 1679. Obv. MONETA·REIPVBLICÆ.BERNENSIS. Shield of arms. ℞. BENEDICTVS SIT·IEHOVA·DEVS·1679. A. Eight B's disposed in cruciform fashion. E. F. » 10 »
63334 Æ. Half Thaler 1676. Similar type. V. F. » 3 »
63335 Æ. Ducat of 1697. Obv. Two half figures supporting a panel inscribed : REIPUBLICÆ | BERNENSIS | DUCAT | 1697. ℞. BENEDICTUS SIT.IEHOVA.DEUS. Crowned shield of arms of Berne. *R.* F. D. C. 4 » »
63336 Æ. 20 Kreuzers 1717. Obv. Crowned B between two laurel-brancnes. ℞. Shield of arms. F. D. C. » 2 6
63337 Æ. Double Ducat 1727. Obv. MONETA AUREA REIPUBLICÆ BERNENSIS Crowned shield of arms and supporters. ℞. Ornamented panel inscribed BENEDICTUS SIT IEHOVA DEUS.2·DUCAT : 1727. *R.* F D. C. 4 » »
63338 Æ. Undated four ducat piece. Obv. MONETA REIPVBLICÆ BERNENSIS. Crowned shield of arms and supporters. ℞. Male and female figures shaking hands above tablet inscribed : BENEDICTVS·SIT IEHOVA DEUS; above sun and wreath. *Haller* 952. *RR.* F. D. C. 12 » »
63339 Æ. Undated Ducat Obv MONETA AUR.REIPUB.BERNENS. Crowned shield of arms. ℞. Within panel : BENE | DICTUS | SIT JEHOVA | DEUS. : 1.DUC. *Brilliant.* F. D. C. 1 15 »
63340 Æ. ⅛ Thaler 1764. Obv. Crowned shield of arms. ℞ Crowned B's disposed in cruciform fashion. F. » 1 »
63341 Æ. ⅛ Thaler 1774. Similar type. *Brilliant.* F. D. C. » 4 »
63342 Another, similar. E. F. » 2 6
63343 Æ. ⅛ Thaler. 1787. Similar type. F. D. C. » 1 6
63344 Æ. Ecu of Louis XV, dated 1768, with Bernese countermarks: on obv., shield of arms, on ℞. 40 BZ. F. » 6 6
63345 Æ. Ecu of Louis XVI, dated 1780 with similar countermarks. V. F. » 8 6
63346 Æ. Similar, dated 1784. V. F. » 6 6
63347 Æ. Similar, dated 1790. V. F. » 7 »

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63348 ℞. Ecu Constitutionnel of Louis XVI, dated 1792, bearing similar countermarks. V. F. » 8 6
63349 Æ. Double Dobloon of 1793. Obv. RESPUBLICA BERNENSIS. Crowned shield of arms. ℞. Within wreath : DEUS | PROVIDEBIT | 1793. *Brilliant.* F. D. C. 4 » »
63350 Æ. Double Dobloon of 1794. Obv. Similar. ℞. DEVS PROVIDEBIT. Swiss in XVI. century costume holding battle-axe and fasces; ex. : 1794. *Very rare.* E. F. 8 » »
63351 Æ. Dobloon of 1794. Obv. RESPUBLICA BERNENSIS. Crowned shield of arms. ℞. Within oak-wreath : DEUS | PROVIDEBIT | 1794. *Brilliant.* F. D. C. 4 » »
63352 Æ. Dobloon of 1794. Similar type. *Var. Lohner* 149. F. D. C. 3 » »
63353 Æ. Dobloon of 1794. Similar type. *A variety.* E. F. 2 10 »
63354 Æ. Double Dobloon of 1795. Similar type. *Brilliant.* F. D. C. 4 » »
63355 Æ. Double Dobloon of 1795. Similar type. F. D. C. 3 10 »
63356 Æ. Dobloon of 1795. Similar type. E. F. 3 » »
63357 ℞. Thaler of 1795. Obv. RESPUBLICA BERNENSIS. Crowned shield of arms. ℞. DOMINUS PROVIDEBIT 1795. Warrior wearing plumet hat and holding sword. F. D. C. » 10 »
63358 ℞. Another, similar. V. F. » 7 6
63359 Æ. Double Dobloon of 1796. ℞. DEUS PROVIDEBIT 1796 within-wreath. E. F. 3 10 »
63360 Æ. Dobloon of 1796. Similar type. F. D. C. 2 » »
63361 Æ. Dobloon of 1796. Similar. V. F. 1 10 »
63362 ℞. Thaler of 1796. Similar to that of 1795, above described. *Brilliant.* F. D. C. » 10 »
63363 ℞. Another, similar. E. F. » 7 6
63364 ℞. Half Thaler of 1796. Similar type. *Brilliant.* F. D. C. » 5 »
63365 ℞. Half Thaler. Similar. E. F. » 3 6
63366 Æ. Ducat of 1797. Obv. RESPUBLICA BERNENSIS Crowned shield of arms. ℞. DEUS PROVIDEBIT. Swiss warrior; ex. : 1797. *Brilliant. R.* F. D. C. 2 10 »
63367 Æ. Ducat. Similar type. E. F. 2 » »
63368 ℞. Half Thaler of 1797. Similar type. *Brilliant.* F. D. C. » 4 6
63369 ℞. Half Thaler of same date. Similar type. E. F. » 2 6
63370 ℞. Quarter Thaler of same date. ℞. Eight crowned B's disposed in cruciform fashion. *Brilliant.* F. D. C. » 3 »
63371 ℞. Thaler of 1798. Obv. RESPUBLICA BERNENSIS. Crowned shield of arms, within oval depression. ℞. DOMINUS PROVIDEBIT 1798. Swiss warrior in XVI. cent. costume within oval depression. *Brilliant.* V. F. » 5 »
63372 Billon. 4 Kreutzers of 1798. Obv. Arms. ℞. Cross. F. D. C. » » 6
63373 ℞. 5 Batzen of 1808 Obv. CANTON BERN. Crowned shield of arms between laurel-branches. ℞. DOMINUS PROVIDEBIT. 1808. Within wreath : 5 BATZ. *Brilliant.* F. D. C. » 1 6
63374 ℞. 5 Batzen of 1810. Similar type. *Brilliant.* F. D. C. » 1 6
63375 ℞. 5 Batzen. Similar. E. F. » 1 »
63376 ℞. Frank of 1811. Obv. CANTON BERN 1811. Crowned shield over riband inscribed : DOMINUS PROVIDEBIT. ℞. SCHWEIZ : EIDSGENOSS ; Swiss warrior holding sword and shield; ex., 1 FRANK. *Brilliant.* F. D. C. » 3 »
63377 ℞. Frank. Similar. E. F. » 2 6
63378 ℞. Thaler of 1823. Obv. RESPUBLICA BERNENSIS. Crowned shield of arms within oval depression. ℞. DOMINUS PROVIDEBIT. Swiss warrior holding sword within oval depression; below, 1823. *Brilliant.* F. D. C. » 12 6
63379 ℞. 5 Batzen of 1826. Obv. Arms. ℞. Cross. V. F. » » 6
63380 ℞. 2½ Batzen of 1826. Similar type. V. F. » » 6
63381 ℞. Thaler of 1835. Type as nº 63378. F. D. C. » 12 6
63382 ℞. Thaler. Similar. E. F. » 8 6
63383 ℞. Half Thaler of 1835. Similar type (no oval depression). F. D. C. » 7 6
63384 ℞. Academical Prize Thaler, undated Obv. RESPUBLICA BERNENSIS Crowned shield of arms between two laurel-branches. ℞. FELICIBUS INGENIIS APERITUR ITER. Philosopher and scholar; ex., ACADEMIA BERNENSIS. F. D. C. » 8 »
63385 ℞. Gymnasial Prize Thaler. Undated. Obv. As last. ℞. TURGENT IN PALMITE GEMMÆ. Turreted female figure under palm-tree; ex., GYMNASIUM BERNENSE. F. D. C. » 12 6
63386 ℞. Scholastic Prize Gulden. Undated. Obv. As last. ℞. LABOR OMNIBUS IDEM. Bee-hive; ex., PRÆM. DILIG. *Plain edge.* F. D. C. » 4 »
63387 ℞. Similar type. *Grained edge.* F. D. C. » 4 »
63388 ℞. Scholastic Prize medalet. Obv. As last. ℞. CULTURA MITESCIT. Gardener at work; ex., PRÆM. DILIG. F. D. C. » 3 »
63389 Æ. Charity Ticket. Obv. As last. ℞. Plain, with engraved inscription : 1 lb. F. » 1 »

(*To be continued.*)

CONTINENTAL MEDALS.

(*Continued from col. 11220.*)

ITALY.

ARTISTIC MEDALS AND PLAQUETTES OF THE XVI.—XVIII. CENTURIES.

63390 **Antonio Abondio.** *Jesus Christ.* ℞. Oval medal with loops. Obv. Bust of Christ to l., with long hair and pointed beard, nimbus around the head; in the field to r., יש״ו; below, AN.AB. ℞. Christ with hands tied standing to l. at the side of pillar, an angel on each side holding his mantle; the one on the r. holds also the cross. 43×36 mill. E. F. 7 » »
63391 **Giovanni Cavino.** *Gianpietro Mantova Benavides.* Æ. Portrait medal. Obv. MARCVS.MANT.BONAVIT.PATAVIN.IVR.CON. Bare bust to l., with long beard. ℞. AETERNITAS. MANT. Temple. 38 mill. *Armand*, I, p. 179, 4. F. D. C. 4 » »
63392 Æ Paduan Sestertius of Hadrian, after *Cavino.* Obv. HADRIANVS.AVGVSTVS. Bare bust to r. ℞. FELICITATI AVG.COS.III. P.P.S.C. Bireme on sail to r. F. D. C. 1 10 »
63393 **Gian Franceso di Boggio.** *Muscius Scaevola.* Æ. Shield shaped plaquette (uniface). In front of portico, a brazier in the flame of which Scaevola is placing his hand, holding sword; to r., Porsenna with an attendant; to l., Roman soldiers, three of which are mounted, holding standards. 59×56 mill. *Bode*, LVII, 957. *Pierced in three places for attachment.* V. F. 6 10 »
63394 **Gianfederigo Bonzagna** (known as **Federigo Parmense**). *Pierluigi Farnese.* Æ. Portrait medal. Obv. .P.LOYSIVS.F.PARM.ET.PLAC.DVX.I. Bust to r. cuirassed, head bare; below, I.F.PARM. ℞. AD.CIVITAT.DITIONISQ. TVTEL.MVNIM.EXTRVCTVM. Perspective view of the citadel of Parma. 37 mill. *Armand*, I, p. 222, 6. F. D. C 4 » »
63395 — Æ. Medal. Similar type. E. F. 2 » »
63396 — *Ottavio Farnese.* Æ. Medal. Obv. OCTAVIVS.F.PARM. ET.PLAC.DVX.II. Bust to l., cuirassed, head bare; below, I.F.P. ℞. CVM.DIIS.NON CONTEN DENDVM. Apollo and Marsyas. 32 mill. *Armand*, I, p. 222, 11. F. D. C. 1 10 »
63397 **Vittore Gambello** (known as **Camelio**). Æ Selfportrait. Obv. VICTOR CAMELIVS.SVI.IPSIVS.EFFIGIATOR. MDVIII. Bare head to r. ℞. FAVE.FOR—SACRIF. Antique sacrificial scene. 40 mill. *Armand*, I, p. 115, 3. E. F. 10 » »
63398 **Moderno.** *Christ carrying his cross.* Æ. Plaquette (uniface). Christ fainting under the burden of the cross; behind him, two angels covering him with cloak. 77×58 mill. V. F. 8 10 »
63399 — *Mourning over the body of Christ.* Æ. Plaquette (uniface). The body of Christ, seated on the edge of the sepulchre, supported by Mary and John. 70×55 mill. *Bode*, 743 *var.* V. F. 7 10 »
63400 **Domenico Poggini.** *Cosmo I de Medici.* Æ. Medal. Obv. COSMVS MED.FLOREN ET.SENAR.DVX.II. Draped and cuirassed bust to r., head bare; below, 1561. ℞. HETRVRIA PACATA. Female figure standing between lion and wolf, holding cornucopia and standard. 39 mill *Armand*, p. 256, 12. E. F. 2 10 »
63401 **Domenico di Polo.** *Alessandro de' Medici.* Æ. Medal. Obv. ALEX.MED.FLO RENTIAE.DVX.PRIMVS. Bust to r., cuirassed, head bare. ℞. ❀ FVNDATOR ❀ QVIETIS ❀ M ❀ D ❀ XXX ❀ IIII ❀ Peace seated to l., holding cornucopia and setting fire to a heap of arms; below, the sign of Mars. 38 mill. *Armand*, I, p. 151, 3. V. F. 12 » »
63402 **Giovanni Pozzo.** *Baron Philip Stosch.* Æ. Portrait Medal. Obv. PHILIP.STOSCHIVS.A.ÆT.XXVI.MDCCXVII. Bare bust to l.; on truncation : I.POZZO.F.ROMÆ. ℞. MORIBVS ANTIQVIS. 68 mill. V. F. 2 » »
63403 **Alfonso Ruspagiari.** *Asdrubale Bambasi.* Æ. Portrait Medal (uniface) .ASDRVBALE BAMBASI. Bust to l., head bare, curly hair, pointed beard, wearing cuirass and floating drapery on r. shoulder. 58 mill. *Armand*, I, p. 217, 7. *Holed.* E. F. 10 10 »
63404 **Sperandio.** *Simone Ruffino.* Bell metal Medal Obv. ❀.SIMON. RVFEINVS.MEDIOLANI.FERRARIE.Q.ET.POPVLO.ET.PRINCIPIBVS.GRATVS. Bust to l., wearing cap. ℞. OPVS.SPERANDEI. Ruffino wearing short robe, holding pen and parchment, standing facing on pea-cock turned to l. 86 mill. *Armand*, I, p. 73, 39. E. F. 10 » »
63405 **Valerio Belli** (known as **Vincentino**). *Resurrection of Lazarus.* Æ. Plaquette (uniface). To l., Christ followed by his apostles approaches a sarcophagus, placed in front of portico, from whence Lazarus rises at his command, with the help of his sisters and friends. 100×63 mill. *Bode*, 1099. V. F. 9 10 »
63406 **Unknown Artists.** *Carlo Borromaeus.* Æ. Plaquette (oval, uniface). S.CAROLVS.BOR CARD.S.P.AM. Bust to l., wearing biretta. 55×45 mill. *Holed.* V. F. 9 » »
63407 — *Flavio Orsini.* Æ Portrait medal (uniface). .FLAVIVS. VRSINVS. Bust to r., head bare, short hair, pointed beard, mantle over shoulders. 64 mill. *Armand*, III, p. 301. F. 4 10 »

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63408 — *Agosto di Udine.* Æ. Medal Obv. AVGVSTVS. VATES. Bust to l., bare head, hair long, crowned with laurel-wreath. ℞. VRANIA. Urania standing. *Armand*, II, p. 72, 15. F. 3 » »

63409 — *Uncertain personage.* Æ. Medal. Obv. Youthful male head to r. ℞. Youth seated to r. on the trunk of a tree; in front of him, cuirass on which winged caduceus; behind, owl. 29 mill. F. 1 » »

(*To be continued.*)

ORIENTAL.

COINS OF THE HOLY LAND.

PHOENICIA.

(*Continued from col. 11221.*)

TRIPOLIS.

63410 *Autonomous.* Æ². Obv. Turreted and veiled female head to r. ℞. ΤΡΙΠΟΛΙ. Female figure on prow of galley. F. » 2 »

63411 *Hadrian.* Æ². Obv. ΑΥΤΟΚ·ΚΑΙCΑΡ·ΤΡΑΙΑΝΟC·ΑΔΡΙΑ... Laur. bust to r. ℞. ...ΤΡΙΠΟΛΕΙΤΩΝ... Busts of the Dioskuri to r. F. » 2 6

63412 *Antoninus Pius.* Æ². Obv. Head of Antoninus Pius, to r. ℞. ΟΝΥ (A.D.147). Busts of the Dioskuri, to r., ΤΡΙΠ... F. » 1 6

63413 *Septimius Severus.* Æ². Obv. Bust to r. ℞. Tyche standing between the two Dioscuri; ex.: ΤΡΙΠΟ. M. » 1 6

63414 *Elagabalus.* Æ². Obv. Laur. bust to r. ℞. Temple. M. » 1 6

63415 *Alexander Severus.* Æ¹. Obv. ...ΑΛΕΧ... Laur. bust to r. ℞. COL.T... Female figure standing in galley, at front of which bending figure. M. » 1 6

TYRE.

63416 Æ. Didrachm (Circ. B.C. 450-332). Obv. Melkarth holding bow and riding over the waves upon a sea-horse; beneath waves, a dolphin. ℞. Owl with crook and flail; Phoenician letters in field to r. (year 1). *Babelon*, 2007. *R.* V. F. 5 » »

63417 Æ. Didrachm. Similar type. Year 4. V. F. 5 » »

63418 *Second Autonomy of Tyre.* Æ. Tetradrachm (After circ. B.C. 126). Obv. Laur. head of Herakles, to r. ℞. ΚΑΙ ΑΣΥΛΟΥ ΤΥΡΟΥ ΙΕΡΑΣ. Ptolemaic eagle standing to l. on ship's spur; in front, LI (year 10); to r., ZB. V. F. 1 5 »

63419 Æ. Tetradrachm. Similar type. Date ΔΚ (year 24); to r. monogram. E. F. 1 15 »

63420 Æ. Tetradrachm. Similar type. Same date but different monogram. V. F. 1 7 6

63421 Æ. Tetradrachm. Similar type. Date ΕΞ (year 64). E. F. 2 » »

63422 Æ. Tetradrachm. Similar type. Uncertain date. E. F. 1 10 »

63423 Æ². Obv. Laureated head of Herakles, to r. ℞. Tyrian monogram and club within wreath, and inscription: ΜΗΤΡΟΠΟ | ΛΕΩΣ | ΑΓ... F. » 2 6

63424 Æ². Obv. Similar head. ℞. Obv. ΜΗΤΡΟΠΟΛΕΩΣ around club; in field, ΚΣΙΡΗ; whole within wreath. M. » 1 6

63425 Æ². Similar; different date. M. » 2 »

63426 Æ². Obv. Turreted and veiled female head to r. ℞. Galley; above, date and Tyrian monogram, ΙΕΡΑΣ | ΜΗΤΡΟΠΟ | ΛΕΩΣ. F. » 2 6

63427 Æ². Similar type; ΗΟΣ. F. » 2 »

63428 Æ³. Obv. Similar. ℞. ΜΗΤΡΟΠΟΛΕΩΣ. Palm-tree; date, ΔΑΣ. F. » 2 »

63429 Æ³. Similar type; ΓΟC(?) M. » 1 »

63430 Æ³. Similar type; ΖΜΣ. M. » 1 6

63431 Æ³. Similar type; ΛΑΣΙ. M. » 1 »

63432 Æ³. Similar type; ΖΜC. F. » 1 6

63433 Æ³. Similar type; ΖΜC. V. F. » 2 6

63434 Æ. Similar type. ΓΜC. F. » 2 »

63435 Æ³. Obv. Turreted head of Astarte, veiled, to r. ℞. Astarte standing on galley; in the field, MCM. *Ex Moltheim Sale. Fine green patina.* F. D. C. » 8 »

63436 Æ³. Similar type; ΖΜCΜ. F. » 1 6

63437 Æ³. Similar type; with ΛC MP. F. » 1 6

63438 Æ². Obv. Diademed bust of a Seleucidan King. ℞. Galley. F. » 2 6

63439 Æ³. Obv. Diademed bust to r. ℞. Palm-tree. M. » 1 6

63440 *Trajan.* Æ³. Obv. Bust to r. ℞. ΥΓΑΤΟΡ ΔΑΜΑΡΧ· Caduceus (Antioch ?). M. » 1 »

63441 *Antoninus Pius.* Æ². Obv. Laur. and draped bust to r. ℞. ...CO.A. Turreted female bust to l. M. » 1 6

63442 *Elagabalus.* Æ¹. Obv. Bust to r. ℞. Standing figure to l.; behind, palm-tree. M. » 1 6

63443 *Macrinus.* Æ¹. Obv. Bust to r. ℞. SEPTIMIA TYRVS. Figure standing between trophies. *R.* M. » 2 »

63444 *Gordian III.* Æ¹. Obv. Bust to r. ℞. SEPTIMIA TYRO. Similar type. M. » 2 »

63445 Æ¹. ℞. COL TYP... Tree; in ex., lion to r. M. » 3 »

(*To be continued.*)

MISCELLANEOUS ENGLISH COINS.

Recent Purchases.

PENNIES

WILLIAM I.

63446 **Chester.** Paxs type. *Hks.*, 241. ✠ LIFINC ON LEHEC. V. F. » 10 »

63447 **Oxford.** Same type. ✠ ÞVLFÞI ON OXNEF. V. F. » 12 6

63448 **Salisbury.** Same type. ✠ ϽODÞINE ON SIERI. V. F. » 12 6

HENRY I.

63449 ✠ HEN... Crowned bust three-quarters to left, with sceptre. ℞. ✠ RÃ..... ϽOL: Quadrilateral ornament, angles fleured, on cross fleury. *Hks.*, 255. *R.* F. » 15 »

STEPHEN.

63450 Crowned bust to right, with sceptre. ℞. Cross moline, tressures fleury. ✠ SÃ.....O NICOLI. F. » 10 »

63451 — Another, same type. ERT ON Þ: F. » 10 »

HENRY II.

63452 **York.** Crowned bust, nearly full face, with sceptre in right hand Legend obliterated. ℞. Cross pattée with small cross pattée in each angle. .....EREBE...ON: EVE...*Hks.*, 285. F. » 7 6

EDWARD III.

63453 **Noble. 1360-69.** ϽDVVΛRD × DϽI : ϽRΛ : RϽX : ΛNϽL : DNS : HYB × S × ΛQIT. The King in armour, crowned, holding sword and shield, standing facing in ship; three ropes from stern, two from prow. ℞. ✠ IHϽ : ΛVTϽM : TRΛNSIϽNS : PϽR : MϽDIV : ILLORVM : IBΛT. A floriated cross, with ϽI in centre, and lion and crown in each angle; all within a tressure of eight arches. *R.* E. F. 1 10 »

63454 **Groat.** ✠ ϽDVVΛRD'∘D'∘ϽRϽX∘ΛNϽL'∘Z∘FRΛNϽ∘D HYB. Crowned bust facing, within tressure. ℞. ✠ POSVI ∘ &c. ϽIVITΛS LONDON. V. F. » 5 »

HENRY V.

63455 **Groat.** HϽNRIϽ × DϽI × ϽRΛ × RϽX × ΛNϽLIϽ × S × FRΛNϽ. Crowned bust facing within tressure; mullet on left shoulder. F » 5 »

HENRY VI.

63456 **Groat.** ✠ HϽNRIϽ' × DI' × ϽRΛ' × RϽX × ΛNϽL' × S × FRΛNϽ. Annulet each side of neck. ℞. ✠ POSVI∘ &c. VILLΛ : ϽΛLISIϽ ×. V. F. » 3 »

63457 — Another, same legend. Rosette after each of first three words, and before and after S; mascle after RϽX. ℞. POSVI &c. VIL◇LΛ : ϽΛLISIϽ. (Rosette). V. F. » 4 »

63458 — Mm. Cross patonce. Cone after HϽNRIϽ, DI. and ϽRΛ. ℞. Mm. Cross. Cone after POSVI and ϽΛLISIϽ. V. F. » 4 »

EDWARD IV.

63459 **Half-Groat.** Mm. Cinquefoil pierced. ϽDVVΛRD DϽI ϽRΛ RϽX ΛNϽL S FRΛ. Crowned bust facing within tressure of nine arches, all fleured. ℞. POSVI × &c. ϽIVITΛS LONDON. *R.* V. F. » 7 6

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RICHARD III.

63461 **Groat.** Mm. Rose and sun united. ℞. RICARD × DI × CRA × RAX ANGL × ⲤⲤ × FRANC. Crowned bust facing within tressure of nine arches. ℞. POSVI &c. CIVITAS LONDON. *R.* V. F. » 12 6

HENRY VII.

63462 **Groat.** *Second coinage.* Mm. Cross crosslet. HENRIC' × DI' × CRA' × RAX × ANGLIA × Z × FR'. Facing bust, arched crown, within tressure. *S.* M. » 2 6

63463 **Half-Groat.** Same coinage. Mm. Tun. Similar type. HENRIC DI GRA RAX ANGL Z FR. ℞. POSVI &c. CIVITAS CANTOR. V. F. » 2 6

63464 — Another, third coinage. Mm. Rose. HENRIC'×V·I·I'× DI×GRA'×RAX×ANGL×. Crowned bust in profile to right. ℞. POSVI &c. Shield on cross fourchée. *S.* F. » 2 »

HENRY VIII.

63465 **Groat.** *Second coinage.* Mm. Lis. HENRIC'× VIII'× D'× G'×R'×ANGL'×Z·FRANCIE ⁝. Crowned bust in profile to right. ℞. POSVI &c. Shield on cross fourchée. V. F. » 2 6

63466 — Another, same type. FRANCIE. Mm. Rose. V. F. » 2 6

63467 — *Base coinage.* Mm. Lis. HENRIC' × 8 ×D'× G'× ANGL'× FRA'× Z× HIB ×RAX. Crowned bust nearly full face. ℞. POSVI &c. Shield on cross fourchée; annulet in each fork of cross. F. » 3 6

63468 — Another, similar type and mint mark. Pellet in each annulet. F. » 3 6

63469 — Another, CIVITAS CANTOR. F. » 2 »

63470 **Penny.** No mint mark. H^D^G^ROSA SINE SPINE. Crowned bust, full face. ℞. CIVITAS EB[O]RAI. Shield on cross fourchée. V. F. » 5 »

EDWARD VI.

63471 **Crown. 1551.** Mm. Y : EDVVARD'.VI : D'.G'. ANGL' : FRA' : Z : HIB' : RAX ∴ The King on horseback to right, date below. ℞. : POSVI·DEVM : ADIVTORE' : MEV' : Shield on cross fourchée. *R.* V. F. 1 10 »

63472 — Another, same type and date. EDVVARD' : VI : D' : G' : ANGL' : FRANC' : Z : HIBER' : RAX : *A cheap coin. R.* F. 1 1 »

63473 **Shilling.** Mm. Tun. EDVVARD'.VI : D'.G'.ANGL'. FRA'.Z : HIB'.RAX. Crowned bust facing; rose to left, XII on right. E. F. » 10 »

63474 **Sixpence.** Mm. Tun. Similar type. *S.* V. F. » 5 6

63475 **Threepence.** Mm. Tun. — *Pierced. R.* V. F. » 7 6

PHILIP & MARY.

63476 **Shilling. 1554.** PHILIP'ET'MARIA'D'G'R'ANG'FR'NEAP'PR' HISP. Busts face to face; crown and date above. ℞. POSVIMVS &c. Shield surmounted by crown and mark of value. *Toned. R.* V. F. 1 1 »

ELIZABETH.

63477 **Shilling.** Mm. Hand. Usual type. F. » 2 6

63478 — Another, mm. Escallop. — F. » 2 6

63479 **Sixpence. 1565.** Mm. Pheon. — F. » 2 »

63480 — **1568.** Mm. Crown. — V. F. » 3 »

63481 — **1570.** Mm. Tower. — F. » 2 »

63482 — **1578.** Mm. Cross. — V. F. » 3 »

63483 — **1581.** Mm. Cross. — F. » 2 »

63484 — **1593.** Mm. Tun. — F. » 2 »

63485 **Groat.** Mm. Cross crosslet. — V. F. » 6 »

63486 — Mm. Lis. — V. F. » 6 »

63487 — Mm. Martlet. — F. » 3 6

63488 **Threepence. 1572.** Mm. Ermine. — V. F. » 3 »

63489 **Penny.** Mm. Cross. — V. F. » 2 »

63490 **Portcullis Halfpenny.** Mm. Ermine. *R.* F. » 8 6

63491 **Milled Shilling.** Mm. Star. — F. » 7 6

63492 **Milled Sixpence. 1562.** Mm. Star. — V. F. » 3 6

JAMES I.

63493 **Shilling.** Mm. Rose. IACOBVS'.D'.G'.MAG'.BRIT'.FRA'.ET. HIB'.REX. F. » 2 6

63494 — Mm. Tower. F. » 3 6

63495 — Mm. Lis. HI'. F. » 2 »

63496 **Half-Groat.** Mm. Rose. 'I'·D'·G'·ROSA·SINE·SPINA. A rose, crowned. ℞. 'TVEATVR·VNITA·DEVS. A thistle, crowned. V. F. » 2 6

63497 — Mm. Escallop. Same type. F. » 1 »

63498 — Mm. Trefoil. — F. » 1 »

63499 — Mm. Cinquefoil. — F. » 1 »

63500 — Mm. Cross. F. » 1 »

63501 — Mm. Lis. — F. » 1 6

63502 — — F. » 1 »

63503 **Portcullis Halfpenny.** Mm. Thistle. *R.* F. » 10 »

CHARLES I.

63504 **Pound Piece. Oxford Mint. 1643.** Mm. (obv.) Plume, ℞. ·:· : CAROLVS : D : G : MAG : BRIT : FRA : ET : HIBER : REX. The King on horseback to left; plume behind; ground strewn with arms. Superior workmanship. ℞. ·:· EXVRGAT : DEVS : DISSIPENTVR : INIMICI : Declaration across the field in two lines, RELIG : PROT : LEG | ANG : LIBER : PAR; three plumes and value mark above, date below. *Hks.*, p. 322, nº 5. *Rare type.* (*Reverse E. F., obverse M*). 5 » »

63505 **Halfcrown. Tower Mint.** Mm. Portcullis. CAROLVS'D' G'MA'BR'FR'ET'HI'REX. *Hks.*, type 2c. F. » 3 6

63506 — Mm. Crown. *Hks.*, type 3a. F. » 4 6

63507 **Halfcrown. Uncertain Mint.** Mm. (obv.). Rosette. CAROLVS'D : G : MAG : BRI : FRA : ET'HIB : REX. The King on horseback to left; ground shown. ℞. CHRISTO AVSPICE REGNO. Rose before and after AVSPICE. Oval draped shield, crowned; annulets on band of crown; two lis in garniture of shield. *Hks.*, p. 336, no. 9. *R.* E. F. 2 10 »

63508 — Another, not so fine. 1 15 »

63509 **Briot's Shilling.** Mm. Anchor and B. *S.* V. F. » 7 6

63510 **Sixpence. Tower Mint.** Mm. Triangle. *Hks*, type 4. F. » 5 »

63511 **Sixpence. Oxford Mint. 1643.** Mm. Book. CAROLVS' D'G'MAG' BRIT'FR'ET'HI'REX. Crowned bust to left, plume in front, value behind. ℞. EXVRGAT &c. Declaration across the field in three lines, RELIG : PROT | LEG : ANG | LIBER : PAR; three plumes above, date below. *R.* F. » 7 6

THE COMMONWEALTH

63512 **Shilling. 1652.** Usual type. — V. F. » 8 6

63513 — **1653.** — — F. » 5 »

CHARLES II.

63514 **Crown. 1670.** Usual type. — V. F. » 10 »

63515 — **1682.** The 2 struck over 1. F. » 10 »

63516 — **1684.** Rare date. — F. » 15 »

63517 — — — — M. » 6 »

63518 **Halfcrown. 1676.** Usual type. — V. F. » 10 »

63519 **Irish Halfcrown (1649?).** Mm. Lis. CAR II D G MAG BRIT (Quatrefoil stops). A large crown within a plain circle. ℞. FRA ET HYB REX F D &c. (Quatrefoil stops). Mark of value II S VI D. *These very rare coins are believed to have been struck by the Marquis of Ormonde, who proclaimed Charles II as King in all the places where he had authority, within about a fortnight of the death of Charles I.* E. F. 9 10 »

63520 — Another, *equally fine, but not so round. Ex Montagu and Murdoch collections.* 8 5 »

63521 **Shilling. 1663.** Usual type. — F. » 3 »

63522 — **1668.** — — V. F. » 5 »

63523 **Halfpenny. 1673.** CAROLVS'A'CAROLO. Laureate bust to left. ℞. Figure of BRITANNIA. Ex. : 1673. F. D. C. 1 10 »

63524 — Another, almost as fine. 1 7 6

63525 — — V. F. » 12 6

JAMES II.

63526 **Halfcrown. 1687.** — F. » 5 »

63527 **Shilling. 1685.** — V. F. » 6 6

63528 — — M. » 2 »

63529 — **1688.** — M. » 2 »

63530 **Sixpence. 1688.** — E. F. » 7 6

WILLIAM & MARY.

63531 **Crown. 1692.** Usual type. *Reverse V. F.; obverse F). R.* » 15 »

63532 **Shilling. 169[illegible].** — *R.* V. F. » 7 6

63533 **Sixpence. 1693.** — *R.* V. F. » 7 6

63534 **Halfpenny. 1694.** — *R.* F. D. C. 1 » »

63535 — — E. F. » 12 6

WILLIAM III.

63536 **Shilling. 1695.** — V. F. » 3 »

63537 — **1697.** — F. D. C. » 5 »

63538 — **1700.** — V. F. » 2 6

63539 — — F. » 1 6

63540 **Halfpenny. 1699.** GVLIELMVS TERTIVS. Laureate bust to right. ℞. Figure of Britannia. Ex. : 1699. *A perfect coin from the Webb collection.* F. D. C. 2 10 »

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QUEEN ANNE.

63541 **Guinea. 1713.** Usual type. *Brilliant.* F. D. C. 3 3 »
63542 **Shilling. 1708.** — F. D. C. » 3 »
63543 **Halfpenny.** ANNA·D : G·MAG : BR·FR : ET·HIB : REG. Bust to left. ℞. The Queen as Britannia, with spear, shield, and olive branch; crown above. *Montagu*, nº 3. *R.* F. D. C. 3 10 »
63544 — Same obverse. ℞. Rose and thistle surmounted by a crown. *Mont.* 5. *R.* F. D. C. 5 » »
63545 — Similar, but without the crown. *Mont.*, 6. *R.* F. D. C. 6 » »

GEORGE I.

63546 **Crown. 1723.** SSC. — *R.* V. F. 1 10 »
63547 **Halfcrown.** Similar type. — *R.* V. F. » 15 »
63548 **Shilling. 1723.** SSC. First head. E. F. » 3 6
63549 — — Second head. — V. F. » 2 6
63550 — — Roses and plumes. — F. » 2 6
63551 — **1725.** Roses and plumes. — V. F. » 5 »
63552 **Sixpence. 1723.** SSC. — V. F. » 2 »
63553 **Irish Halfpenny. 1722.** GEORGIUS·DEI·GRATIA·REX. Laureate bust to right. ℞. ·HIBERNIA·1722. Seated figure of Hibernia, holding harp in front. E. F. 1 » »
63554 — F. D. C. 1 5 »
63555 — — *A proof. R.* F. D. C. 2 5 »

GEORGE II.

63556 **Proof Crown. 1746.** — *R.* F. D. C. 1 15 »
63557 **Crown. 1750.** Usual type. *A splendid coin.* F. D. C. 1 5 »
63558 — — F. » 10 »
63559 **Halfcrown. 1746.** LIMA under bust. F. D. C. » 10 »
63560 **Proof Shilling. 1746.** — *R.* F. D. C. » 6 »
63561 **Shilling. 1747.** Roses. — *S.* V. F. » 3 6
63562 **Shilling. 1758.** Plain. — F. D. C. » 1 6
63563 — — E. F. » 1 »

GEORGE III.

63564 **Guinea. 1777.** — E. F. 1 10 »
63565 **"Spade" Guinea. 1787.** *Almost F. D. C.* 2 15 »
63566 — **1790.** — E. F. 2 7 6
63567 — **1791.** — E. F. 2 7 6
63568 — **1793.** — E. F. 2 7 6
63569 — **1795.** — E. F. 2 7 6
63570 — **1798.** — F. D. C. 2 7 6
63571 **Half-Guinea. 1762.** — *R.* F. D. C. 1 10 »
63572 — **1786.** — E. F. 1 » »
63573 — **1813.** — F. D. C. » 12 6
63574 **Seven-Shilling Piece. 1798.** — E. F. » 10 »
63575 **Quarter-Guinea. 1762.** — F. D. C. » 12 6
63576 **Sovereign. 1820.** — E. F. 1 4 6
63577 **Half-Sovereign. 1817.** — E. F. » 11 6
63578 **Pattern Crown.** GEORGIVS III DEI GRATIA Laureate bust to right; below, *J. M. D. T. W. F.* ℞. Shields of England, Scotland, Ireland, and Hanover, each crowned, arranged in form of cross with the Garter badge in centre; rose, thistle, shamrock, and the Horse of Hanover in angles of cross. *Mills Fecit. R. F. D. C except for some slight scratches.* 1 10 »
63579 **Crown. 1818.** Usual type. ANNO REGNI LIX. *Equal to a proof.* F. D. C. » 10 »
63580 — **1819.** LX. — — F. D. C. » 7 6
63581 — **1820.** LX. — — *Brilliant.* F. D. C. » 10 »
63582 **Halfcrown. 1817.** Laureate bust, bare shoulder. F. D. C. » 5 »
63583 — **1817.** Smaller bust. — F. D. C. » 5 »
63584 — **1818.** Same type. E. F. » 4 »
63585 **Shilling 1816.** Usual type. — F. D. C. » 2 »
63586 — **1817.** *Proof; plain edge.* — *R.* F. D. C. » 7 6
63587 — **1820.** *Proof; milled edge.* — *R.* F. D. C. » 7 6
63588 **Shilling. 1787.** Without the usual dot over head. — *R.* E. F. » 7 6
63589 **Proof Sixpence. 1816.** — — *R.* F. D. C. » 5 »

GEORGE IV.

63590 **Crown. 1821.** SECUNDO — — *Equal to a proof.* F. D. C. 1 1 »
63591 — **1822.** TERTIO. — — *Almost as fine.* » 15 »
63592 — — — E. F. » 10 »
63593 **Halfcrown. 1826.** — — E. F. » 4 »
63594 — **1829.** — — *Rare date.* F. D. C. » 7 6
63595 **Shilling, 1824.** — — F. D. C. » 3 6
63596 **Proof Shilling. 1826.** The "Lion" type. — — *R.* F. D. C. » 8 6
63597 **Proof Sixpence. 1821.** Rose, thistle, shamrock, and crowned shield on reverse. *S.* F. D. C. » 10 »
63598 — Another, same date, ordinary issue. — F. D. C. » 3 »
63599 **Proof Sixpence 1826.** The "Lion" type. — *R.* F. D. C. » 12 6
63600 — Same type, but ordinary issue. **1828.** — V. F. » 4 »
63601 — Another, **1829.** — — E. F. » 5 »
63602 **Proof Penny, Halfpenny, and Farthing. 1826.** *The set.* F. D. C. » 15 »

WILLIAM IV

63603 **Proof Sovereign. 1831.** — — F. D. C. 1 7 6
63604 **Proof Halfcrown. 1831.** *Plain edge.* — — F. D. C. » 7 6
63605 — Another, **1834.** *Milled edge.* — — F. D. C. » 15 »
63606 **Halfcrown. 1836.** Ordinary issue. — E. F. » 4 »
63607 **Proof Shilling. 1831.** — — F. D. C. » 5 »
63608 **Proof Shilling. 1834.** — — F. D. C. » 10 »
63609 **Proof Sixpence .1834.** — — F. D. C. » 5 6
63610 **Sixpence. 1835.** — — F. D. C. » 2 »
63611 **Groat. 1836.** — — F. D. C. » 1 »

VICTORIA

63612 **Proof Five Pound Piece. 1893.** — — F. D. C. 6 » »
63613 **Proof Two Pound Piece. 1893.** — — F. D. C. 3 » »
63614 **Proof Sovereign. 1839.** — — F. D. C. 1 10 »
63615 **Proof Half-Sovereign. 1839.** — — F. D. C. » 15 »
63616 **Sovereign. 1901.** Ordinary issue. — — E. F. 1 1 »
63617 **Crown. 1845.** — — E. F. » 10 »
63618 **"Gothic" Crown. 1847.** *Plain edge.* F. D. C. 1 5 »
63619 — *Inscribed edge. Toned.* F. D. C. 1 1 »
63620 — — F. D. C. 1 » »
63621 — — E. F. » 12 6
63622 — — V. F. » 9 »
63623 **Proof Crown. 1893.** — — F. D. C. » 7 6
63624 **Proof Halfcrown. 1839.** *Plain edge.* — F. D. C. » 7 6
63625 **Proof Halfcrown. 1853.** *Milled edge.* — *R.* F. D. C. » 10 »
63626 **Proof Halfcrown. 1893.** — — F. D. C. » 4 »
63627 **Proof Florin. 1893.** — — F. D. C. » 3 »
63628 **Florin. 1849.** — — F. D. C. » 4 »
63629 — **1852.** — — E. F. » 3 »
63630 **Proof Shilling. 1839.** — — F. D. C. » 10 »
63631 — Without the initials W.W. under bust. F. D. C. » 7 6
63632 **Proof Shilling 1893.** — — F. D. C. » 2 »
63633 **Shilling. 1842.** Ordinary issue. — F. D. C. » 2 6
63634 — **1843.** — — F. D. C. » 2 6
63635 — **1844.** — — F. D. C. » 2 6
63636 — **1845.** — — F. D. C. » 2 6
63637 — **1846.** — — F. D. C. » 2 6
63638 — **1849.** — — F. D. C. » 2 6
63639 — **1865.** — — F. D. C. » 2 6
63640 — **1866.** — — F. D. C. » 2 6
63641 — **1867.** — — F. D. C. » 2 6
63642 — **1868.** — — F. D. C. » 2 6
63643 — **1869.** — — F. D. C. » 2 6
63644 — **1877.** — — F. D. C. » 2 6
63645 — **1878.** — — F. D. C. » 2 6
63646 — **1879.** — — E. F. » 1 6
63647 — **1880.** — — F. D. C. » 2 »
63648 — **1881.** — — F. D. C. » 2 »
63649 — **1882.** — — F. D. C. » 2 »
63650 — **1883.** — — F. D. C. » 2 »
63651 **Proof Sixpence. 1839.** *Plain edge.* — — F. D. C. » 5 »
63652 **Proof Sixpence. 1853.** *Milled edge.* — — F. D. C. » 3 »
63653 **Proof Sixpence 1893.** — — F. D. C. » 1 »
63654 **Sixpence. 1869.** — — F. D. C. » 1 »
63655 — **1874.** — — F. D. C. » 1 »
63656 — **1876.** — — F. D. C. » 1 »
63657 — **1877.** — — F. D. C. » 1 »
63658 — **1878.** — — F. D. C. » 1 »
63659 — **1879.** — — F. D. C. » 1 »
63660 — **1880.** — — F. D. C. » 1 »
63661 — **1882.** — — F. D. C. » 1 »
63662 — **1884.** — — F. D. C. » 1 »
63663 — **1887.** The "Jubilee" type. F. D. C. » 2 »
63664 — — E. F. » 1 6
63665 **Proof Groat. 1839.** Plain edge. — F. D. C. » 5 »
63666 **Proof Maundy Set. 1839.** — F. D. C. » 7 6
63667 **Pattern-Penny. 1860.** VICTORIA QUEEN. 1860. Laureate head to left. ℞. GREAT BRITAIN AND IRELAND. ·1P· Britannia seated on an antique galley; trident in right hand; olive branch in left, which rests on shield. *Mont.*, nº 1. F. D. C. » 10 »
63668 — — *A restrike; bronzed.* F. D. C. » 2 6
63669 — Same obverse. ℞. GREAT BRITAIN. ONE PENNY. Britannia seated on a rock, holding trident, olive branch, and shield. *Mont.*, nº 2. F. D. C. » 5 »
63670 — *A restrike; bronzed.* F. D. C. » 2 6
63671 — Same obverse. No legend on reverse; otherwise as preceding. F. D. C. » 12 6
63672 — Same obverse. ℞. Incuse legend ONE PENNY. 1860. Same type as no. 62667. F. D. C. » 10 »
63673 — — *A restrike; bronzed.* F. D. C. » 2 6

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63674 **Proof Halfpenny in Nickel. 1868.** Usual type. *R.* F. D. C. 1 5 »

SCOTTISH COINS

(*Continued from col. 11231.*)

MARY.

ECU OR ABBEY CROWN.

63675 Mm. Star. **MARIA· DEI·GRA·REGINA·SCOTORVM.** Crowned shield between two cinquefoils. ℞. Mm. Crown **·CRVCIS·ARMA·SEOVAMVR.** Cross fleury with quatrefoil centre; a thistle in each angle. Cf. *Burns*, 808,3. *R.* E. F. 5 5 »

LIONS.

63676 **MARIA· DEI· GRA· R· SCOTORVM.** Crowned shield between **I G.** (*Jacobus Gubernator; James, Earl of Arran, Regent*). ℞. **+ ·DILIGITE·IVSTICIAM · 1553·** Monogram of "Maria Regina"; above, crown; on either side, cinquefoil. *Burns*, 813. *R.* E. F. 8 10 »
63677 — — E. F. 6 10 »
63678 — Without the period after the date. E. F. 7 » »
63679 Another, **DE·I·** &c., otherwise as 62676. E. F. 6 10 »

HALF-LIONS.

63680 MARIA. D. G. R. SCOTORVM. Same type as the lion. ℞. + DILIGITE :· IVSTICIAM. 1553. Monogram of the letters M and R; crown above, cinquefoil on either side. *Two pellet trefoils on the crown.* Cf. *Burns*, 815. *R.* F. D. C. 7 » »
63681 — No stops in legends; crowns plain. *Burns*, 814, *var. R.* E. F. 4 10 »

SILVER AND BILLON.

Period I. — Before Mary's marriage with Francis.

1542-1558.

TESTOONS.

63682 **1556.** MARIA.DEI.G.SCOTOR.REGINA. 1556. Crowned shield between the letters **M** and **R**; annulet below each letter. Mm. Cross potent. ℞. IN. VIRTVTE. TVA. LIBERA. ME. 1556. Cross potent with small plain cross in each angle. *Burns*, 788. *R.* F. » 15 »
63683 — Larger crosses in angles. *Burns*, 790. *R.* V. F. 1 10 »
63684 **1556-1557.** Dated 1556 on obverse, and 1557 on reverse, and countermarked with a crowned thistle. *R.* F. » 15 »
63685 **1557.** *Burns*, 792, *var, pellet stops, date correct. R.* E. F. 1 10 »
63686 — Another, countermarked. *R.* V F. 1 7 6
63687 — No annulets under the letters **M** and **R**. Small high-arched crown above the arms, as on all the preceding pieces. *An unpublished variety.* E. F. 1 15 »
63688 Large low-arched crown above the arms. Annulets below **M** and **R**. Smaller crosses on reverse. *Another variety not in Burns.* V. F. 1 10 »
63689 **1558.** Same style of crown. No annulets. *Burns*, 798, *var with mm. cross potent on obverse. R.* F. » 15 »
63690 — Same, except reading VERTVTE. *R.* F. » 15 »

HALF-TESTOONS

63691 **1555.** MARIA.DEI.G.SCOTOR.REGINA. 1555. A crowned M between two crowned thistles. ℞. DILICIE DNI COR HVMILE. Shield of arms on a cross potent. *Burns*, 785. *RR.* E. F. 3 » »
63692 **1557.** Same type as the testoon of this issue. *Burns*, 804. *R.* V. F. 1 » »
63693 **1558.** Similar type. Date both sides. Cf. *Burns*, p. 282, nos 14 and 15. *R.* E. F. 2 10 »

BAWBEES.

63694 + MARIA.D.G.REGINA.SCOTORV. Crowned thistle-head between M and R. ℞. OPPIDVM EDINBVRG. Saltire cross (plain) encircled by a crown between two cinquefoils. *Burns*, 825. V. F. » 2 6
63695 + MARIA.D.G.R.SCOTORVM. A cinquefoil as mint-mark on reverse. *Burns*, 859. V. F. » 2 6
63696 Fluted instead of plain cross. Lis as reverse mint-mark. *Burns*, 856. E. F. » 4 6

PENNIES.

63697 **1556.** ✠ MARIA D.G.SCOTOR.REGINA. Cross potent with small cross in each angle. ℞. Across the field in three lines VICIT VERITAS 1556; crown above. V. F. » 15 »
63698 — — *R.* V. F. » 10 »

HARDHEADS.

63699 **1555.** ✠ MARIA.D.G.SCOTOR.REGINA. The letters M crowned. ℞. VICIT VERITAS 1555. Lion rampant, crowned. *R.* V. F. » 7 6

Period II. — After Mary's marriage with Francis.

1558-1561.

TESTOONS.

63701 **1558.** Mm. Crown. FRAN.ET.MA.D.G.R.R.SCOTOR.D.D.VIEN. Shield (arms of the Dauphin and Scotland impaled), on cross potent. ℞. FECIT.VTRAQVE.VNVM.1558. Monogram of F M between two double-barred crosses; above, crown. *Burns*, 878 *R.* V. F. 1 15 »
63702 — Another, same date, countermarked with a crowned thistle. *R.* M. » 12 6
63703 **1559.** Same type. DEI. *R.* V. F. 1 15 »
63704 **1560** + FRAN.ET.MA.D.G.R.R.FRANCO.SCOTOR.Q. Crowned shield, arms of France and Scotland impaled, between a plain cross and a St. Andrew's cross ℞. + VICIT.LEO.DE.TRIBV. IVDA.1560. Monogram of F M crowned, and between a lis and a thistle, both crowned. *Burns*, 884. *R.* V. F. 1 10 »

HALF-TESTOON.

63705 **1560.** Type and legends as on the testoon of this date. *Burns*, 887. *R.* V. F. 1 15 »

TWELVE-PENNY GROATS, OR "NONSUNTS".

63706 **1559.** FRAN.ET.MA.D.G.R.R.SCOTOR.D.D.VIEN. Monogram of F M crowned between dolphin and thistle, both crowned. ℞. Legend in compartment — IAM.NON.SVNT.DVO.SED. VNA.CARO; cross potent above; on either side, a Lorraine cross; below, 1559. *Burns*, 890, *var. with crosses above crowns.* F. » 10 »
63708 — Dolphin regarding the left. *Burns*, 891. F. » 10 »
63709 — — M. » 4 »

LION OR HARDHEAD.

63710 **1559.** FRA.ET.MA.D.G.R.R.[SCOT D.D.VIEN. Monogram of F M crowned, between two dolphins. ℞. [VICIT VERITAS] 1559. Lion rampant, crowned. *Burns*, 894. V. F. » 5 »

Period III. — During Mary's first widowhood.

1561-1565.

TESTOON.

63711 **1561.** **MARIA·DEI·GRA·SCOTORVM·REGINA.** Bust to left; below, 1561. ℞. **SALVVM·FAC·POPVLVM·TVVM·DOMINE.** Crowned shield, arms of France dimitiated by those of Scotland, between two crowned letters —M. *Burns*, 897. *RR.* M. 1 10 »

Period IV. — After Mary's Marriage with Darnley.

1565-1567.

RYALS

(Crookston dollars).

63712 **1566.** **MARIA·&·HENRIC'·DEI·GRA·R·&·R·SCOTORV.** Shield of Scotland crowned and between two thistles. ℞. Mm. Thistle **·EXVRGAT·DEVS·&·DISSIPENTR INIMICI·E'.** A crowned palm tree with a tortoise creeping up the stem; scroll inscribed **DAT GLORIA VIRES**; 1566 below. *Countermarked. S.* V. F. 1 10 »
63713 — — **EI'.** Also countermarked. V. F. 1 15 »
63714 — — F. 1 5 »
64914a — — F. 1 1 »

TWO-THIRDS OF RYALS.

63715 **1565.** Type and legends as the ryal. *R.* E. F. 2 5 »
63716 — — V. F. 1 15 »

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Period V. After Darnley's death.

RYALS

63717 **1567.** ·MARIA·DEI·GRA·SCOTORVM REGINA. ℞. EXVRGAT·DEVS·&·DISSIPENTR INIMICI·EI'. Same type as before. *A remarkably fine coin-Toned. S.* F. D. C. 4 5 »
63718 — — E. F. 2 15 »
63719 — — E F. 2 5 »
63720 — Another, countermarked. *S.* F. 1 5 »

TWO THIRDS OF RYALS.

63721 **1567.** Same type and legends. *R.* E. F. 3 » »
63722 — — V. F. 1 15 »
63723 — Another, *countermarked. R.* V. F. 1 10 »
63724 — — V. F. 1 5 »
63725 — F. » 15 »

(*To be continued.*)

TRADE TOKENS IN THE EIGHTEENTH CENTURY

(*Continued from col. 11234*).

MIDDLESEX.

63726 **Halfpenny.** (211). **London.** Davidson's. A *Silver* proof. F. D. C. 2 10 »
63727 — (212). — — F. D. C. » » 6
63728 — (213). — — E. F. » » 6
63729 — (214). — Dennis's. F. D. C. » » 6
63730 — (214b). — — F. D. C. » 1 6
63731 — (214c). — — F. D. C. » 1 6
63732 — (214d). — — V. F. » » 6
63733 — (214e). — — V. F. » » 6
63734 — (215). — Dodd's V. F. » » 6
63735 — (216). — Eaton's. E. F. » » 3
63736 — (217). — Forster's. F. D. C. » 2 6
63737 — (217). — — in *Silver*. F D. C. 2 » »
63738 — (220). — Foundling Fields. F. D. C. » » 6
63739 — (220a). — — edge plain (not in collar). F D. C. » 4 6
63740 — (221). — Fowler's. F. D. C. » » 3
63741 — (222a). — Franklin Press. F. D. C. » » 6
63742 — (223). — Guest's. F. D. C. » » 6
63743 — (223b). — — F. D. C. » » 6
63744 — (223c). — — F. » » 6
63745 — (223d). — — V. F. » 1 »
63746 — (223e). — — F. D. C. » 1 »
63747 — (224). — Hall's. F. D. C. » 1 »
63748 — (225). — — V. F. » 1 6
63749 — (226). — — F. D. C. » 2 »
63750 — (226a). — — F. D. C. » 1 »
63751 — (227). — — F. D. C. » 1 6
63752 — (228). — — E. F. » » 6
63753 — (230a). — — E. F. » » 6
63754 — (230c). — — F D. C. » » 6
63755 — (231). — Hancock's. *R.* F. D. C. » 10 »
63756 — (232). — — *R.* F. D. C. » 10 »
63757 — (233). — — *R.* F. D. C. » 10 »
63758 — (234). — Hatfield's. F. D. C. » » 6
63759 — (235a). — Heslop's. F. D. C. » 2 6
63760 — (235b). — — F. D. C. » » 6
63761 — (236). — Ibberson's (A restrike). F. D. C. » 4 6
63762 — (237). — — (a proof). F. D C. » 1 »
63763 — (239). — James's. *R.* F. D. C. » 15 »
63764 — (240). — Kelly's. F. D. C. » » 6
63765 — (240c). — — F. D. C. » 1 »
63766 — (240d). — — E. F. » 1 »
63767 — (240e). — — V. F. » 1 »
63768 — (240f). — — V. F. » 2 »
63769 — (241). — Kilvington's. V. F. » » 3
63770 — (242). — — E. F. » » 6
63771 — (243). — — F. D. C. » 1 »
63772 — (243a). — — V. F. » 1 6
63773 — (244a). — — F. » 1 »
63774 — (245a). — — F. » 1 »
63775 — (246bis). — Obv. As R. 242. ℞. As Lancashire No 37. Edge. Payable in London, rest engrailed. F. » 4 6
63776 — (247). — Lackington's. F. D. C. » 1 »
63777 — (248). — — *S.* F. D. C. » 2 6
63778 — (249). — — F. D C. » 1 »
63779 — (250). — — E. F. » 1 »
63780 — (252). — — *R.* F. D. C. » 10 »
63781 — (253). — — E. F. » » 6
63782 — (253a). — — F. D. C. » 2 »
63783 — (254). — — F. D. C. » » 6
63784 — (254a). — — E. F. » » 6
63785 — (255). — — M. » 1 »
63786 — (256). — — F 1 »
63787 — (257a). — Lyceum. F. » » 3
63788 — (257b). — — F. D. C. » 1 »
63789 — (257f). — — E. F. » » 6
63790 — (258). — Mail Coach. F. D. C. » 1 »
63791 — (259). — — F. » 4 6
63792 — (260). — — E. F. » 1 »
63793 — (261). — Masonic. E. F. » 2 6
63794 — (261a). — — V. F. » 2 »
63795 — (261b). — — V. F. » 1 »
63796 — (261c). — — E. F. » 3 6
63797 — (261d). — — E F. » 3 6
63798 — (262). — — E. F. » 2 6
63799 — (262a). — — V. F. » 1 »
63800 — (262d). — — E. F. » 1 »
63801 — (264). — — E. F. » 1 »
63802 — (264a). — — E. F. » 1 »
63803 — (264b). — — E. F. » 1 »
63804 — (264e). — — *S.* V. F. » 3 6
63805 — (266). — Meymott's (A proof). F. D. C. » 3 6
63806 — (270). — — *R.* F. D. C. » 3 6
63807 — (275). — Moore's. F. D. C. » » 6
63808 — (276). — Neeton's. F. D. C. » » 6
63809 — (279). — Newgate (Gilt-proof). F. D. C. » 7 6
63810 — (279). — — E. F. » » 6
63811 — (280). — — E. F. » 1 »
63812 — (281). — — *S.* F. » 2 »
63813 — (282b). — — F. D. C. » » 6
63814 — (285). — Orchard's. *R.* F. D. C. » 7 6
63815 — (286). — — *R.* F. D. C. » 7 6
63816 — (288). — — *R.* F. D. C. » 7 6
63817 — (289). — — *R.* F. D. C. » 10 »
63818 — (300). — Pidcock's. F. D. C. » 1 »
63819 — (301). — — F. D. C. » 1 »
63820 — (301b). — — F. D. C. » 1 »
63821 — (302). — — V. F. » 1 6
63822 — (302a). — — F D. C. » 3 »
63823 — (302b). — — F. D. C. » 1 6
63824 — (308). — — F. D. C. » 1 »
63825 — (308a). — — F. D. C. » » 6
63826 — (312). — — *R.* M. » 2 6
63827 — (316). — — *R.* F. » 3 6
63828 — (319). — — V. F. » 2 6
63829 — (321). — — F. D. C. » 2 6
63830 — (322). — — *S.* E. F. » 2 6
63831 — (322a). — — *S.* F. D. C. » 2 6
63832 — (324). — — *S.* F. D. C. » 2 6
63833 — (325). — — *S.* F. D. C. » 2 6
63834 — (326). — — *S.* F. D. C. » 2 6
63835 — (326a). — — Edge, milled. *Unpublished.* F. D. C. » 7 6
63836 — (328). — — F. D. C. » 1 »
63837 — (329). — — *S.* F. D. C. » 3 6
63838 — (330). — — *S.* F. D. C. » 3 6
63839 — (330a). — — E. F. » 1 6
63840 — (333). — — *S.* E. F. » 3 6
63841 — (336). — — E. F. » » 6
63842 — (337). — — F. D. C. » 1 »
63843 — (339). — — *S.* E. F. » 3 »
63844 — (340). — — *S.* F. D. C. » 2 6
63845 — (341). — Prattent's. *R.* F. D. C. » 7 6
63846 — (346). — Presbury's. *RR.* F. D. C. 1 10 »
63847 — (348). — Ratley's. *R.* F. D. C. » 4 6
63848 — (350). — Richardson's. F. D. C. » » 6
63849 — (351). — — F. D. C. » 1 »
63850 — (352). — — *R.* F. D. C. » 4 6
63851 — (353). — — F. D. C. » 1 »
63852 — (354). — Rupert St. V. F. » 2 »
63853 — (354a). — — V. F. » 1 »
63854 — (355). — Salter's. F. D. C. » » 3
63855 — (356). — Schooling's. F. D. C. » » 6
63856 — (357a). — Shackleton's. *RR.* F. D. C. 4 » »
63857 — (358). — — F. D. C. » 1 6
63858 — (359). — — F. D. C. » » 6
63859 — (359a). — — F. D. C. » » 6
63860 — (360). — Sim's. F. D. C. » 1 6
63861 — (360a). — — F. D. C. » » 6
63862 — (361). — Skidmore's. F. D. C. » » 6
63863 — (365). — — *S.* F. D. C. » 4 6
63864 — (379). — — *S.* F. D. C. » 2 6
63865 — (393). — — *S.* F. D. C. » 4 6
63866 — (399a). — — F. D. C. » 1 »
63867 — (400). — — *S.* F. D. C. » 3 6

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63868	—	(411).	—	— *R.*	F. D. C.	1	10	»
63869	—	(412).	—	— *R.*	F. D. C.	»	15	»
63870	—	(414).	—	St. Mary's. *R.*	F. D. C.	»	7	6
63871	—	(415).	—	St. Paul's.	F. D. C.	»	2	»
63872	—	(416).	—	St. Botolph.	F. D. C.	»	2	»
63873	—	(417).	—	St. Bartholomew (Great).	F. D. C.	»	2	6
63874	—	(418).	—	— (Lesser).	F. D. C.	»	4	6
63875	—	(419).	—	St. Michael.	F. D. C.	»	2	»
63876	—	(425).	—	St. Ann's.	F. D. C.	»	2	6
63877	—	(429).	—	St. Mildred's.	F. D. C.	»	2	»
63878	—	(430).	—	St. Swithin.	E. F.	»	2	»
63879	—	(431).	—	St Lawrence.	E. F.	»	2	»
63880	—	(433).	—	St. James's.	F. D. C.	»	2	6
63881	—	(435).	—	— *R.*	F. D. C.	»	15	»
63882	—	(436).	—	— *R.*	F. D. C.	»	10	»
63883	—	(437).	—	St. Catherine.	F. D. C.	»	2	6
63884	—	(438).	—	St. Stephens.	F. D. C.	»	2	6
63885	—	(439).	—	St. Michael.	E. F.	»	2	»
63886	—	(440).	—	St. Michael's.	F. D. C.	»	2	6
63887	—	(442).	—	St. Giles's.	F. D. C.	»	3	6
63888	—	(444).	—	St. James's.	F. D. C.	»	2	6
63889	—	(446).	—	St. Mary Magdalen.	F. D. C.	»	2	6
63890	—	(447).	—	St. Nicholas.	F. D. C.	»	2	6
63891	—	(448a).	—	St. Bride. *R.*	F. D. C.	»	7	6
63892	—	(450).	—	St. Mathew's.	F. D. C.	»	2	6
63893	—	(451).	—	St. James's.	F. D. C.	»	3	»
63894	—	(452).	—	St. Giles's.	F. D. C.	»	2	6
63895	—	(453).	—	St. Bennet.	F. D. C.	»	3	6
63896	—	(456).	—	St. George's. *R.*	F.	»	2	6
63897	—	(456).	—	— *R.*	F. D. C.	»	6	
63898	—	(457).	—	G.B. *R.*	F. D. C.	»	5	6
63899	—	(458).	—	St. Andrew's. *R.*	F. D. C.	»	7	6
63900	—	(459).	—	St. Andrew.	F. D. C.	»	2	6
63901	—	(459bis).	—	— (no date) *R.*	F. D. C.	»	10	»
63902	—	(460).	—	Allhallow's.	F. D. C.	»	2	6
63903	—	(461).	—	St. Edmond.	F. D. C.	»	3	6
63904	—	(462).	—	St. Mary Woolnorth.	F. D. C.	»	3	»
63905	—	(463).	—	St. Magnus.	F. D. C.	»	2	6
63906	—	(464).	—	St. Alphage.	F. D. C.	»	2	6
63907	—	(465bis).	—	St. Margarets (dated). *R.*	F. D. C.	»	7	6
63908	—	(466).	—	St. Mary's, Love Lane.	F. D. C.	»	2	»
63909	—	(467).	—	St. Martin's.	F. D. C.	»	3	6
63910	—	(469).	—	St. Trinity.	F. D. C.	»	2	6
63911	—	(470).	—	St. Olives.	F. D. C.	»	3	6
63912	—	(471).	—	St. Luke's. *R.*	F. D. C.	»	10	»
63913	—	(472).	—	Paddington.	F. D. C.	»	2	6
63914	—	(474).	—	St. Bennet. *R.*	F. D. C.	»	7	6
63915	—	(475).	—	St. Mildred's.	F. D. C.	»	2	6
63916	—	(476).	—	St. Michael.	F. D. C.	»	3	6
63917	—	(477).	—	St. George's.	F. D. C.	»	2	6
63918	—	(478).	—	St. Paul's.	F. D. C.	»	3	6
63919	—	(479).	—	St. Sepulchre.	F. D. C.	»	2	6
63920	—	(481).	—	St. Ann's. Soho.	F. D. C.	»	3	6
63921	—	(482).	—	Spitalfields.	F. D. C.	»	4	6
63922	—	(483a).	—	Stepney.	F. D. C.	»	5	6
63923	—	(484).	—	Stoke Newington.	F. D. C.	»	5	6
63924	—	(485).	—	St. Clement's.	F. D. C.	»	3	»
63925	—	(486).	—	Alhallow's.	F. D. C.	»	2	6
63926	—	(487).	—	St. Martin Outwich.	F. D. C.	»	2	6
63927	—	(488).	—	Chapel in the Tower.	F. D. C.	»	3	6
63928	—	(489).	—	St. Margaret Pattens.	E. F.	»	2	»
63929	—	(490).	—	St. Stephen's.	F. D. C.	»	2	6
63930	—	(492).	—	St. James's.	F. D. C.	»	2	6
63931	—	(493).	—	St. Mary's Whitechapel.	E. F.	»	3	»
63932	—	(494).	—	Willsdon Church.	F. D. C.	»	3	»
63933	—	(495).	—	St. Alban's. *R.*	F. D. C.	»	7	6
63934	—	(496).	—	St. Michael. *R.*	F. D. C.	»	5	6
63935	—	(497).	—	Aldgate.	F. D. C.	»	2	6
63936	—	(498).	—	Aldersgate.	F. D. C.	»	4	6
63937	—	(499).	—	—	F. D. C.	»	4	6
63938	—	(500).	—	Bishopsgate.	F. D. C.	»	4	6
63939	—	(501).	—	Bridge-gate.	F. D. C.	»	4	6
63940	—	(502).	—	Cripplegate.	F. D. C.	»	4	6
63941	—	(503).	—	St John's Gate. *R.*	F. D. C.	»	7	6
63942	—	(506).	—	Ludgate.	F. D. C.	»	2	6
63943	—	(507).	—	Moorgate.	F. D. C.	»	2	6
63944	—	(508).	—	Newgate.	F. D. C.	»	3	6
63945	—	(509).	—	Temple Bar.	F. D. C.	»	3	»
63946	—	(510).	—	Whitehall Gate.	F. D. C.	»	3	6
63947	—	(511).	—	Spence's.	F. D. C.	»	2	»
63948	—	(511bis).	—	— ℞. An incuse of the obverse.	F. D. C.	»	4	6
63949	—	(512).	—	—	F. D. C.	»	2	»
63950	—	(513).	—	—	F. D. C.	»	3	»
63951	—	(514).	—	—	F. D. C.	»	3	»
63952	—	(515).	—	—	V. F.	»	2	»
63953	—	(515c).	—	—	E. F.	»	2	»
63954	—	(516).	—	—	F. D. C.	»	2	6
63955	—	(516a).	—	—	V. F.	»	2	»
63956	—	(516b).	—	—	F. D. C.	»	3	»
63957	—	(517).	—	— *S.*	F. D. C.	»	4	6
63958	—	(518).	—	—	F. D. C.	»	3	»
63959	—	(519a).	—	— *R.*	F. D. C.	»	5	6
63960	—	(519c).	—	—	F. D. C.	»	3	»
63961	—	(520).	—	— *S.*	F. D. C.	»	4	6
63962	—	(520b).	—	—	F. D. C.	»	3	»
63963	—	(520c).	—	— *R.*	F. D. C.	»	5	6
63964	—	(521).	—	— *R.*	F. D. C.	»	5	6
63965	—	(523).	—	—	F. D. C.	»	3	»
63966	—	(524).	—	— *S.*	F. D. C.	»	4	6
63967	—	(524b).	—	—	E. F.	»	2	6
63968	—	(525).	—	—	F. D. C.	»	3	6
63969	—	(527).	—	—	F. D. C.	»	3	»
63970	—	(530).	—	— *S.*	F. D. C.	»	4	6
63971	—	(532).	—	—	F. D. C.	»	3	»
63972	—	(533).	—	— *S.*	F. D. C.	»	4	6
63973	—	(534).	—	— *R.*	F. D. C.	»	7	6
63974	—	(534a).	—	— *S.*	F. D. C.	»	4	6
63975	—	(534b).	—	— *S.*	F. D. C.	»	4	6
63976	—	(537).	—	— *S.*	F. D. C.	»	4	6
63977	—	(538).	—	—	F. D. C.	»	2	6
63978	—	(540).	—	— *S.*	F. D. C.	»	4	6
63979	—	(541).	—	— *R.*	F. D. C.	»	5	6
63980	—	(542).	—	— *R.*	F. D. C.	»	5	6
63981	—	(543).	—	— *S.*	F. D. C.	»	4	6
63982	—	(546).	—	— *R.*	F. D. C.	»	5	6
63983	—	(547a).	—	— *S.*	F. D. C.	»	4	6
63984	—	(548bis).	—	—	F. D. C.	»	2	6
63985	—	(549).	—	— *S.*	F. D. C.	»	4	6
63986	—	(550).	—	— *R.*	F. D. C.	»	7	6
63987	—	(551).	—	— *R.*	F. D. C.	»	7	6
63988	—	(552).	—	— *R.*	F. D. C.	»	7	6
63989	—	(553).	—	— *R.*	F. D. C.	»	7	6
63990	—	(555).	—	— *R.*	F. D. C.	»	7	6
63991	—	(557).	—	— *R.*	F. D. C.	»	5	6
63992	—	(558).	—	— *R.*	F. D. C.	»	7	6
63993	—	(561).	—	— *R.*	F. D. C.	»	5	6
63994	—	(562).	—	— *R.*	F. D. C.	»	7	6
63995	—	(563).	—	— *R.*	F. D. C.	»	5	6
63996	—	(563b).	—	— *R.*	F. D. C.	»	5	6
63997	—	(566).	—	— *R.*	F. D. C.	»	5	6
63998	—	(568).	—	— *R.*	F. D. C.	»	5	6
63999	—	(571).	—	— *R.*	F. D. C.	»	5	6
64000	—	(572).	—	— *R.*	F. D. C.	»	7	6
64001	—	(574).	—	— *R.*	F. D. C.	»	7	6
64002	—	(576).	—	— *R.*	F. D. C.	»	7	6
64003	—	(577).	—	— *S.*	F. D. C.	»	4	6
64004	—	(578).	—	—	F. D. C.	»	2	6
64005	—	(580).	—	— *R.*	F.	»	3	6
64006	—	(581a).	—	— *R.*	F. D. C.	»	5	6
64007	—	(582).	—	— *R.*	F. D. C.	»	5	6
64008	—	(583).	—	—	F. D. C.	»	3	6
64009	—	(584).	—	— *S.*	F. D. C.	»	4	6
64010	—	(585).	—	— *R.*	F. D. C.	»	7	6
64011	—	(585a).	—	— Edge milled.	F. D. C.	»	15	»
64012	—	(586).	—	— *R.*	F. D. C.	»	7	6
64013	—	(587).	—	— *R.*	F. D. C.	»	7	6
64014	—	(587bis).	—	— *R.*	F. D. C.	»	7	6
64015	—	(588).	—	— *R.*	F. D. C.	»	7	6
64016	—	(588a).	—	— *R.*	F. D. C.	»	7	6
64017	—	(589).	—	— *R.*	F. D. C.	»	7	6
64018	—	(591).	—	— *R.*	F. D. C.	»	7	6
64019	—	(593).	—	— *R.*	F. D. C.	»	7	6
64020	—	(594).	—	— *R.*	F. D. C.	»	5	6
64021	—	(595).	—	— *R.*	F. D. C.	»	5	6
64022	—	(595a).	—	—	F. D. C.	»	3	»
64023	—	(596).	—	— *S.*	F. D. C.	»	4	6
64024	—	(597).	—	— *R.*	F. D. C.	»	5	6
64025	—	(598).	—	— *R.*	F. D. C.	»	5	6
64026	—	(600).	—	— *R.*	F. D. C.	»	7	6
64027	—	(601).	—	— *S.*	F. D. C.	»	4	6
64028	—	(602).	—	— *R.*	F. D. C.	»	5	6
64029	—	(603).	—	— *S.*	F. D. C.	»	4	6
64030	—	(604).	—	— *R.*	F. D. C.	»	5	6
64031	—	(604a).	—	— *R.*	F. D. C.	»	7	6
64032	—	(605).	—	— *R.*	F. D. C.	»	10	»
64033	—	(606).	—	— *R.*	F. D. C.	»	10	»
64034	—	(607).	—	— *S.*	E. F.	»	4	6
64035	—	(608).	—	— *R.*	F. D. C.	»	7	6
64036	—	(609).	—	— *S.*	F. D. C.	»	4	6
64037	—	(610).	—	— *S.*	F. D. C.	»	4	6
64038	—	(612a).	—	—	F. D. C.	»	3	»
64039	—	(614).	—	—	F. D. C.	»	3	»
64040	—	(614bis).	—	— O. A Marine Society Boy. ℞. The same incuse and retrograde.	F. D. C.	»	4	6
64041	—	(615a).	—	— *S.*	F. D. C.	»	4	6
64042	—	(616).	—	— *R.*	F. D. C.	»	7	6
64043	—	(616bis).	—	— O. Mendoza. ℞. The same incuse &c.	F. D. C.	»	3	6
64044	—	(617).	—	—	F. D. C.	»	3	»
64045	—	(618).	—	— *R.*	F. D. C.	»	7	6

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64046	—	(621).	—	—	*R.*	F. D. C.	»	7	6
64047	—	(621[b]).	—	—	*R.*	F. D. C.	»	5	6
64048	—	(622[a]).	—	—	*R*	F. D. C.	»	5	6
64049	—	(623).	—	—		F. D. C.	»	2	6
64050	—	(624).	—	—	*R.*	F. D. C.	»	5	6
64051	—	(625).	—	—	*R.*	F D. C.	»	5	6
64052	—	(625[a]).	—	—	E. *Milled.*	F. D. C.	»	7	6
64053	—	(627[a]).	—	—	*S.*	F. D. C.	»	4	6
64054	—	(627[b]).	—	—		F. D. C.	»	1	»
64055	—	(627[c]).	—	—	*E.* PAYABLE IN LANCASTER LONDON OR BRISTOL	F. D. C.	»	7	6
64056	—	(628).	—	—	*R.*	F. D. C.	»	5	6
64057	—	(629).	—	—	*R.*	F. D. C.	»	5	6
64058	—	(630[b]).	—	—	*S.*	F. D. C.	»	4	6
64059	—	(631).	—	—	*S.*	F. D. C.	»	4	6
64060	—	(631[a]).	—	—	*S.*	F. D. C.	»	4	6
64061	—	(631[b]).	—	—	E. Engrailed.	F. D. C.	»	7	6
64062	—	(633).	—	—	*R.*	E. F.	»	4	6
64063	—	(636).	—	—	*S.*	F. D. C	»	5	6
64064	—	(637).	—	—	*S.*	F. D. C.	»	5	6
64065	—	(639).	—	—	*R.*	M.	»	2	6
64066	—	(640).	—	—	*S.*	F. D. C.	»	4	6
64067	—	(641).	—	—	*S.*	F. D. C.	»	4	6
64068	—	(642).	—	—	*R.*	F. D. C.	»	7	6
64069	—	(643).	—	—	*R.*	F. D. C.	»	7	6
64070	—	(644).	—	—	*S.*	F. D. C.	»	4	6
64071	—	(648).	—	—	*R.*	F. D. C.	»	7	6
64072	—	(648[a]).	—	—	*R.*	F. D. C.	»	7	6
64073	—	(651).	—	—	*S.*	V. F.	»	3	6
64074	—	(653).	—	—		F. D. C.	»	3	6
64075	—	(653[b]).	—	—		F. D. C.	»	»	6
64076	—	(662).	—	—	*R.*	F. D. C.	»	5	6
64077	—	(663).	—	—	*S.*	F. D. C.	»	4	6
64078	—	(664).	—	—	*S.*	F. D. C.	»	4	6
64079	—	(665[a]).	—	—	*S.*	F. D. C.	»	3	6
64080	—	(666).	—	—	*S.*	F. D. C.	»	4	6
64081	—	(668[a]).	—	—	*R.*	F. D. C.	»	7	6
64082	—	(670).	—	—	*S.*	F. D. C.	»	4	6
64083	—	(671).	—	—	*R.*	F. D. C.	»	7	6
64084	—	(674).	—	—	*R.*	F. D. C.	»	10	»
64085	—	(675[a]).	—	—	O. Thelwall. R. The same incuse.	F. D. C.	»	5	6
64086	—	(676).	—	—	*R.*	F. D. C.	»	7	6
64087	—	(677).	—	—	*R.*	F. D. C.	»	7	6
64088	—	(677[a]).	—	—	*R.*	F. D. C.	»	7	6
64089	—	(678).	—	—	*S.*	F. D. C.	»	5	6
64090	—	(678[a]).	—	—	*R.*	V. F.	»	3	6
64091	—	(681).	—	—	*S.*	F. D. C.	»	4	6
64092	—	(683).	—	—	*S.*	F. D. C.	»	4	6
64093	—	(685[bis]).	—	—	O. Tooke. R. The same, incuse.	F. D. C.	»	4	6
64094	—	(686).	—	—	*R.*	F. D. C.	»	5	6
64095	—	(687).	—	—		F. D. C.	»	3	6
64096	—	(687[a]).	—	—	*S.*	F. D. C.	»	4	6
64097	—	(688).	—	—		F. D. C.	»	3	»
64098	—	(688[a]).	—	—	*R.*	F. D. C.	»	7	6
64099	—	(689).	—	—	*R.*	F. D. C.	»	5	6
64100	—	(691).	—	—		F. D. C.	»	2	6
64101	—	(692).	—	—	*S.*	F. D. C.	»	4	6
64102	—	(695).	—	—	*R.*	F. D. C.	»	7	6
64103	—	(699).	—	—	*R.*	F. D. C.	»	7	6
64104	—	(700).	—	—	*R.*	F. D. C.	»	7	6
64105	—	(702[a]).	—	—	*R.*	F. D. C.	»	7	6
64106	—	(703[a]).	—	—	*R.*	F. D. C.	»	7	6
64107	—	(704).	—	—	*R.*	F. D. C.	»	7	6
64108	—	(706[a]).	—	—	*S.*	F. D. C.	»	4	6
64109	—	(708).	—	—	*R.*	F. D. C.	»	7	6
64110	—	(709).	—	—	*R.*	F. D. C.	»	7	6
64111	—	(712).	—	—	*R.*	F. D. C.	»	5	6
64112	—	(713).	—	—	*R.*	F. D. C.	»	5	6
64113	—	(714).	—	—	*S.*	F D. C.	»	3	6
64114	—	(715).	—	—	*S.*	F. D. C.	»	4	6
64115	—	(716).	—	—	*R.*	F. D C.	»	5	6
64116	—	(717).	—	—	*R.*	F. D. C.	»	5	6
64117	—	(718).	—	—	*R.*	F. D. C.	»	5	6

(*To be continued.*)

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April 1909

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INEDITED COINS

LXXXV

UNA MEDAGLIA INEDITA DI VINCENZO II DUCA DI MANTOVA.

Fra le impronte di monete che raccolsi nei diversi musei e che mi servirono a compilare il lavoro sulle monete gettate al popolo nella solenne incoronazione di Vincenzo duca di Mantova (1627), che fu pubblicato nel libro omaggio dedicato al compianto amico dottor Solone Ambrosoli e riprodotto nel *Bollettino di Numismatica* di Milano, trovai una medaglia in oro appartenente a quel duca, sublime produzione d'uno degli artisti della zecca mantovana, che rendo di pubblica ragione, perchè la credo inedita.

È posseduta dal museo imperiale di Vienna e porta la seguente iscrizione:

Dr. D : PRINC : VINCENTIVS : GONZAAG. Busto del ducat rivolto a sinistra.

℞. IMMOBILIS IN MOTV. Mappamondo sormontato da una stella a sei raggi.

Oro, diametro 41 mm.

Questa medaglia è probabilmente opera del distinto incisore mantovano, Gasparo Moroni Moli, il nome del quale si rileva su diverse medaglie del duca Vincenzo II; egli apparteneva all'eletta schiera di valenti scienzati ed artisti della corte mantovana.

Vincenzo II era succeduto nel 1626 al fratello Ferdinando nel ducato di Mantova. Creato cardinale, rinunciò poi alla porpora per sposare la vedova Isabella Gonzaga, fu perciò privato dei pingui benefici ecclesiastici e si trovò in una posizione poco agiata, che non poteva sodisfare la cupidigia delle sue brame viziose e morbose. Prevedendo inevitabile il caso dell' estinzione della sua famiglia, fece domanda di divorzio, per sposare la nipote Maria, che gli fu respinta e egli vi si adattò.

Vincenzo morì trentaquattrenne il giorno 25 dicembre 1627 e con lui si estinse il ramo primogenito dei Gonzaga, che per molti anni resse le sorti di Mantova.

Rovereto nel febbraio 1909.

Qu. Perini.

---

*
* *

LXXXVI

UNE PIÈCE INÉDITE DE VALENTINIEN II.

La légende SECVRITAS REIPVBLICAE sur des monnaies impériales est devenue fort commune depuis le règne de Constantin le Grand. On en frappait sous tous ses successeurs, à l'exception de Constantius Gallus et de Julien II jusqu'à Valentinien II (371-392), et dans presque tous les ateliers monétaires. Cette légende se trouve de préférence sur des pièces en or, ou sur de petits bronzes. Quant à l'argent il n'y a qu'un médaillon de Magnence (Coh., n°. 34) et deux de Valentinien I (Coh., n°s 35 et 36), qui soient connus avec cette légende.

L'ouvrage de Cohen (vol. VIII) ne cite aucune pièce de Valentinien II avec SECVRITAS REIPVBLICAE, et mentionne seulement, à la page 433, que des pièces pareilles, en petit bronze, ont été frappées sous Valentinien II, mais aux vot V mul ou mult X.

La pièce reproduite ci-dessous, *nummus centenionalis* (Babelon, I, p. 614) présente une variété jusqu'ici inconnue, puisque SECVRITAS REIPVBLICAE n'est accompagnée d'aucun vot. Elle est de 17 millimètres, pèse 3 gr. 20, et a été frappée à la troisième officine à Rome.

D. N. VALENTINIANVS IVN. P. F. AVG. Son buste diadémé et drapé à droite.

SECVRITAS REPVBLICAE. La Victoire marchant à gauche tenant un bâton; à côté la lettre C. A l'exergue SM, une feuille de lierre, RT.

Si la lettre C ne forme pas l'anse de l'objet que tient la Victoire, ce serait alors une lettre qu'on ne trouve pas jusqu'à présent dans le champ des monnaies de Valentinien II, et qui, dans tous les cas, n'est pas énumérée par Cohen.

S.-Pétersbourg, février 1909.

C. Goubastoff.

GREEK COINS.

(*Continued from col. 11245.*)

SUESSA.

Although Suessa was just within the border of Latium it was, in the earlier days of its history, looked upon as one of the Campanian cities, and is included among them by Mr. A. Sambon in his work "*Les monnaies antiques de l'Italie*".

Suessa was founded by the citizens of Aurunca, when their old home, about five miles to the north, was destroyed by the Sidicini in the year 337 B.C. It was five miles south of the Liris, about eight from the sea, and seven from Teanum. Cales lies about ten miles to the South East, and Capua about twenty miles distant in the same direction. According to Livy (VIII, 21) the country between the Liris and the Volturnus was subdued by the Romans in 340 B.C., but no Roman colonists settled in the lands of Suessa until 313 B.C. During the wars with Pyrrhus, and the Carthaginians, the Romans left considerable liberty to their southern allies, and permitted them to coin silver with the legend **SVESANO** and bronze coins with types copied from the Greek coins of Magna Graecia. A sign of their superintendance may perhaps be seen in the legend **ΓROƁOM** or **ΓRƁOM** on the bronze coins which Garrucci considers as equal to probum metallum or ass.

The Aurunci (Αὔρουγκοι) were the people called by the Greeks Ausones, the two names being different forms of the same, the letter *s* being changed to *r*. Servius identifies them in his notes on Virgil's *Aen.* VII, 727.

Festus make the mythical hero Auson, son of Ulysses by Circe, the founder of the race.

Suessa suffered so much during the wars that followed the landing of Pyrrhus, and those with the Carthaginians, that it was numbered among the twelve cities which declared their inability to provide the men and money needed by the Romans and was afterwards heavily taxed in consequence (Livy, XXVII, 9, XXIX, 15).

Their silver didrachms, issued according to the Neapolitan system, were all of one type. The Obv., a head of Apollo, seems to have been copied from coins of Croton, the Rev. looks like an imitation of the coins of Tarentum, which may have become well known to them by the money brought northwards by the armies of Pyrrhus. The Bronze coins may be divided into three classes; those issued for local use, and those used in trade with the northern and southern neighbouring cities.

The local coins bear on the reverse Heracles strangling the lion and are evidently copied from the coins of Heraclea.

These are the earliest, and date from about 280 B.C. The second class comprises those bearing a cock on the Rev., and the type is

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that used by the towns which held periodical markets or fairs (nundinæ) on the great commercial routes between Campania, Latium and Samnium. The third Class consists of coins bearing on the Rev. the man-headed bull crowned by Victory and this type ensured their circulation in Campania and Apulia.. These two types are about ten years later than the local type.

DIDRACHMS.

There is only one type known, varied only in the symbol behind the head.

Obv. Head of Apollo, laureate to right, except in two specimens on which it is to left; one is in the Cabinet of France, and the other at Naples.

Behind the head is a symbol; the following is a list of those known : a lyre, a triskelis, a crescent, the head of a trident, a sword, a pentagon, a shield, a Macedonian helmet, an owl, a lion's skin, a tripod, the head of a spear, or perhaps a leaf, a trophy, a fulmen, a star with eight rays, a wing, a pecten shell, a vase with two handles.

Rev. a mounted nude Desultor with pilos on his head, holding in his left hand a palm branch decorated with fillets (λημνισκοι) and leading a second horse. In the exergue **SVESANO**.

Some understand this as a gen. pl. = Suessanorum, others as the ablative sing. of 2nd declension. as Tianud = Tiano, compare Akudunniad Aquino, Arimno, Beneventod, Caiatino, Caleno, Romano, with these names is understood "a populo".

LOCAL BRONZE COINS.

Types struck during Pyrrhic wars circ. 280 B.C.

Obv. Head of Mercury to left, wearing the petasus with small wings on top, the cap is tied under the chin with a knot or bow, in front of face the legend **ΓRBOVM** or **ΓROBOM** or **ΓROBOM**.

The Obv. legend is very varied in spelling **ΓRBOM** and **ΓROBOVM** are also found.

Rev. Heracles nude, standing to right, strangling the Nemæan lion. In the field between the legs of the hero a club.

The legend to left **SVESANO**.

CAMPANIAN BRONZE TYPES.

1. Obv. Head of Pallas to left wearing crested Corinthian helmet. Border of dots.

Rev. Cock to right; behind a star of eight rays. Before **SVESANO**. Border of dots.

On a specimen at Naples a club is seen behind the head on the obverse.

On some specimens the helmet is decorated with a serpent.

2. Obv. Head of Apollo to left, behind a fulmen or **T** or **O**, or **N** or the letter **K**, or **M** before **SVESANO** or **SVESANO**.

Rev. Man-headed bull to right, the head facing, crowned by a flying Victory. Between the legs of the bull **N. or IΣ** or **M** or **ΓΓ**.

3. Obv. Similar head of Apollo, behind head **O**, perhaps it is a patera.

Rev. Similar to last with **SVESANO** in the exergue.

TEANUM SIDICINUM.

The strength of tribal influence among the Ausonians is shewn by the names of the tribes affixed to several of their chief cities, Nuceria of the Alfaterni, Suessa of the Aurunci, and Teanum of the Sidicini. All these cities used the same Oscan alphabet for the legends on their coins, and the two types of the cock and the man-headed bull common to these and to Caiatia, Cales and other cities further north, as Aquinum, Telesia, and Aesernia point to considerable commercial activity among them.

Strabo (V, p. 237) gives the following account of Teanum: "Teanum called Sidicinum shows by its name that it belonged to the nation of the Sidicini. These people are Osci, a surviving nation of the Campanians, so that this city, which is the largest of those situated on the via Latina, may be said to be Campanian as well as Cales, another considerable city which lies beyond."

Livy speaks of the power the Sidicini once had in the valley of the Liris, and the territory of Fregellae (VIII, 22) and Virgil associates them with the Auruncans and the men of Cales. The territory of Teanum seems to have been fertile and was especially famous for olives, which Pliny speaks of as among the best in Italy. In 343 B.C. we learn from Livy (VII, 29, 30) the Samnites attacked Capua and the citizens called on the Campanians to assist them, and afterwards asked for help from Rome, and thus gave rise to the First Samnite War. In spite of the various fortunes of the following years they managed to keep their independence, for in 338 B.C. they attacked and destroyed Aurunca, whose fugitives fled to Suessa. (Livy, VIII, 15). The Sidicini sided with the men of Cales in their war with the Romans which ended in 332 B.C. by the territory of Teanum being subjected to Rome. The exact date of the fall of Teanum into the power of Rome is not known. Arnold says 316, (p. 233), but it was some time before 297 B.C. when we read that Decius Mus attacked the Samnites "per agrum Sidicinum".

Arnold, II, p. 176, says: "Although Cales was made a colony and garrisoned with 2500 colonists yet the Sidicinians held out during the two following years, and their lands were wasted, but their principal city, Teanum, was not taken, and as neither victories nor triumphs over them appear in the annals or in the Festi, and the termination of the war is never noticed, we may suppose that they after a time obtained favourable terms, and preserved at least their independence".

During the war with Pyrrhus 281-275 B.C. they were left by the Romans with sufficient freedom to coin money, both silver and bronze with Oscan legends and types, which show their freedom to join in the monetary federation of the neighbouring cities. In 216 after the battle of Cannæ the Roman Dictator was at Teanum.

The silver coins bear on the Obv. a head of Heracles which is thought to have been chosen with reference to the idea that Heracles presided over the mineral springs in the neighbourhood of the city. The Rev. type Victory in a triga appears to be a local design. A triga appeared in 90 B.C. on the denarii of the Mallia gens, and in 81 B.C. on those of C. Naevius Balbus. Dionysius of Halicarnasus says VII, 73, the Romans borrowed the custom of yoking three horses to a chariot from the Greeks. These coins of Teanum are an illustration of how the Romans came into contact with Greek ideas long before the days of the Mallia coins.

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The rare bronze coins with the head of Mercury instead of Apollo are perhaps evidence of their intercourse with Latium where the cult of that god was popular. The other types with the cock and the man-headed bull on the Rev. bear witness to their commerce with the surrounding cities. After 268 B.C., when the Romans began to issue their first silver denarii, no silver coins were issued from Teanum, and the bronze coins appeared with the legend in Latin letters TIANO instead of the Oscan legend ЯVИПІ-Т.

In the Punic wars the city suffered much, for Livy (XXVI, 9) tells of Hannibal crossing the Volturnus and next day going on to Cales "in agrum Sidicinum". Silius Italicus (V, 551) praises the valour of the cohort of Sidicinum and gives the name of their leader as Viredasius (confer also lib. XII, 524).

In 216 B.C., after the battle of Cannæ, Marcellus sent a legion to Teanum to secure the via Latina (Livy, XXII, 97). In 211 B.C. it was in the hands of the Romans, for they confined there the senators of Capua while they were awaiting their sentence from Rome. Fulvius slew them before the sentence arrived (Livy, XXVI, 15). From that time it was a Roman municipal town, and was flourishing in the time of Cicero, as we may gather from his *De leg. agr.* (31, 35 and *ad Attic.*, VIII, 11. d.).

SILVER COINS.

282-268 B.C.

Didrachms. 107 grains.

1. Obv. Head of Heracles to right, beardless, and wearing lion's skin head-dress, before ЯVИПІ-Т; border of dots on edge.

Rev. Victory driving a triga to left, holding out whip in her right hand; the centre horse has the head turned. In exergue ЯVИІКІЯІ2.

Specimens in Museums of London, Berlin, Naples, Paris; those at London and Paris are "fourrés".

II. Didrachms on large flan about 111-107 grains.

Same types as no 1 but no legend on Obv. and with ЯVИПІ-Т or ЯVИПІ-Т on Rev. in exergue. Specimens in the Museums of Milan, Berlin, Naples, Paris and London. These are not so rare as No 1.

In the Museum at London is one with the head of Heracles turned to left, with an oak leaf behind (fourrée).

Other symbols found behind the head of Heracles are a cantharus, a pedum, an owl, a hermes, a heron, a cornucopia.

BRONZE COINS.

I

HEAD OF APOLLO AND MAN-HEADED BULL. 280-268 B.C.

1. Size ¾ of-an-inch Litra (?)

Obv. Head of Apollo to right, before ЯVИПІ-Т; border of dots.

Rev. Man-headed bull walking to right with the head facing, above a lyre. In exergue ЯVИІКІЯІ2.

Symbol above bull sometimes a star; various letters are found behind the head of Heracles.

II

SIMILAR TYPES WITHOUT SIDIKINUD. 270-240 B.C.

Size ¾ of-an-inch. Litra (?)

Obv. Laureated head of Apollo to left before or ЯVИПІ-Т: border of dots.

Rev. Man-headed bull walking to right, with head facing, crowned by a flying Victory; below a pentagon on some examples.

Behind the head of Apollo on some specimens T or O, or a buckler, or a patera.

On one specimen at Paris there is no flying Victory.

These are common coins.

III

OBVERSE TYPE. HEAD OF MERCURY. 280-268 B.C.

Size ¾ of-an-inch. Litra (?)

Obv. Head of Hermes to right, with flowing hair, wearing winged petasos and chlamys fastened at the throat with a brooch; over his shoulder the caduceus; behind head, a star of eight rays: border of dots.

Rev. A man-headed bull walking to right, head facing; above a star of sixteen rays.

Specimens in Museums at London, Paris and Berlin.

IV

COINS WITH LATIN LEGENDS. AFTER 268 B.C.

Size ¾ of-an-inch. Litra (?)

Obv. Head of Pallas to left, wearing a Corinthian helmet; on some specimens an owl behind: border of dots.

Rev. A cock to right: behind a star of eight rays; in front TIANO: border of dots.

Specimens at Berlin, Naples, Paris and London.

COMPULTERIA.

This city was situated on the borders of Samnium and Campania, on the right bank of the river Volturnus, about six miles north of Calatia on the road to Aliffæ. It is twice mentioned by Livy who in describing the events of 216 B.C. says "Compulteria, Trebula, and Austicula, towns which had revolted to the Carthaginians, were stormed by Fabius, and Hannibal's garrisons in them, with a great number of Campanians, were made prisoners" (XXIII, 39).

Next year we learn "many towns were taken by assault, Compulteria, Telesia, Compsa, Fugifulæ and Orbitanium... In these cities five and twenty thousand of the enemy were captured or slain. Three hundred deserters were recovered; these were sent to Rome by the consul, and were without exception scourged in the Comitium, and then flung from the rock. All this was done by Quintus Fabius in a few days" (XXIV, 20).

The name is spelt in various ways in inscriptions Cubulteria, Cubulterini, and Cupulterini.

The position of the site was discovered near the village of Alvignano, by Pellegrini, and is now occupied by the church of S. Ferrante which was probably built on the site of the temple of Juno, mentioned on inscriptions found there. The city evidently recovered from the effects of the Carthaginian wars for it was still flourishing in the days of Hadrian.

The coins of this city issued between 268-240 B.C., all in bronze, are very similar to those of Suessa and Teanum, which is fifteen miles distant westward, and similar to those of Cales, which was about ten miles distant in the same direction They bear on the Obv. the head of Apollo laureate, and on the Rev. the man-headed bull with the head facing, crowned by a flying Victory. They belong to a series of coins which indicate a monetary convention between the cities using this type, copied from the coins of Neapolis. Perhaps the river Volturnus was used as a highway for

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the commerce of the district. In size the coins are ¾ of-an-inch in diameter; perhaps they were Litra.

The legends are ИИVИ◁ƎTVƎПVK on the Obv. On many specimens the letters IΣ are seen below the bull. The following letters are found behind the head of Apollo O, V, K.

NOLA.

This city, named both Nola and Hyria, was situated in the midst of the plain lying to the East of Mount Vesuvius, between that mountain and the range of the Apennines, twenty-one miles south of Capua, and sixteen north of Nuceria.

It is thought to have been originally a city of the Ausones, one of the earliest tribes dwelling in Campania. The Etruscans influenced its early history, and then the Samnites took possession of the site.

Inscriptions in the Oscan language have been found there recording a treaty between Nola and Abella. Nola became the centre of a confederation of the Samnites and Oscans ruling Campania, and it grew in wealth and prosperity through its commerce with Athens, which was carried on through the port of Pompei. Evidence of this commerce is seen in the large number of beautiful terra cotta vases, and other objects of Greek art, found in the excavations made on this site. Dionysius Hal. noticed the attachment of the citizens of Nola to the Greeks. The name Nola is said to be the same as the Italic Novla and Nova and we may compare this with the name Neapolis given to the new city arising near the old Paleopolis. Nova or Nola in a similar way probably was the name given to a new city arising round the old Hyria. Stephanus of Byzantium, the grammarian who wrote at Constantinople soon after the time of Arcadius, quotes Hecateus of Miletus, a writer of the beginning of the VI cent B.C., making mention of Nola as Πόλις Αὐσόνων, but perhaps the passage is an interpolation; if it is genuine it is the earliest mention of this city. Among Latin authors Cato (ap. Vell. Paterculus, lib. I, c. 7), Justinus (XX, 1) and Silius Italicus (XII, 161) all mention this city. Cato tells us it was founded by the Tyrrhenians, Justin and Silius speak of it as a Chalcidian colony. Mommsen considers the name Nola to be the same as Novla (NV̇VLV̇ on the cippus Abellanus). Garrucci thinks the city was originally Italian, afterwards occupied by a Greek colony. The citizens resisted the advance of the Romans, and we have seen in the chapter on Neapolis how they sent two thousand men there to assist the citizens against the Romans in 328 B.C. The story is told by Livy in Book VIII, 23, 25, 26, and the fall of Nola is very briefly related by him (IX, 28). After its fall in 313 B.C. it became practically a Roman colony. Virgil appears to have had some land near Nola, for Aulus Gellius (*Noct. At.*, VII, xx) preserves the story of a request made by the poet to the citizens of Nola to allow some water to flow on to his land, and on their refusal the poet determined to punish them by taking the name of their city from his poem (Georg., II, 225). Virgil had described a good rich soil, and then proceeded: "Such a soil rich Capua tills, and Nola near mount Vesuvius, and the Clanius unfavourable to Acerræ". The lines now read in all copies. "Talem dives arat Capua, et vicina Veseuo ora jugo, et vacuis Clanius non æquus Acerrio" here the "Nola jugo" is altered to "ora jugo" "the lands near mount Vesuvius". In the V century A.D. Nola was celebrated as the home of St Paulinas of Nola, and as the place in which bells were first used in Churches, the word Campanile being derived from Campana and Nola.

The style of the Nolean coinage is very varied; a great number of the coins exhibit an attempt to form a new style, modelled indeed upon that of the Greeks, but the relief of the modelling is more accentuated, and the style is capricious, and sometimes very pleasing. Those heads of Dia-Hebe which most markedly shew the native style are very rarely badly designed and are seldom without a certain quaint charm. The types of Neapolis were copied probably to give a wider circulation to the coinage.

The head of Pallas was introduced on the coins of Nola about 360 B.C. Mr. A. Sambon says "the first example of this type in Italy is seen on the coins of Velia". Dr Head ascribes the introduction of this type at Velia to about the year 400 B.C. M. A. Sambon ascribes a unique coin of Neapolis in the Collection of Dr A. Evans to 450 B.C., and the general use of this type in Neapolis to about 430 B.C. Confer the notes on "The head of Pallas" in the chapter on the coins of Neapolis.

The head of Pallas had been introduced at Nola by the mint-masters inscribing HVPIETES about 400 B.C.

HYRIA WITH NOLA.

Many silver coins bearing the name Hyria with types similar, and sometimes the same as those bearing the name Nola, are found in small collections. From an examination of the deposits we learn that the coins bearing this name were in circulation throughout Campania, and even in Apulia and Lucania. These coins of Hyria were, we know, minted in the city called also Nola.

Cavedoni (*Bull. Inst.*, 1850, p. 199) proposed to explain the fact of the city having issued coins with two names by suggesting that the city was inhabited by two tribes or peoples.

Friedländer and Mommsen regarded the name Hyria as that of the first inhabitants, and Nola as that of later settlers, and with this opinion Dr B. V. Head agrees, attributing the coins signed Nola to the period 430-268 B.C. Dr Head quotes Mommsen as saying "This town Hyria is supposed to have been the Palaeopolis of Nola".

The influence of this city among the Samnites in Campania must have been great because the abundance of their coinage shews their wealth was greater than that of any other Samnite city.

Their earliest coins shew an affectation of archaism which prevailed a little earlier than the year 400 B.C. The same hammer was used to strike the Obv. types of coins bearing the legend NΩΛΑΙΩΝ, and of others bearing VDINAI on the Rev.: this fact affords evidence that the coins were issued from one mint, at one time, with the two names of one city.

The Samnites often changed the names of their cities, or at least substituted their patronymic for the city name, on their coins. For examples confer the Mamertines at Messena, Alaesa, Entella Nacona. The Samnites placed the legend KAMΠANOS on their coins issued from Naples or Cumæ and so the Hyrietes placed their name on their coins issued in Nola.

Friedländer has shown that the coins of Hyria may be classified in three periods.

1. The coins of the Hyrietes. 400-380 B.C.
2. Those of the Hyrietes and Nolaeans. 380 to 335 B.C.
3. Those of the men of Nola. 335-327 B.C.

From the artist's point of view these coins are very interesting, and many are beautiful.

If the men who wrought these dies were really of Samnite birth their work shews how quickly they were able to learn from the Greeks, and that they were capable of forming a good style of their own.

The highest development of this style may be seen on some of the coins with the legend NOΛΑΙΩΣ.

These mint-masters cared not only for the appearance of the types, but also for the weight and general technique. Some specimens bear as a border on the obv. a raised border which protected the type from being rubbed or worn; the types of these are all fine.

Mr. A. Sambon on p. 297 of his *Les monnaies antiques de l'Italie*, speaking of the coins of Hyria: "il y en a de fort belles qui ont un caractère particulier et sont bien l'œuvre d'artistes italiques ou de Mixto barbari, et l'art des Mixto barbari en Campanie n'est point à dédaigner. Cet art est né de la fusion d'éléments étrusques, italiotes et osques".

When however the coins of Hyria and Nola are compared with those of Neapolis the resemblance between them is so great that it would be very difficult to say in what points any signs of Etruscan or Oscan art can be shown.

The ideas expressed by Mr. Sambon seem to be derived from the expectations which arise from the knowledge of the history of the city rather than from a study of the coins from an artist's point of view, if we may judge from the coins seen in England.

The influence of Athens upon the citizens of Hyria may be seen not only in the great number of Greek vases and other articles discovered on the site of the old city, but also in the adoption of the head of Pallas with the owl on the Athenian helmet, as their Obv. type, but the native cults were not left without representa-

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tion, for on the coins bearing the legend ΑΝΙΡΥ we find the head of the goddess Hera Lacinia, and on the coins of Nola, that of Dia-Hebe.

A celebrated temple of the Hera of Southern Italy existed near Poseidonia. Strabo begins his sixth book with a mention of this temple, saying: "After the mouth of the Silaro is Lucania, and the temple of the Argive Hera, founded by Jason; near to this within fifty stadia is Poseidonia". The Greek name Ἥρα is probably the same as the Latin Hera and signified "Mistress", the masculine form Herus was also used for Master.

Her festivals were called Heraea (Livy 27, 30, 9). The head of Hera Lacinia was placed on the coins of Croton between 420 and 390 B.C., probably a little earlier than the date of their issue in Hyria. For further notes on this Italian cult confer the chapter on the coins of Croton and Pandosia, and for notes on the Dia-Hebe confer the chapter on the coins of Neapolis.

On p. 295 of Mr. A. Sambon's work *Les Monnaies antiques de l'Italie* a misprint occurs which might mislead and is therefore worth mentioning here: "The most beautiful coins of Hyria are copied from those of Crotona and Poseidonia (*sic*) but the printer should have printed Pandosia for Poseidonia.

(*To be continued.*)

THE COIN-TYPES OF IMPERIAL ROME.

(*Continued from col. 11189.*)

PART III.

THE IMPERIAL RECORDS.

The types referring to Imperial deeds which represent about a third of the whole coinage are those relating to the Emperor and his family, to the city of Rome, and to other cities and provinces, to votive offerings, games, sacrifices, to public monuments, and public events, to everything in fact which is outside the sphere of the divinities.

Among this great number of types there are some, very clear, that can be easily classified; but there are also many which are interwoven and almost confounded, either with each other, or with some given in the first two parts of this work, so that a synoptical sketch such as has been given of those here becomes absolutely impossible.

However, in order to systematize this third part in a harmonious and symmetrical manner with the two first, and to bring the work as proposed to an end, a work, we believe, let me repeat it, synthetic and embryonic, we have attempted, in spite of the extreme difficulty, a classification also of these last types, dividing them in several categories, every one of which might deserve a monograph.

I

THE EMPEROR.

A. — *The Allocutions to the Army.*

ADLOCVTIO — ADLOCVT AVG, AVG N AVGVSTI, AVGVSTORVM, COH, COH PRAETOR, MAXENTI, MILITVM — FIDES EXERC — FIDEI MILIT.

The Emperor is generally represented in military uniform; but sometimes also in a toga (Nerva) standing upon a stage, accompanied as usual by the prefect of the prætorium, or by two prefects, with a following of personages, whom to-day we should call, in modern language, his staff officers, standard-bearers carrying ensigns and standards, in the act of haranguing a certain number of pretorians or legionaries.

The allocutions took place on solemn occasions, when, for example, the Caesar had attained the purple, when the Emperor adopted a successor, who then appeared upon the scene, when he was about to set out on an expedition or returned victorious, the latter being indicated by prisoners who are seen bound and lying near the Imperial platform, when he inspected the military camps or reviewed a body of troops.

The same scene is sometimes accompanied by the legend FIDES MILITVM instead of the more common ADLOCVTIO.

The type was introduced by Caligula and lasted at intervals until Maxentius. It is usually found on the medallions of bronze and silver and on the large bronze. Rather rarely it is found upon middle bronze and upon coins of silver and gold.

B. — *The Congiaria.*

CONG AVG — CONG AVG I (or PRIMVM), II (or SECVND), III (or TERTIVM), IIII, VIII, CONG DAT POP (or P.R.) — CONG P.R. — LIBERALITAS (or LIB) AVG, II, to VIII — LIBERALITAS AVGVSTOR — LARGITIO.

It is known that solemn occasions, such as an election, the occasion of a great Victory, or important anniversaries, such as feasts, games, &c., were the best opportunities that the emperor had of gaining the favour of the populace by gifts of food and money. This was exactly the object for which the congiaria were designed. The gifts were made in kind, in money or in tesserae worth a fixed sum or a fixed measure of grain or other produce.

This distribution was made or at least inaugurated by the emperor in person and it is exactly this scene that is reproduced on the coins.

The type was introduced by Nero, but later, although the same representation was retained it assumed the title of *Liberalitas* from the time of Hadrian, and of *Largitio* about the time of the Constantines. The word *Congiarium* appears for the last time on a bronze of Septimius Severus. The scene is composed of the Emperor seated upon a platform accompanied by various personages in the act of making a distribution of bread and money to the people, often represented by one or more individuals who mount the steps of the platform with the assistance of *Liberalitas*, who presides at all the distributions. In the background is often seen the figure of Minerva, who had introduced the cultivation of the olive to the world.

It frequently happens however that this complex representation is replaced by the single figure of *Liberalitas*, who, with her emblems of the tessera and cornucopia, gathers together and represents the signification of the ceremony.

In either case, the coins with these types have become identified with those formerly attributed to Liberalitas, in the Part relating to allegorical personifications, thus forming a duplication.

C. — *Departures or Arrivals or State Entries into Cities.*

EXPEDITIO AVG — PRO, PROF, PROFECTIO AVG (or AVGVSTI), AVGG — ADVENTVS AVG — AVGVSTI — AVG N AVGVSTOR — AVGVSTORVM — CARAVSI — CARI — PROBI — S D N AVG — ADVENTVI FELICISSIMO.

The Emperor who sets out for war or returns from it victorious, or who makes his first entrance into a city is represented alone, on horseback, preceded by Victory winged and bearing the crown and palm-branch, and followed by one or more soldiers with standards, eagles and military ensigns.

The type begins with Trajan and ends with Aurelianus.

D. — *Victories and Triumphs.*

VICTORIA (see Personifications) TRIVMPHVS AVG CAESARVM — TRIVMPHVS PARTHICVS — QVADOR — TRIVMFATOR GENTIVM BARBARVM.

The Emperor is represented either on horseback fighting one or more enemies, or in a quadriga or triumphal car drawn by six horses or by elephants, crowned by Victory, accompanied by a few soldiers with palms, eagles or standards. But all these legends are often confounded with those that are accompanied by the legend *Victoria* and for that reason they may be referred to the Personifications.

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E. — *Imperial Journeys through the Provinces of the Empire.*

ADVENTVI AVG AFRICAE, ALEXANDRIAE, ARABIAE, ASIAE, BITHYNIAE, BRITANNIAE, CILICIAE, GALLIAE, HISPANIAE, ITALIAE, IVDAEAE, MACEDONIAE, MAVRETANIAE, MOESIAE, NORICI, PARTHIAE, PHRYGIAE, SICILIAE, THRACIAE.

These have their greatest vogue under Hadrian. All the provinces of the Empire were visited by the great and diligent Emperors and their memory is preserved by a splendid series of coins in all the metals.

The type of these coins consists of the figure of the Province, with its own attributes, in the act of giving welcome to the Emperor.

F. — *Happy Events in the Imperial Families.*

FECVNDITAS (see Personifications) ADOPTIO CONCORDIA AVG, AVGVSTORVM (see Personifications) EQVESTER ORDO PRINCIPI IVVENT — EQVIS ROMANVS, PRINCIPI IVVENTVTIS — PONT, PONTIF, PONTIFEX MAX — SVMMVS SACERDOS AVG, AVGVR, CONSVL, COS II to XVII — CENS, CENSOR POT — PROCESSVS CONSVLARIS — TR P, TRIB POT or POTEST, II to XXXVIII — S P Q R OB CIVIS SER, SERV, SERVATOS (OB C.S.) — CONSECRATIO or AETERNITAS.

Among these are reckoned those propitious events relating to the Emperor or his family, such as births, betrothals, assumption of high office, honours, and consecrations. Births of princes are often confounded with *Fecunditas* and they are represented by her personification accompanied by one or more children, or by the Empress herself with her progeny, as in the case of Faustina the Younger, represented with her children (PVELLAE FAVSTINIANAE).

The nomination of the young princes to the Equestrian order and to the dignity of Principi Iuventutis have for their type the Caesar in military dress with the globe and staff or little sceptre.

The Adoption is represented by the Emperors with the adopted princes; promotions to the rank of Caesar, the various consulships and the different tribunal powers have no special type, but are simply mentioned in the legend.

Elections to augurships have the lituus as symbol, those to the High Pontificate the instruments of sacrifice, the præfericulum, the axe, the aspergillum or sprinkler.

It may be added that the coins of many princes reproduce the statues dedicated to the princes themselves, and thus, for example, the memory of the equestrian statues of Augustus, Trajan, Antoninus Pius and others is preserved to us.

The conferring of the civic crown is represented by the crown itself in the centre of which is the legend S P Q R OB CIVIS SERVATOS or S P Q R OPTIMO PRINCIPI. The religious services of the Senate, and of the people for the Emperor on New Year's Day, are either inscribed in a crown, or are represented by branches of laurel presented to the Emperor.

Finally, the ceremony of consecration is recorded on the coins of thirty Emperors, Caesars, or Empressess, by a funeral pyre, or by a car drawn by elephants, by a funeral carriage, by peacock or eagle bearing the Empress to heaven, and always accompanied by the legend CONSECRATIO or AETERNITAS.

G. — *Other Representations of the Emperors.*

There remain many other representations of the figure of the Emperors which it is impossible to include in the categories given here, but which are not less solemn and important. The Emperor is many times represented alone or with other personages. Sometimes he is in toga or in military costume with the symbols of power, the globe and sceptre; the legend either signifies the burden of office or is a synthetic apotheosis in one word or phrase such as; SVMMVS SACERDOS, SACERDOS DEI SOLIS ELAGABAL, RECTOR ORBIS, RECUPERATOR VRBIS SVAE, RESTITVTOR REIP, ROM, VRBIS, ORBIS, SAECVLI, LIBERTATIS. Sometimes the Emperor is found with Jupiter, Roma, Fortuna or other Personifications, or with a Province to which he brings help, and we have the beautiful legends: RESTITVTORI HISPANIAE, ITALIAE; or RESTITVTORI or LOCVPLETATORI ORBIS TERRARVM; with the Senate and the legend PATER SENATVS.

It is not necessary to add that many of these types are interwoven with others already described or about to be described.

H. — *Memorial Coins.*

We may add to the coins relative to the Imperial family all the Memorial coins, that is to say, those dedicated to other living members of the Imperial family, the posthumous coins and those of restitution.

At the beginning of the Empire the custom of representing upon the coins the figure of some member of the Imperial family was inaugurated.

Augustus placed on them his daughter Julia, Tiberius Livia, Caligula his three sisters, Nero Agrippina, Trajan Plotina; Marciana Matidia, Hadrian his wife Sabina, and the Empresses appear, it may be said, regularly in a whole series too long to be enumerated.

Posthumous coins are those coined by a Prince in memory of a Prince immediately preceding him, preserving his name in sign of reverence as if to continue the first coinage before beginning his own; as Augustus had coined his first money in honour of the illustrious Julius, so Caligula, after the death of Augustus, continued to coin money with the name and head of Augustus (DIVVS AVGVSTVS PATER) and the custom, if not general, is frequent.

To these follow the coins dedicated to deceased relatives; thus Trajan put the head or figure of his father upon his own coins (DIVO TRAIANI PATRI), Hadrian dedicated some coins to his mother-in-law Matidia (DIVAE MATIDIAE SOCRVI), to his relatives Trajan and Plotina (DIVIS PARENTIBVS) and so on.

Coins of restitution are re-issues of coins coined by Princes of past times, coins reproduced precisely like their prototypes to which have been added the name of the Emperor who restores them and the word RESTITVIT (or REST).

But all these coins are memorials and signs of reverence for preceding Emperors, or for members living or dead of the Imperial family, and the coins of consecration of which we spoke above might have been placed with them.

II

THE SENATE.

CONCORDIA SENATVS — CONSENSV SENATVS — GENIO SENATVS — PATER SENATVS — PATRES SENATVS — PIETATI SENATVS — PROVIDENTIA SENATVS — SENATVS — SENATVS PIETATI AVGVSTI.

Distinguished by the senatorial sign S C which is found upon all the bronze coins of the first two centuries of the Empire, with the single exception of the small quantity coined directly by the Emperors, the Senate is nevertheless specifically indicated upon a certain number of coins. Needless to say, the Senate is represented by a Senator in a toga, who is sometimes alone and represents the Genius of the Senate, at other times is accompanied by the Emperor in the attitude of holding up a globe with him, the symbol of his assistance in supporting the burden of government. He is thus represented on a very rare bronze of Nerva, reproduced upon a unique silver medallion of Trajan (PROVIDENTIA SENATVS). On other coins the type suggests either the Concordia of the Senate with the Emperor or the piety of the Augustus, but always upon coins of extreme rarity.

III

THE PEOPLE.

GENIVS (or GENIVM) P R — GENIO POPVLI ROMANI.

The people is never represented except in an indirect or reflected manner upon the Imperial coinage. Its only representation is the Personification of its Genius, a male figure, nude, with patera and cornucopia, a modius upon the head, often in the act of pouring from the patera upon an altar. This personification, which was very rare at the beginning of the Empire, became extremely common under the four Emperors.

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In a secondary subordinate line, the people is commemorated on several coins of Liberalitas, upon others of Games, or upon those which relate to public benefactions, as for example, upon those of Vitellius and Vespasian with the legend TVTELA AVGVSTI, of Trajan with ALIM. ITALIAE and similar coins, upon which the people is represented by some citizens or children.

The name of the Roman people is recorded abundantly upon all the coins which bear the legend SPQR and on many others which have types referring to the Emperor, to the Imperial family or to other personifications, bearing the legends CONCORDIA P R, FORTVNA P R, FELICITAS POP ROM or also GAVDIA GLORIA or VICTORIA ROMANORVM.

IV

THE ARMY.

COHORS PRAETORIANA — CONCORDIA or FIDES MILITVM, COHORTIVM PRAETORIANORVM, &c. — DISCIPLINA AVG — EXERCITVS BRITANNICVS, CAPPADOCICVS, DACICVS, GERMANICVS, HISPANICVS, ILLIRICIANVS, MAVRETANICVS, NORICVS, PARTHICVS, PERSICVS, RAETICVS — LEG PRI, II, III, IV, &c., ADIVTRIX, AVGVSTA, CLAVDIA, CLASSICA, FLAVIA, FRETENSIS, GEMINA, ITALICA, LYRICA, MACEDONICA, MACRIANA, MINERVINA, PARTHICA, PRIMIGENIA, SIRC (Carausius) TRAIANA, VLPIA, VICTRIX.

To this category are assigned principally the legionary coins of M. Antonius, Clodius Macrus, Albinus, Septimius Severus, Gallienus Carausius, and those of the cohorts of M. Antonius. These coins, generally bear as type the eagle between two military ensigns. But they often, especially in the case of Gallienus, present the special symbol of each legion : Mars, Minerva, Neptune, Victoria, the Bull, the Eagle, Lion, Centaur, Stork, Wolf, Capricorn, Pegasus, Wild Boar and so on.

Then follow the other much more numerous coins bearing the legend CONCORDIA or FIDES MILITVM or EXERCITVS which have their place among the types of the Allegorical Personifications.

A very beautiful series of coins of Hadrian commemorates all the armies of the Empire (EXERCITVS BRITANNICVS, SYRIACVS, &c.); the Emperor afoot or on horseback, who, to express it in modern terms, is reviewing the various armies, and this series can figure as well in this class as in that which regards the person of the Emperor.

The most complete series is that of Hadrian; but similar coins were struck also by others Emperors.

To this list may also be added those we have described already in the *Fasti Imperiali* with the legend ADLOCVTIO, and the others with the same scene of the *Adlocutio*, accompanied by the legend FIDES MILITVM (Commodus, Septimus Severus).

Finally we must add to this list those bearing a simple military emblem, one or more ensigns, a cuirass, one or two shields, a trophy, a gate of the camp, an intrenched camp, &c., &c.

V

PROVINCES, CITIES AND RIVERS.

AEGYPTOS — AFRICA — ALEXANDRIA — ARABIA — ARMENIA — ASIA — BRITANNIA — CAPPADOCIA — CONSTANTINOPOLIS — DACIA — DANIBIVS — FRANCIA — GALLIA — GERMANIA — HISPANIA — INVICTA ROMA — FELIX CARTHAGO — ITALIA — IVDAEA — MAVRETANIA — NILVS — PANNONIA — PHOENICE — SARMATIA — SCYTHIA — SICILIA — SYRIA — THRACIA — TIBERIS.

The Provinces and Cities of the Empire are commemorated on the coinage not only on occasions of the Imperial journeys or conquests, but are also figured on their own account. Augustus commemorated Hispania, Clodius Macrus Sicilia, Galba Hispania and Gallia, Vitellius Hispania, Trajanus Arabia and Dacia, Ælius Pannonia and Hispania, &c., &c., Hadrian and Antoninus many cities, provinces and rivers, and several provinces appear also later.

The Provinces are represented by a woman standing or seated and accompanied by some emblem which distinguishes her. Mauretania for example is in short dress with two darts, and holds a horse by the rein; Sicily bears on her head the triquetra, a crown and ears of corn are in her hand; Africa has the head ornamented with the elephant's trunk, places his right hand on a lion, the left on a chest of ears of corn; Germania is armed with lance and shield; Syria bears a crown and cornucopia and has the river Orontes at her feet.

Italia turreted is furnished with sceptre and seated majestically upon a starry globe.

There belongs also to the Provinces the series of coins already seen in the Fasti Imperiali with the Emperor accompanied by the legend RESTITVTOR or RESTITVTORI.

Several rivers are represented upon the Imperial coinage. For the most part, it is indisputable that they are represented like the Provinces on their own account and, it might be said, geographically, but they may sometimes be considered as personifications of deity, as is said in its place in regard to the Nile in the time of Julian. Rivers are generally represented by a nude figure, lying down, and their emblems are the bulrush, crab, scorpion or hippopotamus, and the overturned urn from which water flows.

To this geographical list may be added the small series of coins commemorating the minerals, METALLI VLPIANI or VLPIANI DELM or VLPIANI PANN or METALLI PANNONICI of Trajan, AELIANA PINCENSIA, METAL AVRELIANVS, METAL NOR of Hadrian.

(*To be continued.*)

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900.

(*Including the names of several hitherto Unpublished Artists.*)

One hundred and twenty-seventh Article.

(*Continued from col. 11269.*)

PITAU, NICOLAS (*Flemish*). Engraver at Paris, *circ.* 1690-1696.

PITH, HANS VAN DER (*Germ.*). Also **PÜTT**, and **VON DER PUTT.** Medallist and Coin-engraver, worked in Brunswick, and later at Nuremberg. The date of his activity is comprised between 1590 and 1653; in which year he died at Cassel. His signature **H·V·P.** occurs on oval Portrait-medals of Anna Sophia, daughter of Prince-Elector John Sigismund of Brandenburg, 1618; — Frederick Ulrich, Duke of Brunswick; — Emperor Ferdinand II., &c. *Vide* **PUTT.**

BIBLIOGRAPHY. — P. J. Meier, *Untersuchungen über die Medaillensammlung des Herzogl. Museums zu Braunschweig*, Blätter für Münzfreunde, col. 2051. — Merzbacher, *op. cit.*

PITRE. *Vide* **PIERRE VAN SOLINGHEM.** Mint-engraver at Vimy (France), 1655-56.

PITT, JAMES (*Brit.*). Manufacturer of Tradesmen's tokens, established at Birmingham, towards the end of the eighteenth century. Thomas Wyon worked for him and engraved amongst others Crewkerne Halfpenny tokens, issued by Sparks and Gidley; Portsmouth Halfpennies for Robinson; Portsmouth and Portsea Halfpennies for J. Brent, &c.

BIBLIOGRAPHY. — Pye, *Provincial Copper Coins.*

PITTNER, ANTON (*Austr.*). The present Die-sinking establishment of **A. PITTNER N**(achfolger), at Vienna, was founded about 1850 by Anton Pittner, but on the resignation of the founder in 1867, came under the direction of Victor Conradi, who died in 1892, and was succeeded by his daughter Fräulein Theresa Conradi. This lady was married in 1900 to Herr Friedrich Orth, the present owner of the business, which he carries under the name of **METALL-PRESS-UND PRÄGEANSTALT FRIEDRICH ORTH VORMALS ANT. PITTNERS NACHF.**

Anton Pittner was born in 1814 and died on 21. February 1892. Apprenticed as a Goldsmith, he was a clever Engraver, and the works he founded about 1850 were during the fifties and early sixties in a very flourishing state, thanks to his initiative and

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energy. Unfortunately he was of a very restless temperament, and always striving after new ideas and fresh processes, so that his affairs went from bad to worse and in 1867 he had to wind up his business, which fell into other hands. He supported himself after that date by engraving tickets, and manufacturing cartridge cases for the army, but died a poor man, in receipt of charity from his relatives and friends. *Vide* **CONRADI.**

Many of the fine productions by foremost Austrian Medallists were struck at these works, which have at times also being engaged in issuing coins to relieve pressure at the Austrian mint or for foreign governments, Balkan States in particular.

Among the medals issued by this firm, I will only mention a few of the best-known : Recovery of the Emperor Francis Joseph, 1853; — Marriage of the Emperor with Princess Elizabeth of Bavaria, 1854; — Birth of Crown Prince Rudolph, 1858; — Industrial Exhibition at Krems, 1864; — Silver Wedding of Their Majesties, 1879; — Return of Francis Joseph I. from the Diet at Frankfort-on-M., 1863; — 'Volksfest' Memorial medal of Hadersdorf, undated; — Fifth Centenary of the Reunion of Tyrol with Austria, 1863 (2 var.); — Centenary of the Confraternity of Widows and Orphans of Artillery men, 1864; — Visit of Francis Joseph I. to Hungary and Transsylvania, 1887; — Visit of Crown Prince and Princess Rudolph to Galicia, 1887; — Translation of the body of Adam Mickiewicz to Krakau, 1890; — 25th Anniversary of the Belgrade Rifle Club, 1890; — Centenary of Ignaz Leopold de Pauli, 1891; — Servia's New Constitution (modelled by Otto Burger); — Industrial Exhibition at Trieste, 1891; — Greater Vienna, 1891; — Agricultural show at Agram, 1891; — Fräulein Theresa Conradi, 1892; — Sharpshooters' Club at Hermannstadt, 1894; — Official Decoration to Civic Riflemen of Königsberg (Bohemia) for 25 years' faithful service; — Memorial Medal of Kossuth Lajos, 1894; — Jubilee of Thaddaeus Kosciuszko, at Krakau, 1794-1894; — Pilgrims' Badges of Vienna, and Czestochau; — Prince Eugene of Savoy, Inauguration of his Monument at Vienna, 1865; — Prize Medal of the Commercial and Industrial Society of Sechshaus, 1869; — Centenary of the Maria Theresia, Military Academy, 1862, &c.

PITTNER, WILHELM (*Austr.*). The Die-sinking establishment of W. Pittner at Vienna has been favourably known since 1856 for the production of numerous Prize Medals, which are mostly of local interest. The medallists Neuberger, Neudeck, Tautenhayn, and Scharff have occasionally given this firm models of medals to issue.

Among the productions of W. Pittner's Works I have noted the following : Greater Vienna (Aggrandissement of the City), 1890; — 45th Anniversary of Emperor Francis Joseph I.'s reign, 1893; — Military Manoeuvres at Landskron (Bohemia), 1894; — 25th Anniversary of the Academic Institute of Jassy, 1891; — International Hygienic Congress and Exhibition of Foodstuffs, at Vienna, 1891; — Dr J. Billroth, 1894; — Ignaz Spöttl, 1892; — Choral Festival at Krems, 1892 (by R. Neuberger); — Golden Wedding of Heinrich and Sofie Freund de Toszeg, 1892; — Industrial Show at Eger (Bohemia), 1892 (modelled by A. Quintus); — 360th Anniversary of the Relief of the city of Waidhofen a. d. Ybbs from the Turks, 1892; — 90th Birthday of Mises Meyer Rachmiel, of Krakau, 1890; — Journey of the Emperor Francis Joseph to Bohemia, 1891; — Industrial Exhibition at Olmütz, 1892; — Excursion of the Vienna Numismatic Club to Göttweig, 1892; — Francis Joseph I. in Hungary, 1892; — Inauguration of the Honved Monument at Budapest, 1893; — Rifle Meeting at Schwechat, 1893; — Grütli Festival at Neuchâtel, 1893; — International Olympic Games, at Athens, 1896; — Trooping the colours of the Catholic Club of Journeymen of Baden, 1893; — Interview between the King of Hungary and German Emperor at Totis in September 1897; — Building of the new Jassy University, 1897 (by F. Leisek); — 30th Anniversary of Fünfhaus Choral Club, 1892; — Opening of the Jubilee Exhibition at Vienna, 1898; — Jubilee Rifle Meeting at Vienna, 1898; — Jubilee of the Emperor Francis Joseph I.; ℞. Seated Bellona, FÜR GOTT, KAISER UND VATERLAND ZIEH' DAS SCHWERT MIT STARKER HAND; — Inauguration of the Karawank Tunnel; — Christening Medal of Prince Nicolai of Roumania, etc.

In 1896 Wilhelm Pittner produced 25000 medals for the Olympic Games in 21 days and in 1898, 443,900 Kaiser Franz Joseph Jubilee Medals, 190,000 Medals for the Vienna "Kinderfestzug", and 280,000 Medals for the Schoolchildren of Austria, making a total of 913,000 medals, executed in 120 days.

BIBLIOGRAPHY. — *Information kindly supplied by Herr Wilhelm Pittner.*

P. K. *Vide* **PHILIPP KLÜVER.** Mint-master at Dantzig, 1588-1610.

P. K. *Vide* **P. KAISERSWERTH.** Medallist at Vienna, *circ.* 1740-1770.

P. K. *Vide* **PETER KEMPSON.** Die-sinker and Token manufacturer at Birmingham, last decade of the eighteenth century.

P. L. *Vide* **PETER LÖHR** of Goslar. Mint-master at Paderborn, 1655-1658, Göttingen, 1659-1663, Bückeburg, 1660, Hildesheim, 1663-1665, Nordheim, 1665-1671, Catlenburg, 1675-1676, and Ellrich, 1676-1679.

P. L. *Vide* **PEER LUNDGREN.** Medallist at Stockholm, second half of the nineteenth century.

P. L. M. *Vide* **PHILIPP LUDWIG MAGIUS.** Mint-master at Clausthal, 1792-1802.

P. L. The initials Π. Λ. (Paul Lambros?) occur on a Medal awarded to James Woodhouse for Services in the Public Administration of the Ionian Islands, 1845.

PLACHT, RICHARD (*Austr.*). Medallist and Assistant-engraver at the Vienna Mint (1907); was born at Ober-Kratzau in Bohemia on 4. January 1888; studied at Vienna, 1898-1901; 1901-1904 under Prof. Tautenhayn, and 1901-1902 under Prof. Myslbeck at Prague.

He has done some works of sculpture, but is better known as a Medallist. In 1905 he was appointed Assistant-engraver at the Vienna Mint.

Portrait of a Child.

Amongst his productions I have come across the following: Portrait of a Child, 1903 (a very pretty study, *illustrated*); — Portrait-plaquette of Prof. Rudolf Virchow; — Portrait-medal of Dr Eugen Lucius, 1903; — Portrait-plaquette of Dr Karl Lueger, burgomaster of Vienna; — Dr Rudolf Sonndorfer, 1908; — Eduard Fiala, numismatist, 1905; — Ritter von Lindheim, 1906; — Harpner; — Friedrich Ludwig Yahn, etc.

PLAICHER, HANS (*Germ.*). Mint-engraver at Landshut, *circ.* 1445.

PLAISANCE, PIERRE (*French*). Mint-master at Troyes, 1369-1395. The engravers Mathieu de Luchieu and Pierre des Mesmey worked under him.

PLAIX, CHARLES PIERRE (*French*). Gem-engraver, born at Paris; pupil of Hüe. By him are : Onyx cameo representing 'Perseus and Andromeda', and a Sardonyx cameo with Psyche, which were exhibited at the Paris Salon in 1882 and 1883.

PLANCHE, JEAN VAN DER (*Belg.*). Mint-master at Bruges, 16. June 1631—9. May 1650.

PLANTES, CARDINET DES (*French*). Mint-master at Angers, 7. November 1422 — 4. September 1423.

PLAPPERT, HARTMANN (*Germ.*). Mint-master for Nassau-Idstein, † 1692. He issued currency under Georg August, Count, 1668, Prince, 1688-1721.

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BIBLIOGRAPHY. — Julius Isenbeck, *Das Nassauische Münzwesen*, Wiesbaden, 1879.

PLASTRART, AGNES (*French*). Daughter of Henri Plastrart, and Coin-engraver, who after her father's death succeeded to his post at the Paris Mint. She ceded her rights to Louis IX.

PLASTRART, HENRI (*French*). Engraver at Paris, to whom Louis VIII. conceded in 1225 (*et heredi suo scienti facere cuneos monete nostre Parisiensium*) the right of engraving the coins for Paris and the region North of the Loire (*cuneos monete Parisiensium faciendos et habendos citra Ligurium*). A reserve was made for certain coins.

BIBLIOGRAPHY. — N. Rondot and H. De La Tour, *op. cit.*

PLATEL, EDMOND (*Swiss*). Fourth Director of the Swiss Federal Mint at Berne, 30. January 1880 to 22. February 1895. He was born at Berne in 1846, and was brother-in-law of Albert Escher, third Director; from 1869 to 1880 he was Assayer to the Mint.

PLAUTIUS. The inscription SVITVALP.S occurs on a gem in bluish agate, representing a head of Medusa.

PLÉ, Mlle MATHILDE (*French*). Contemporary Sculptor, born at Hâvre. At the Salon of 1890 she exhibited a Portrait-medallion of her son.

PLECHER, HERMANN (*Austr.*). Mint-master at Eger, 1515.

PLEIKHNER, DANIEL (*Germ.*). Mint-master to the Princes of Fürstenberg at Gechweiler, 1594.

PLENKER (*Germ.*). Inventor or Designer of the ℞. of a Portrait-medal of Baron Dr von Stifft, of Vienna, 1826.

PLÖMLER, HEINRICH (*Germ.*). Mint-master at Nuremberg, *circ.* 1435.

PLOTARCHOS *Vide* **PROTARCHOS.**

PLOWDEN, HENRY CHICHELE (*Brit.*). Mint-master at Calcutta, 27. July 1802 to 21. August of same year, when he was appointed Collector of Customs at Murshidabad.

PLUCHET, ALFRED (*French*). Contemporary Sculptor, born at Paris; pupil of Carlus. At the Salon of 1897 he exhibited three Portrait-medallions of M. and Mme Pluchet and M. C***.

PLUM, CORNEILLE (*Belg.*). Goldsmith of Namur and Mint-engraver there, 1497-1528. He engraved, for Philip the Fair: *AV.* Toison, and Florin philippus; *AR.* Toison, Double Patard, Patard, and Courte (of 2 Flemish mites); during his son's minority: *AV.* Florin philippus, *AR.* Patard, Half Patard, Half Gros, Quarter Patard, Courte; *Æ.* Namur Maille; and for Charles V.: *AV.* Florin carolus; *AR.* Real, Half Real, Patard, Courte, and Namur Maille.

On a document of 1527, we find his name mentioned "Cornille Plume, tailleur des coings de la monnoye de Namur".

BIBLIOGRAPHY. — A. Pinchart, *Biographies des graveurs belges*, &c., 1854.

PLUNKET WALTER (*Brit.*). Mint-master at Limerick, under James II. He was one of the Commissioners appointed for coining Brass Money, with John Trinder, Thomas Goddard, William Talbot, William Brumfield, Francis Rice, and Edward Fox, of Dublin.

BIBLIOGRAPHY. — Ruding, *op. cit.* — Simon, *Irish Coins*, p. 59.

P. M. *Vide* **PAUL MAASEN.** Mint-master at Düsseldorf, 1771-1783.

P. M. *Vide* **PAUL MONAU.** Mint-master at Schweidnitz, 1518.

P. M. *Vide* **GIOVANNI MARIA POMEDELLO.** Modeller and Medallist at Verona, second half of the fifteenth century.

P. M. *Vide* **PHILIPP MUSSLER.** Mint-warden at Frankfort-on-M., 1567; † 1603.

P. M. *Vide* **PIETRO MOROSINI.** Mint-master at Cattaro, 1624-1627.

P. M. *Vide* **MICHAEL PFROGNER.** Mint-master at Prague, 1710-1711.

P. M. *Vide* **PAUL MERKER.** Mint-engraver at Brunswick, 1794-† 1823.

P. M. *Vide* **JOHANN PHILIPP MAI.** Mint-master at Zweibrücken, 1612-1621.

P. M. K. *Vide* **(FECIT) MICHAEL KUTSCHKIN.** Mint-engraver at St Petersburg, 1850.

P. N. *Vide* **PETER NEWER.** Mint-master to the city of Cologne, 1680-1693.

P. N. *Vide* **PETER NEUSS.** Mint-engraver at Augsburg, 1764; Mint-master, 1775-1782.

P. N. V. N. *Vide* **PETER NICOLAUS VON HAVEN.** Mint-master at Copenhagen, 1747-1761.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

PODCZASZYNSKI, BOLESLAS (*Polish*). Medallist at Warsaw, during the third quarter of the nineteenth century; he also filled the post of Mint-master there, *circ.* 1858, of which date there is a Portrait-medal of Count Mostowski, by him, signed: **B. P.**

PODESTA (*Ital.*). Mint-director at Genoa, under Napoleon I., 1811-1814. The engraver of the coins issued by him was P. Tiolier.

PODESTA & CO (*Argentinian*). Die-sinker at Buenos Ayres, by whom are a number of medals, amongst which I have noted: Portrait-medal of Colonel Federico de Brandsen; first Centenary commemoration, 1885; — Spanish Society of Mutual Help, 1885, &c.

BIBLIOGRAPHY. — A. Rosa, *Monetario Americano*, 1892.

PODIO, NICOLO DE (*Ital.*). Goldsmith of Lucca; Mint-master at Chambéry, and Pont-d'Ain, 1349-50.

PÖCKH, MATTHIAS (*Austr.*). Mint-master (Pfenningmeister) at Salzburg, *circ.* 1658.

POEHL, JOHANN ANDREAS (*Austr.*). Gem and Seal-engraver, end of the seventeenth century.

POCIEJA, LUDWIKA (*Polish*). Treasurer of Lithuania, 1705-1706. His initials **L. P.** occur on coins issued by him, and were interpreted in Lacrimae Populi by the deceived people.

POEHL, JOHANN ANDREAS (*Austr.*), Mint-engraver at Gratz and Prague, 1691-1719; he was born at Gmunden.

POELLATH *Vide* **PÖLLATH.**

POELMAN, W. A. A. (*Dutch*). Chief-assayer and Inspector of the Utrecht Mint, *circ.* 1813.

POELMAN, P. C. G. (*Dutch*). Director of the Utrecht Mint, 1838-1846.

POENNINGER, FRANZ (*Austr.*). 1832-1906. Son of Johann Pönninger; Sculptor and Founder of Vienna; pupil of the sculptor Fernkorn; well-known for his equestrian statues, busts, &c. He has also cast Portrait-medallions of various celebrities, and there is a retrospective medal by him commemorating the Peace of Paris, 1814.

POENNINGER, JOHANN (*Austr.*). Medallist at the Vienna Mint, second quarter of the nineteenth century, *circ.* 1815-1836. He was born in 1797.

POENNINGER, LAURENZ (*Austr.*). Born 6. November 1776, died in January 1851. He filled the post of Mint-engraver at Vienna, from 1795 to 1846.

POGENRAWTER, PETER (*Germ.*). Moneyer at Ratisbon, 1396.

POGGINI, DOMENICO (*Ital.*). Goldsmith, Sculptor, and Medallist, born at Florence, 26. July 1520, died at Rome, 28. October 1590. He was a brother of Gian Paolo Poggini, and began with him his artistic career, in 1556, as Engraver of the coins of Cosimo I. de' Medici. He was also repeatedly employed as sculptor and decorator for festivals, as on the occasion of the marriage of Francesco de' Medici and Johanna of Austria, in 1565. He also executed various

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statues and ornaments for the obsequies of Michael Angelo. Vasari praises his statues of the emperors Albert and Frederick. In 1588, the artist left Florence at the call of Pope Sixtus V., who appointed him Chief-engraver at the Zecca in Rome.

Scudo of Sixtus V., 1588.

Heiss describes the following medals by Domenico Poggini : Antonio da Lucca († 1554); ℞. Apollo and Marsyas (no specimen of this medal has yet been found); — Lodovico Ariosto; ℞ PRO BONO MALVM. Hand with scissors about to cut the tongue of a serpent ; signed on obv. **DOM. POG. F.** (4 varieties exist of this

Ludovico Ariosto.

medal); — Lipa Ariosta (2 var.); — Lodovico Domenichi; ℞. **ΑΝΑΔΕΔΟΤΑΙ·ΚΑΙ·ΚΥΚΑΙΕΙ** (diam.: 48 mill.); — Ippolito II d'Este; signed : **D. P.** ; — Ranuzio Farnese, cardinal (only mentioned by Domenichi) ; — Orazio Fusco, of Arezzo, 1589 ; — Cosimo I. de' Medici : (a) INTEGER . VITE . SCELERISQ . PVRVS. Apollo, etc. ; (b) THVSCORVM . ET . LIGVRVM . SECVRITATI . ILVA RENASCENS. Neptune reclining at the entrance of the port of Elba ; (c) RELIGIONIS ERGO ; (d) HETRVRIA PACATA. Female figure standing between lion and wolf ; (e) PVBLICAE . COMMODITATI. The Uffizi Palace ; — Francesco Maria de' Medici ; ℞. DII . NOSTRA . INCOEPTA . SECVNDENT. Commerce holding caduceus and cornucopiae ; signed on ℞. **D. P.** ; 1564 (2 var.); — Francesco de' Medici and his consort Giovanna d'Austria (*illustrated*) ; — Cosimo I. and Francesco de' Medici ; —

Francesco de' Medici and Giovanna d'Austria.

Paolo Giordano I. Orsini, Duke of Bracciano, 1560 ; ℞. Bust of Isabella de' Medici ; signed on obv. **D. P.** ; — Isabella de' Medici ; ℞. DONEC MELIVS NITEAT ; — Pope Gregory XIII., 1575 ; ℞. Peter and John curing the paralytic ; signed : **DOM. POGGINI F.** ; — Another with ℞ IN LVMINE | TVO CERNIMVS | LVMEN ; signed : **DOMCO** (*sic*) **F.** ; — Pope Sixtus V. : (a) VIGILAT . SACRI . THESAVRI . CVSTOS. Lion seated on treasure chest ; signed : **D. P. F.** ; (b) FECIT . IN . MONTE . CONVIVIVM . PINGVIVM ; (c) CVRA . PONTIFICIA. Madonna, etc. ; signed : **DOM. POG. F.** ; (d) PERFECTA SECVRITAS. Traveller asleep under a tree ; (e) PVB . BENEFICIVM. Turreted female figure, etc. ; (f) POPVLI . CHRISTIANI . TROPHAEVM. Santa-Maria Maggiore and obelisk ; (g) EXALTAVIT HVMILES . 1587. The column of Marcus Aurelius surmounted by a statue of St. Peter, and that of Trajan with statue of St. Paul ; (h) TERRA MARIQ . SECVRITAS . 1588. Five galleys in Civita Vecchia harbour ; signed on obv. **DOM. POG. P.** ; (i) SVPER HANC PETRAM. Façade of St. Peter's at Rome ; — Camille Peretti, sister of Sixtus V. ; signed : **D. P.** ; ℞. Façade of the Church of Santa Lucia ; — Niccolo Todini, governor of S. Angelo ; signed : **D. P.** ; ℞. Sant' Angelo castle ; — Luigi da Toledo (only known by Lodovico Domenichi's description) ; — Benedetto Varchi (1502 † 1565) (a) COSI QVAGGIV' . SI . GODE. Male figure asleep at the foot of a tree ; (b) Phoenix on pyre ; — Unknown personage ; obv. HAC NEC PVLCHRA MAGIS NEC MAGE CASTA FVIT. Bust to r. of a young woman ; ℞. SIC EGO NON POSSEM SINE TE NEC VIVERE VELLEM. The four Seasons figured by four nude female figures ; — Another ; ℞. CECIDIT . TREMENDAE . FLAMMA . CHIMERAE. Bellerophon and Chimaera ; — Another ; ℞. OPTIMA . INSIGNIA. Unicorn.

To Domenico Poggini have further been attributed some medals, which although unsigned, bear the stamp of his handiwork. They are : Lelio Bonsi ; ℞. FERENDVM . ET . SPERANDVM. Mercury carrying a sprig of laurel to a female figure seated to r., etc. ; — Alfonso II. d'Este, fifth duke of Ferrara, and Lucretia de' Medici (Heiss, Pl. v, 7) ; — Lucretia de' Medici ; (a) TE . DVCE . PERVENIAM. Vessel on the sea and rainbow ; (b) NOVA . ERIDANO . FVLXIT . LVX. Quadriga of Apollo ; — Alfonso II., alone, 1561 ; ℞. PROVIDENCIA OPTIMI PRINC. Female figure standing holding scales and cornucopiae ; — Giulio Nobili, 1570 ; ℞. Justice with swan at her feet ; — Sibylla Lippi Tempesti (1537 † 1593) ; ℞. MVNERA . A . DIIS . CONCESSA. Silver medal inlaid with gold (*illustrated*).

Sibylla Tempesti, grand-daughter of Filippino Lippi, 1554.

The artist spent the last five years of his life at Rome, where beside engraving coin-dies, he executed ten medals of Sixtus V., and that of the Pope's sister, Camilla Peretti.

The work of Domenico Poggini is abundant, comprising as it does about fifty medals. " In the dry precision of the treatment of

Benedetto Varchi (obv.)

some of his struck pieces ", says C. von Fabriczy, " we perceive only too plainly that, while engaged on medals, the artist kept the intention of making them serve for the dies of coins only too

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exclusively before his eyes. That he was capable of a much freer, more artistic conception is shown by his cast medals, of which, since it has entirely preserved the impress of the gifted improvisation of the wax model, we reproduce that of the celebrated historian Benedetto Varchi ".

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POGGINI, GIANPAOLO (*Ital.*). Goldsmith, Gem- and Coin-engraver, Sculptor, and Medallist, born at Florence on 28. March 1518, died probably at Madrid about 1582. He was a son of the gem-engraver Michele Poggini, and brother of Domenico, who was two years his junior. In 1556 the two brothers were appointed Engravers of the coins to Cosimo I. de' Medici, for whom they had previously worked as goldsmiths. Philip II., king of Spain, entrusted Gianpaolo in 1557 with the amelioration of the coins of the Netherlands. The artist resided at Brussels between 1557 and 1559, in which year he went over to Spain.

Gianpaolo Poggini's signature occurs on the following medals: Philip II. of Spain; (a) 1557. ℞. VT·QVIESCAT.ATLAS. Atlas, etc.; signed on obv., **I. PAVL. POG. F.** (*illustrated*); (b) 1556. HIC.NON.

Philip II., King of Spain.

DECIDET. Bellerophon and Chimaera; signed on ℞. **PAVL. POG.** (*Med. Ill.*, Pl. V, n° 8); (c) 1556. HINC.VIGILIO. Bellerophon; signed on ℞. **G. P. F.**; (d) PRO.LEGE.REGE.ET.GREGE. Pelican feeding its young (2 var.; diam.: 42 and 31 mill.). This medal refers to the restoration of Roman Catholicism in England; (e) 1559. PACE.TERRA.MARIQ.COMPOSITA. Peace in front of temple of Janus; signed on obv.: **I. PAVL. POG. F.**; (f) FELICITAS TEMPORVM REGVM CONCORDIA. Clasped hands (Peace of Cateau-Cambresis concluded on 3. April 1559 between Henry II. of France and Philip II.); — Philip II. and Queen Isabella; signed on both sides:

Philip II. King of Spain.

I. PAVL. POG. F. (diam.: 40 mill.); — Philip II. and Isabella; busts on either side; ℞. ISABELLA.VALES.etc.; only signed on ℞. **I. PAVL. POG. F.** (diam.: 37 mill.); — Isabella, Queen of Spain; uniface medal, with bust nearly full face; — Philip II. and Isabella; ℞. ISABELLA REGINA etc.; signed on obv.; — Philip II. and Queen Anne; ℞. ANNA AVSTRIACA.PHILLYPPI.CATHOL; bust to r., beneath which: AET.ZI; — Philip II. and Anne; ℞. ANNA REGINA.PHILIPPI.II.etc. (*illustrated*); — Anne of Austria, 1570; ℞. FOELICITATI.PATRIAE. Palm-tree (*illustrated*); — Dona Juana of Portugal, daughter of Charles V. and widow of the Portuguese heir † 1554; obv. Bust to r. in widow's weeds; beneath: I.PAVL.POG.F. ℞. **ΑΠΑΡΑΛΛΑΚΤΟΣ.** Abundance seated facing on bull lying down, etc.; ex.: M.D.LXIIII; The dies of this medal are preserved at the Vienna Mint; — Philip II. and Dona Juana; busts on either

Philip II. and Anne of Austria.

side; signed on both sides: **I. PAVL. POG. F.** and **I. PAVL. P. F.**; — Philip II; ℞. HISPANIA.VTRIVSQ.ORBIS.REGNATRIX. Spain seated to l., to whom a kneeling figure presents the keys of the East and West, while above Fame blows her trumpet (diam.: 37 mill.); — Philip II.; ℞. RELIQVVM DATVRA; in ex.: INDIA (diam.: 38 mill.). The two last medals refer to the Spanish conquests in America.

Anne of Austria.

An oval medallion in bronze with bust of Philip II. and ℞. VT QVIESCAT ATLAS, formerly in the Itzinger and Wunderli collections is ascribed to Gianpaolo Poggini (27 × 30½ mill.). This piece and the medal of similar type refer to the Abdication of Charles V.

During Poggini's sojourn at Brussels, whither he had been called in 1557 to engrave dies for the new coinage of the provinces of the Netherlands, he executed at least four of the medals of Philip II.

Philip II and Isabella, by Gianpaolo Poggini.

and many dies for coins, as the Florin Philippus, Half Real, etc. In a document of the Brussels mint, his name occurs as Johan-Paul Poggino, ysersnyder der voirseyder munten, etc. Little is known of his early activity at Florence, when he was in the employ of the Medici, Este, Gonzaga, and Sforza families. Cellini was one of his colleagues at that period.

This artist's work displays a minute delicacy in the treatment and vivacity in the modelling, particularly of female portraits. He is said to have executed a number of Portrait-models in wax, which are of considerable artistic merit (*Vide* Bolzenthal, p. 153).

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POGGINI, MICHELE (*Ital.*). Gem-engraver at Florence, in the early part of the sixteenth century, and father of Domenico and Gianpaolo Poggini, who both attained renown as Medallists.

POGLIAGHI, LUIGI (*Ital.*). Sculptor and Modeller, in the employment of the Johnson Die-sinking establishment at Milan. His name occurs, with that of the Engraver, A. Cappuccio, on a fine medal (size : 4 in.) commemorating the Fourth Centenary of the Discovery of America by Christopher Columbus; obv. Bust of Columbus with emblematical border; ℞. The genius of America supported by Amorini bearing torches, cornucopiae, &c.; distant view of New York Harbour and City, the whole within a border, with shields of the arms of the United States. He also modelled the official Medal for the National Rifle Meeting at Rome, 1890, a Portrait-medal of Giuseppe Verdi 1901, and many others.

POICTEVIN, HÉLIE (*French*). Mint-engraver at Montpellier, appointed on 16. October 1598. In 1600 he settled at Constantinople, but was back at Montpellier in 1610.

POILE, RAYMOND DU (*French*). Warden and Comptroller of the French 'Monnaie du Moulin' 1552.

POILLEVILLAIN, JEAN (*French*). Money changer, then Mint-master at Angers, in conjunction with Josse Simon, from 26. November 1331 to 1. December 1333; later Mint-master at Paris, and some time after, Mint-master general, from about 1340 to 1361, the probable date of his death. There are several jetons with his name; one of them reads : + IEHAN . POLLEVILAIN . DE FOTNOI. They are described by Jules Rouyer, *Choix de jetons français du Moyen âge*, (Revue num., 1884, p. 364).

POILLEVILLAIN, ROBERT (*French*). Mint-master at Rouen, under Charles VIII.

POINSIGNON, ALBERT (*French*). Contemporary Sculptor, and Gem-engraver, born at Ancerville (Meurthe-et-Moselle); pupil of his father and Ponscarme. He exhibited the following glyptic productions : 1877. La Lecture, onyx cameo; — 1878. Love disarmed, onyx cameo ; — 1883. Eight Portrait-cameos in sardonyx : Racine; — La Fontaine; — Vauvenargues; — Mme de Staël; — Mme de Sévigné; — Bossuet; — Pierre Corneille; — Fénelon, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Cat. du Salon*, 1883.

POINZART, PHILIPPE (*French*). Mint-master at Villeneuve-Saint-André, *circ.* 1496.

POIRIER, LOUIS SALOMON (*French*). Mint-engraver at Nantes, 1778-1792.

POIROT, NICOLAS (*French*). Goldsmith and Engraver at Nancy, to the Duke of Lorraine, Leopold, for whom he cut medals and seals. He flourished in the early part of the eighteenth century.

BIBLIOGRAPHY. — Rondot et De La Tour, *op. cit.* — Lepage, *op. cit.*

POITEVIN, AUGUSTE (*French*). Contemporary Sculptor, born at La Fère (Aisne), died in 1874; pupil of Rude and Maindron. By him are numerous Portrait-medallions in bronze : 1845. M. Lacrosse; — 1864. Mme Poitevin; — 1865. M. A. M***; — Rouvière, comedian; — 1867. M. Holacher; — Mme Holacher, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

POITEVIN, HÉLIE (*French*). Mint-engraver at Montpellier, *circ.* 1593-1598; in 1600 he settled at Constantinople. *Vide* **POICTEVIN** *supra*.

POITEVIN, ISAAC (*French*). Mint-engraver at Montpellier, *circ.* 1632.

POITEVIN, PHILIPPE (*French*). Contemporary Sculptor, born at Saint-Maximin (Var), 21. January 1831; pupil of Toussaint, Ramus, and the Paris Ecole des Beaux Arts. At the Salon of 1869 he exhibited several Portrait-medallions.

POIVRE, FRANÇOIS LE (*French*). Mint-engraver at Nancy, 1545-1567.

POIVRE, JEAN I. LE (*French*). Mint-engraver at Nancy, 1545-1567.

POIVRE, JEAN II. LE (*French*). Mint-engraver at Nancy, 1567-1574 or according to Lepage, down to 1617.

POIZE (*French*). Medallist of Marseilles, at the end of the eighteenth century and early part of the nineteenth. I have noticed his signature on a Prize-medal of the Marseilles Nautical sports (Jeux maritimes), 1803; also on a Commemorative medal of the Foundation of the Napoleon Column at Marseilles, 1803, and on a Medal of the Marseilles Lyceum, with laur. head of Napoleon, 1805. The last is only a trial piece.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Bramsen, *Médaillier Napoleon*, &c. — Edwards, *op. cit.*

POJACHI, A. (*Ital.*). The ℞ of a Portrait-medal of Gaetano Donizetti, the composer, 1875, bears this artist's signature (*Mitth. des Clubs*, etc., 1900, p. 100, nº 79).

POL. *Vide* **GIOVANNI PAOLO** *supra*.

POLDE (*Germ.*). This signature occurs on a late eighteenth century gem, with a pretended head of Socrates.

POLDE, JEHAN (*French*). Mint-master at Nancy, under René II., Duke of Lorraine, *circ.* 1484. He issued Gros doubles, Gros simples, Half Gros, Blancs, Half Blancs, and Mailles.

BIBLIOGRAPHY. — Lepage, *op. cit.*

POLE, THE RIGHT HONble WILLIAM WELLESLEY (*Brit.*). Master of the Royal Mint, London, 1814-1823. His initials **W. W. P.** occur on Æ Double Sovereigns, 1823, Sovereigns, 1821-25, Half Sovereigns, 1821, 1823-25; and Æ. Half Crown, 1816, 1820-23, etc. During his term of office, the Louis XVIII. 20 Franc pieces, 1815 (*à la*

Louis XVIII., 20 Francs, 1815
(struck at the Royal Mint, London).

fleur de lys) were struck at the Royal Mint (*Vide* Paul Bordeaux, *La Numismatique de Louis XVIII dans les provinces belges en 1815*, Rev. belge de num. 1900).

Pole patronized the Italian artist, Benedetto Pistrucci.

POLENZ, HANS VON (*Germ.*). Mint-master at Kuttenberg, 1421.

POLET, MINIEL (*French*). Engraver of Jetons, fifteenth century, at Tournai. Jetons by him bear the legend : **MINIEL · POLET · LA FET. | EST · FET · A TOVRNAI.**

POLIRAC, BERTRAND DE (*Brit.*). Mint-master for the Duchy of Guien,' under Edward III., *anni* 21 and 22 (1437-1438). He is styled ' Meistre du Coigne, and de Monoies de la Duchee de Guien '.

POLLAIUOLO, ANTONIO DEL (*Ital.*). Goldsmith, Painter, and Sculptor of Florence, born in 1429, died in 1498. The medals hitherto attributed to this artist by Armand, Heiss, and other authors, on the strength of Vasari's statements have been proved by Bode and C. von Fabriczy to be the works of Bertoldo. Pollaiuolo's name has therefore to be erased from the list of Florentine medallists.

" Bertoldo ", says Herr von Fabriczy, " was the creator of the well-known medals commemorating the Pazzi conspiracy of 1478, to which Giuliano Medici fell a victim. And not of these alone, but

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of the medal of Filippo de' Medici, Archbishop of Pisa (who died 1478); of a reverse which is only known to us in its hybrid association with the portrait of Antonio Graziadei, the imperial orator at the Papal Court; and lastly, perhaps, of a medal of Frederick III., of the year 1469, the reverse of which depicts the Emperor with his retinue of horsemen crossing the Bridge of S. Angelo. Both sides of the Pazzi medal give the octagonal choir of the Cathedral of Florence with the priests celebrating High Mass, and in front the attack of the conspirators on Lorenzo and Giuliano Medici respectively, while above are the busts of the two brothers. In that of Giuliano the likeness in conception and bearing to the portrait painted by Botticelli in the Berlin Gallery is obvious, even although the intellectual animation of the painting is not attained. The medal stands near in style and treatment of relief to the authenticated reverses of Bertoldo. Only in the Pazzi medal everything is represented on a miniature scale. We may, however, observe the great similarity in form and attitude of the figures in the foreground to those on the reverse of the Alfonso medal which we have attributed to Bertoldo. Similar, too, is its relation to the Last Judgment on the reverse of the medallion of Filippo Medici, as also to the triumphal procession of Mercury and the Nine Muses on the Graziadei medal. Finally, Bode lays stress, and with justice, on the fact, that the similarity of form, distribution, and arrangement of the inscriptions in all these pieces (and, we may add, in the fourth medal of Alfonso also), on the one hand, and on the other on the medal of Mohammed, as well as some isolated and uncommon forms of the letters which we meet with in both, point to the same master as the creator of the entire series.

"Henceforward we are no longer to regard Antonio Pollaiuolo as the author of the above two medals hitherto assigned to him. And as we have also decisively to deprive him of a third, ascribed to him by the French authorities — with, it is true, a certain reserve — we must strike out his name altogether from the list of Florentine medallists. This is the medal of Innocent VIII, with the figures of three Virtues on the reverse. The only and very contestable ground for ascribing it to Pollaiuolo lies in the circumstance that on opening, in 1606, the sarcophagus of the pope, cast by him, an example of the medal was found inside. But the style of the work had absolutely nothing in common with the pregnant style of the bronze sculptures of the Florentine master, and Friedländer was even inclined to ascribe them to Francia, his very antipodes in style. We cannot agree in this ascription — especially on consideration of the treatment of the reverse — but are as little in a position to attribute the beautiful work to any other of the Florentine medallists. That the artist must be sought for among the ranks of the Florentines seems to us at least to be firmly established" (C. von Fabriczy, *Italian Medals*, Ed. Hamilton, pp. 112-114).

Bode describes two statuettes, one in lead representing Paris or Hercules, and the other in bronze, styled Marsyas, which are the work of Pallaiuolo; also a lead plaquette, Venus Anadyomene, which is in the art of this famous sculptor.

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PÖLLATH, CARL (*Germ.*). Foundry, and die-sinking establishment at Schrobenhausen (Bavaria), known from the beginning of the nineteenth century by their Coin-buttons (*Knopfmünzen*). The present owner of the firm is Georg Hitl, who has issued a number of artistic medals by Prof. Max Dasio, Rud. Bosselt, Dr Daniel Greiner, H. Kautsch, H. Kauffmann, Roemer, and others.

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POLLER, EGIDIUS (*Germ.*). Mint-master at Kirchberg (Hohenlohe), 1621-22.

POLLET, MIKIEL *Vide* **POLET**. Another Engraver, of the name of **RASSE POLLET**, appears to have issued jetons, *circ.* 1433.

POLLIN, ADAM (*Germ.*). Mint-contractor at Cugnon, 1626.

POLLOCK, JAMES (*Amer.*). Tenth Director of the U. S. A. Mint at Philadelphia and First Superintendent, appointed by Abraham Lincoln in 1861, and reappointed by President Grant to succeed Dr Linderman in 1869 to 1873. He died April 19, 1890, aged 79.

POLO, DOMENICO DI (*Ital.*). Also called **DOMENICO DE' VETRI**. Florentine Medallist, Gem, and Coin-engraver of the first half of the sixteenth century, born at Florence, *circ.* 1480, died *circ.* 1547.

The following medals, which bear the sign of Mars [1], have been ascribed, and no doubt with reason, to Domenico di Polo: Francis I., King of France, 1534; ℞. FVNDATOR QVIETIS. MDXXXIIII. Peace seated to l. on armour, &c. (diam: 38 mill.); — Alessandro de' Medici, Duke of Florence, 1834; ℞. as last (38 mill.); — Another, similar; bust in cuirass (*illustrated*); — Another, similar, but Peace to r., treated in a slightly different manner (43 mill.); — Another; ℞. SOLATIA. LVCTVS. EXIGVA. INGENTIS. within wreath; — Alessandro de' Medici; ℞. Cosimo I.; bust to l., head and neck bare. There are in all five medals of the Duke which mainly differ in the obv. legends and design of the reverses. "The obverse", remarks Herr von Fabriczy, "is distinguished by excellent individualisation; in

Alessandro de' Medici.

the reverse, where Peace sets fire to a pile of weapons, Domenico follows in the closest manner the example of antique gems, reproducing their style not without grace, but with too great an accumulation of accessories. Exactly similar in character are eight medals of Alessandro's successor, Duke Cosimo I., described by Heiss: Cosimo I., Bust to r., head bare; ℞. ANIMI : CONSCIENTIA : ET : FIDVCIA : FATI. Capricorn to l.; above, eight stars (35 mill.); — Similar obv.; ℞. SALVS PVBLICA. Hygiaea standing; — Similar obv.; ℞. IN. ME. MANET. ET. EGO. IN. EA. FIDES. Fides seated to l.; — Youthful bust, draped; ℞. HERCVLEE. VIRTVTIS. VLTIMVS. CONATVS. Hercules stifling Antaeus; — Bust to r. within oval; ℞. FLOREN. SALVS. PVBLICA. Florentia seated, holding Victory and leaning on spear; — Bust to r.; ℞. VNO AVVLSO. NON. DEFICIT. ALTER. Palm-tree (39 mill.); — Another; ℞. PVBLICAE. SALVTI within wreath (34 mill.); — Bust to l., cuirassed; ℞. DVABVS inscribed on riband between two anchors.

Domenico di Polo was more celebrated as a Gem-engraver than a Medallist. The Uffizi Gallery still preserves an intaglio with head of Hercules, which was used as a seal by Duke Alessandro de' Medici. There is also an onyx Portrait-intaglio of Lorenzo de' Medici

Portrait of Lorenzo de' Medici.

by the artist, who had learned the art under Pier Maria da Pescia and Giovanni delle Corniole (*illustrated*).

"Les médailles d'Alexandre de Médicis gravées par Domenico di Polo", says M. de Foville", — auteur d'un admirable portrait en intaille du même prince — sont volontairement imitées des médaillons de l'Empire romain; mais dans ces portraits d'un raffinement

1. M. de la Tour has shown that the artist designated as *Medailleur au signe de Mars* by Armand is Domenico di Polo himself.

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extraordinaire, il y a mieux qu'un postiche de l'antique, il y a un réalisme minutieux qui, par le souci d'une vérité refouillée, arrive à la puissance".

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POLY... (*Greek.*). The signature ΠΟΛΥ occurs on a Didrachm of Metapontum (*circ.* B.C. 400-350), and is generally regarded as that of an Engraver.

Obv. Head of youthful Dionysos, wearing ivy-wreath, to r.; on truncation : ΠΟΛΥ.

℞. ΜΕΤΑ. Ear of corn with leaf to l.

A variety in the Brit. Mus. (Cat. *Italy*, p. 250, n° 93) shows the letters ΠΟΛ only.

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POLYCLEITES (*Greek*). Gem-engraver of the first century of our era, a contemporary of Dioscorides. The signature ΠΟΛΥΚΛΕΙΤΟΥ occurs on a chalcedony, of which a replica in paste exists in the Berlin Museum; it represents the Rape of the Palladium. The stone is broken on one side. It has been condemned by Köhler, Brunn, and doubted by other critics; but Furtwängler declares it genuine. It was formerly in the Andreini collection at Florence, but already known before 1430. At one time it belonged to Pope Paul II., then to Lorenzo the Magnificent, in whose inventary it is valued at 1500 florins.

Polycleites was not a celebrated Gem-engraver, and appears only to have copied Dioscoride's gem.

A modern gem, thus signed, shows a Cupid riding on a lion. A number of others, in the Poniatowski collection, bear the same inscription.

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POLYCRATES (*Greek*). Tyrant of Samos, a friend of Anacreon, and ally of Amasis, king of Egypt, third quarter of the sixth century B.C. His famous signet is described by Herodotus as an emerald, the work of Theodorus of Samos. The story goes, that Amasis, struck with Polycrate's prosperity, ascribed it to the envy of the gods, insinuating that they intended his ruin thereby, and advised him, in order to avert his impending doom, to throw the most valuable of his possessions into the sea, upon which he threw a signet ring of great price and beauty, to find it again in the mouth of a fish a fisherman had sold him. His prosperity clung to him, till one day he was allured by a Persian satrap, his enemy, away from Samos, and by him crucified to death, 521 B.C.

In Pliny's time, a sardonyx, set in a golden cornucopiae, was shown in the Temple of Concord as the signet of Polycrates, a legend which it is difficult to explain.

"A few years back", says King, "an Emerald was shown in Rome (said to have been just discovered in the earth of a vineyard at Aricia), which enthusiastic antiquaries looked upon as this far famed gem. The stone was of large size and fine quality; the intaglio represented a lyre, above which hovered three bees, or more probably "cicadae", an insect noted by the poets for its musical powers. This type of the lyre and cicadae often occurs on antique gems; it was borrowed from the traditionary description of the signet of Polycrates, and was a favourite device with literary men" (King, *op. cit.*, 223).

A garnet, representing Cupid and Psyche, formerly belonging to the Marquis de Gouvernet, bears the fictitious signature, ΠΟΛΥΚΡΤΑΗΣ ΕΠΟΙΕΙ.

POLZ, GEORG (*Austr.*). Mint-master (*Pfenningmeister*) at Salzburg, *circ.* 1670.

POLZ, JOHANN B. (*Austr.*). Mint-master at Salzburg, 1710-1752.

POLZ, LEOPOLD (*Austr.*). Mint-master at Vienna, 1324.

POMAR (*Span.*). Medallist of Barcelona, whose signature, **POMAR BARCELONA**, occurs on several medals issued between 1840 and 1865. I have noted the following: Homage of Barcelona to General Laureano Sanz, 1848; — Prize Medal of the Barcelona Academy of Fine Arts, 1848; — Trotula Mendoza (undated); — Prize Medal of the Agricultural Show of the Province of Guipuzcoa (undated); — O'Donnell, Duke of Tetuan, 1860 (African War); — Prim Marquis de Los Castillejos, 1860 (African War), etc.

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(*To be continued.*)

THE BRITISH IMPERIAL BRONZE COINAGE.

PART 16.

Owing to the large quantity of British Imperial bronze money required to replace the copper coinage, the Mint authorities were unable to supply it within a reasonable time, because in addition to coining bronze they had also to manufacture all the British Imperial gold and silver coins indispensable for the public requirements, as well as silver, copper, and bronze coins for circulation in some of The British Dominions Beyond the Seas.

As the Mint buildings were of inadequate capacity, and the mechanical appliances at the disposal of the officials were of an antiquated character [1], it became absolutely necessary to have a portion of the British Imperial bronze coinage executed by private firms. Contracts were therefore made with Ralph Heaton and Sons and James Watt and Company, two well-known Birmingham firms, for the execution of large coinages of bronze, under the supervision of officials of the Royal Mint, London. Both firms experienced all the initial difficulties of the Mint authorities in manufacturing British Imperial bronze coins, but in an exaggerated form, and several months passed away before they could make much progress with their contracts.

The late Ralph Heaton of the firm of Ralph Heaton and Sons, The Mint, Birmingham, who died in 1891, informed me in the year 1884 that in 1860 the British Government applied to his firm for a tender for supplying about seventeen hundred tons of British Imperial bronze coins. Ralph Heaton and Sons asked for certain modifications in the prescribed mode of supply, but were informed that the contract would require to be executed according to the conditions specified. One of these conditions was that the first delivery of coins — about fifty tons — should take place on November 6th, 1860.

Ralph Heaton and Sons declined the Government's terms as they were unable to comply with the conditions imposed. James Watt and Company subsequently obtained the contract but although they worked day and night they made no delivery of coins up to the sixth day of December, 1860, and up to the fifth day of January, 1861, had only delivered between five and six tons. In the meantime, so great was the pressure in the Royal Mint, London, that the Master applied to Ralph Heaton and Sons for supplies to relieve it, and between ten and eleven tons of British Imperial bronze coins were minted by them before the end of January, 1861. Between 1860 and 1863, both years inclusive, seventeen hundred and twenty tons of British Imperial bronze coins had been struck in James Watt and Company's

1. The obsolete and inefficient machinery remained in use until the year 1882, when many alterations were made in the various departments of the Royal Mint, London.

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Mint, Soho Foundry, Birmingham, and during the same period sixty tons of British Imperial bronze coin were manufactured in The Mint, Icknield Sheet, Birmingham, by Ralph Heaton and Sons.

From 1864 to 1873, both years inclusive, all the British Imperial bronze coins were struck in the Royal Mint, London, but during the latter portion of this period many tons of circular bronze blanks prepared for stamping into pence, halfpence, and farthings, were supplied to the Royal Mint by the two Birmingham firms before mentioned.

In the year 1874 the Mint authorities were unable to meet the demand for British Imperial bronze coin, and tenders were again invited to supply a portion of what was required. The tender of Ralph Heaton and Son was accepted, and they furnished a hundred tons of pence, halfpence, and farthings. Part of the British Imperial bronze coinage of the years 1875 and 1881 was also supplied by this firm, and they executed the whole of the British Imperial bronze coinage in the years 1876 and 1882.

All the British Imperial bronze coins struck in the Mint, Birmingham, under the contracts of 1874 and subsequent years, bear the Mint-mark "H" (for Heaton) on the reverse beneath the date, to distinguish them from similar coins stamped in the Royal Mint, London, but the whole of the British Imperial bronze coins minted in Birmingham prior to the year 1871 had no distinguishing Mint marks impressed upon them.

Since the year 1882 all the British Imperial bronze coins have been struck in the Royal Mint, London. As in previous years, however, many tons of circular bronze blanks ready for converting into coins were purchased in Birmingham, in place of a corresponding amount of alloy in the form of bars, in order to avoid any delay in the issue of British Imperial bronze coins.

No British Imperial bronze coins had been withdrawn from circulation up to the thirty-first day of December, 1907, although 240,000 pieces of pence and 240,000 pieces of halfpence had been remelted [1]. It is practically impossible to accurately estimate the number of pieces of the British Imperial bronze coinage circulating in the United Kingdom, as a considerable amount is undoubtedly conveyed away by emigrants, a certain proportion is lost, destroyed, or hoarded, and it is extremely difficult to calculate the quantity in the possession of the various banks, traders, and private individuals.

Henry Garside.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

ROYAL NUMISMATIC SOCIETY.

Feb. 18. — Sir Henry H. Howorth, President, in the chair. — Mr. Henry Symonds was elected a Fellow.—The following exhibitions of coins were laid before the meeting: Mr. T. Bliss, a series of silver coins of the Commonwealth of the rare date 1649, and patterns of the half-crown by Ramage of 1651, with and without the edge lettered — Miss Helen Farquhar, a cliché in silver for the reverse of a touch-piece of Charles II. showing a ship in full sail: this piece is unique, and was formerly included in the Brice, Montagu, and Murdoch cabinets. — Mr. Bernard Roth, a false British stater which purported to have been struck at Verulamium; also clippings of silver coins of Edward VI. to Charles II., found in Southwark and at Marsham, near Abingdon, — Mr. F. A. Walters, a sestertius in bronze of the Emperor Galba of the "Adlocutio" type, — and Mr. Frederick A. Harrison a silver coin struck in China, and bearing the emperor's effigy, for currency in Tibet: this is the first silver coin with the portrait of an Emperor of China.

Mr. W. J. Hocking read the second and concluding portion of his paper on 'Simon's Dies in the Royal Mint Museum, with some Notes on the Early History of Coinage by Machinery.' Taking up his subject from the middle of the seventeenth century, he mentioned the circumstances in which mill money was re-established in France, chiefly through the exertions of the engraver Varin. Mr. Hocking then related the history of its reintroduction at the English Mint. This was effected under the superintendence of a Frenchman, Peter Blondeau, who was in 1649 invited to England for that purpose by the Government. The process of cutting the blanks and the mode of lettering or engrailing the rims of the coins, as carried out by Blondeau, were described and illustrated. Particulars were also given of the various dies executed by Thomas Simon for the coinage of the Protector Cromwell, which were to be used by Blondeau; and an account was supplied of the history of these dies, which from time to time had been obtained by the authorities of the Mint. The total number of the Cromwel matrices, punches, and dies now in the Royal Mint is twenty-six, besides such as were undoubtedly manufactured in the Mint at a later date. These subsequent fabrications were made by the engraver John Sigismund Tanner at the instigation of the Hon. Richard Arundell (who was appointed Master of the Mint in 1738), in order that some pieces might be struck for presentation to his friends. The differences between the originals and the copies were minutely described.

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BRITISH NUMISMATIC SOCIETY.

Feb. 24. — Mr. W. J. Andrew, President, in the chair. — The following were elected Members: Col. John W. R. Parker, Lieut.-Col. G. B. Croft Lyons, Capt. Nevile R. Wilkinson (Ulster King-at-Arms), Capt. J. Sydney Henderson, Prof. F. P. Barnard, Miss K. Addison-Scott, Miss E. Stokes, and Messrs, G. M. Clark, P. Edelston, C. Goddard, J. A. D. Hale, H. W. Harding, O. S. Horn, G. F. Lawrence, W. M. Maish, W. Mayes, R. Pearce, A. H. Pocock, A. J. V. Radford, L. Ridout, M. Rosenheim, P. W. Steer, and H. Symonds.

The President continued his tentative contributions to 'A Numismatic History of the reign of Stephen' with a section on 'The Duke's Money; Coins of Robert and William, Earls of Gloucester; Baldwin de Redvers, Earl of Exeter and Devon; William de Moion, Earl of Somerset and Dorset; and of Patrick, Earl of Salisbury and Wilts; quoting Hoveden's record that when Duke Henry, afterwards Henry II., came over, he issued a new coinage, and not he only, but also the bishops, earls, and barons coined their own money. To Henry's first expedition in 1149, Mr. Andrew assigned the profile types of the class Ruding, sup. part ii., plate ii., Nos. 9 and 11; and to his then adherents William, Earl of Gloucester, and Patrick, Earl of Salisbury, coins bearing similar reverses struck at Wareham and Salisbury, the latter being No. 21, the full legends of which he believed to be: obv. PATRI COM, rev. STANNING: ON: SA. Henry passed through England to Carlisle to be knighted at Whitsuntide, 1149, where a coin reading IOHAN: ON: CA was probably issued on that occasion. In 1153 he landed with his forces, probably at Wareham and Christchurch, which were then held by William, Earl of Gloucester, proceeding by Sherborne to Bruton, and thence by Devizes to Malmesbury and Wallingford. The earls of the West of England rose in his cause, and the evidence of the money preserved to us of this period closely corroborates that of the chronicles and charters. The general type issued was Hks. 260, and of Henry's own money we find the mints of Wareham, Sherborne, Taunton (?), Wiveliscombe, and Malmesbury; whilst of his earls' coinage we have Wareham, Dorchester, and Devizes as the mints of William of Gloucester; Dunster and Christchurch of William de Moion; and Exeter of Baldwin de Redvers. To the siege of Lincoln in 1144 Mr. Andrew assigned certain coins of type Hks. 269, which bore on the obv. the name ROBET, which he believed represented Robert, Earl of Gloucester, and he suggested that they were issued for the payment of the garrison. He also attributed other coins, varieties of Hks. type 270, to the mints of Devizes, Malmesbury, and Sherborne.

Mr. Shirley Fox next gave a short address on the methods of

1. On page sixteen of the "Sixth Annual Report of the Deputy Master of the Mint, 1875", the following particulars are given concerning a consignment of British Imperial bronze coin that had been shipped for conveyance to Sydney, New South Wales, Australia:

A shipment of £ 1,000 in pence and £ 500 in halfpence was originally made on the 30th of November, 1874, by the "Jason", but the cargo of that ship having been partially destroyed by fire, and much damaged by the means taken to extinguish it, it became necessary, under arrangements with the underwriters that this consignment should be returned to the Mint and recoined, and a second shipment could not be made till the 1st of February, 1875.

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die-sinking in the middle ages, pointing out that, at any rate in Plantagenet times, dies were not engraved, as so many numismatists imagine, but produced by striking prepared punches, each representing a portion of the design, into the metal — a very simple and rapid process. In support of his views he exhibited a number of coins, including eight light groats of Henry VI. of London and Bristol, all from different dies, in all of which the same flawed punch had been used to put in the group of pellets on the reverse, and a groat of Henry VII., which showed that the workman had broken his R punch while making the fourth letter of *henric* and continued to use it in its fractured state. An original die of the obverse of Henry II. type first coinage (Hawkins) was exhibited by Mr. Wells and clearly showed that it was made in the manner described. Mr. Fox finally gave a demonstration, choosing a short cross penny of Class II. as giving the simplest forms, and, producing pieces of paper cut to scale, to represent the face of the punches, built up an enlarged facsimile of the coin on the black board with the aid of less than a dozen forms of curves and straight lines.

Exhibits: — In addition to the coins mentioned, Mr. Fox exhibited a groat of Edward III. on which the back of the B in HYB is wanting, and a groat of Henry VII. with K instead of C in the king's name. Miss Helen Farquhar: a silver-gilt box decorated upon fourteen facets with portraits and heraldic designs, attributed to about 1618, Raleigh, Bacon, the Earl of Nottingham, and King James being represented. Mr. L. L. Fletcher: metal tickets issued by the East India Company's recruiting departments in London and Liverpool. Mr. W. Sharp Ogden: three pennies of Edward I. — one of Lincoln with the mint-name lettered VIN.COL'; two of London, one reading EWI·R· and IVI·TAS, and the other bearing a wide crown with clearly defined pearls. Mr. Ogden also exhibited a penny of Edward II. of Durham, with a cross-pattée curved to the left at top and bottom like a cross-moline, for m.m. Mr. S. M. Spink: a unit of Charles I. from the Exeter mint (unpublished), and an angel of Henry VIII. with a castle for m.m., and the letter *h* and the rose omitted from the field of the reverse (unpublished).

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NUMISMATISCHE GESELLSCHAFT ZU POSEN.

In der am Dienstag, d. 2. Februar 8½ Uhr Abends im Restaurant Lobing stattgefundenen Generalversammlung wurde der bisherige Vorstand, bestehend aus den Herren Amtsgerichtsrat Balzus und Generalagent Heinrich Grüder, einstimmig wiedergewählt. Herr Oberlehrer Dr Moritz gedachte des zehnjährigen Bestehens der am 25. Januar 1899 durch die Herren Oberlehrer Dr M. Kremmer, jetzt Direktor des Arndt Gymnasiums in Steglitz, und Generalagent Heinrich Grüder begründeten Gesellschaft in längerer Ausführung.

Die Sitzungen finden regelmässig am ersten Dienstag jeden Monats im Restaurant Lobing statt. Anmeldungen neuer Mitglieder werden vom Vorstande sowie in den Vereinssitzungen entgegengenommen.

H. G.

OBITUARY

Mr THOMAS WAKLEY.

Mr. Thomas Wakley, whose death at the age of forty-seven took place on the 6th March, succeeded his father as editor of the "Lancet" barely two years ago, after assisting in the editorship for twenty years. The founder of the paper was his grandfather, Mr. Thomas Wakley, M.P. The late Mr. Wakley, who was educated at Westminster and Trinity College, Cambridge, was a Licentiate of the Royal College of Physicians in 1883, a fellow of the Royal Society of Medicine and a member of the London Medical Society.

Since 1902 Mr. Wakley was a Fellow of the Royal Numismatic Society. Although he does not appear to have contributed any papers to the *Numismatic Chronicle*, he was an enthusiastic collector of coins, and had formed a fine series of English crowns and crown sized coins, Colonial, &c.

Mr. Wakley was a man of exceptionally amiable disposition, and his early death will be felt as a personal loss to all who knew him.

L. F.

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Mr WILLIAM RUTLEY.

By the sudden death of Mr. William Rutley the firm of Messrs. Knight, Frank and Rutley, has lost a valued colleague, whose high reputation and personality will be greatly missed.

He began his commercial career by being articled at an early age to the well known firm of auctioneers, Messrs. Debenham Storr and Sons, where he obtained his first insight into the auctioneering business. On the death of his brother, he relinquished his chances of obtaining a lucrative position in this firm, to assist his father in the old established firm of Rutley and Silverlock Seed Merchants, where his botanical knowledge (for he was a botanist and horticulturist of no mean order), stood him in good stead. On his father's retirement however, he soon returned to his old love, and co-operated with Messrs. Knight and Frank in founding the up-to-date firm of auctioneers that now exists, and which has advanced with such rapid strides to the front in so short a space of time, to which result his own businesslike habits and all round knowledge have in a great measure contributed. From his early youth William Rutley was a lover of the fine arts, and (in his own modest way) he gradually gathered together a well chosen assortment of books, stamps, coins, pictures and prints, and other objects of art, the study of which gave him so much enjoyment, and at the same time greatly helped him to acquire the good general knowledge that he possessed, which was of such use to him in his auctioneer's career now so prematurely brought to a close. A student of research, he made himself well versed in most subjects, and in addition to his botanical knowledge, he was also a numismatist, philatelist (being a member of the Philatelic Society of London), and a clever draughtsman.

Last but not least, he was a man of the most unassuming and amiable nature, and of the strictest integrity in all his dealings, so his loss will be keenly felt in the large circle of his personal friends, and business clients.

W. J. WEBSTER.

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CATALOGUE

OF

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Special attention is directed to the fact that every coin or medal catalogued in the following lists is guaranteed to be absolutely genuine (except when expressly stated in the description to be otherwise) and if not approved of can be returned, when the full amount paid will be refunded.

Collectors will also kindly note that every care is taken when compiling the catalogues not to overrate the condition of the pieces but to faithfully represent them according to their merits.

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(For further particulars see first page of this Circular.)

ABBREVIATIONS.

N. = Gold. — *Æ.* = Silver. — *Æ.* = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — ℞. = Reverse. — F. D. C. = Fleur de coin. = Mint state. — E. F. = Extremely fine. — V. F = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce — *R.* = Rare. — *RR.* = Very rare. — *RRR.* = Extremely rare. — *H.* = Head, *Historia Numorum.* — *B.* = Babelon, *Monnaies consulaires.* — *C.* = Cohen, *Monnaie. impériales*, 2e *édition.* — *M.* = Mionnet, *Monnaies grecques et romaines.* — *Ev.* = Evans, *Ancient British coins.* — *K.* = Kenyon, *Gold coins of England.* — *Hks.* = Hawkins, *Silver Coins of England.* — *Rud.* = Ruding, *Annals of the Coinage.* Ed. 1840. — *A.* = Atkins, *British Colonial coins.* — *T.* = Tancred, *Historical Record of War Medals.* — *M.I.* = *Medallic Illustrations of English History*, Franks and Grueber, — *Mad.* = Madai, *Münzcabinet.* — *S. R.* = Schulthess-Rechberg *Thaler-cabinet.* — *Rm.* = Reimmann, *Sale Catalogue.* — *B. M. Cat.* = British Museum Catalogue.

GREEK COINS.

(Continued from col. 11278.)

SYRIA.

SELEUCID KINGS.

64118 *Seleucus I., Nicator* (B.C. 312-280). *Æ.* Tetradrachm. Obv. Head of young Herakles to r., in lion's skin. ℞. ΣΕΛΕΥΚΟΥ ΒΑΣΙΛΕΩΣ. Zeus seated to l., holding eagle and sceptre; to l., monogram; below Κ. *B. M. Cat.*, no 7. V. F. 1 7 6

64119 *Æ.* Obv. Head of Medusa to r., winged; amid hair, serpents. ℞. ΒΑΣΙΛΕΩΣ ΣΕΛΕΥΚΟΥ. Indian bull butting to l. *B. M. Cat.*, pl. III, 14 *var.* F. D. C. » 12 6

64120 *Antiochus I., Soter* (B.C. 293-280). *Æ.* Tetradrachm. Obv. Diademed head of Antiochus to r., middle-aged. ℞. ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ. Apollo seated to l. on omphalos, holds arrow and bow; drapery over thigh; in the field, two monograms. *B. M. Cat.*, no 6. V. F. 4 » »

64121 *Æ.* Tetradrachm. Similar type; different monograms. *B. M. Cat.*, no 7. F. 1 10 »

64122 *Æ.* Tetradrachm. Similar type (head younger); different monograms. *B. M. Cat.*, no 10. F. 1 15 »

64123 *Æ.* Tetradrachm. Similar type; different monograms. *B. M. Cat.*, no 16. V. F. 2 2 »

64124 *Æ.* Drachm. Similar type; in field, star. *Babelon*, pl. IV, 10 *var.* V. F. 1 1 »

64125 *Antiochus III* (B.C. 222-187). *Æ.* Tetradrachm. Obv. Head of Antiochus to r., diademed; border of dots. ℞. ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ. Apollo seated to l., on omphalos, holding arrow and bow; in field to l., monogram. *B. M. Cat.*, no 12. V. F. 2 5 »

64126 *Æ.* Tetradrachm. Obv. Diademed head of Antiochus to r., older than on the preceding coin. ℞. Type as last; in field, monogram and lion's head. *Var. not in B. M. Cat.* E. F. 3 10 »

64127 *Æ.* Drachm. Obv. Diademed head of Antiochus to r. ℞. ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ. Elephant to r. *B. M. Cat.*, pl. IX, 2. V. F. 1 5 »

64128 *Seleucus IV, Philopator* (B.C. 187-175). *Æ.* Tetradrachm. Obv. Diademed head of Seleucus to r.; fillet border. ℞. ΒΑΣΙΛΕΩΣ ΣΕΛΕΥΚΟΥ. Apollo seated to l., on omphalos, holding arrow and bow; to l., palm with fillet, aplustre; in ex. Μ. *B. M. Cat.*, no 9. F. 1 15 »

64129 *Antiochus IV, Epiphanes* (B.C. 175-164). *Æ.* Tetradrachm. Obv. Diademed head of Antiochus to r. ℞. ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ. Apollo seated to l., on omphalos, holding arrow and bow; monogram in ex. *B. M. Cat.*, 1 *var.*
A caracteristic portrait. V. F. 5 5 »

64130 *Demetrius I, Soter* (B.C. 162-150). *Æ.* Tetradrachm. Obv. Diademed head of Demetrius to r., within laurel-wreath. ℞. ΒΑΣΙΛΕΩΣ ΔΗΜΗΤΡΙΟΥ. Tyche, clad in long chiton and peplos, seated to l. on throne supported by winged female monster, holds sceptre and cornucopiae; to l., monogram. Wt.: 258 grs. *B. M. Cat.*, pl. XIV, 1 *var.* V. F. 3 3 »

64131 *Æ.* Tetradrachm. Similar type, different monogram. E. F. 3 10 »

64132 *Æ.* Drachm. Obv. Diademed head of Demetrius to r., fillet border. ℞. ΒΑΣΙΛΕΩΣ ΔΗΜΗΤΡΙΟΥ ΣΩΤΗΡΟΣ. Cornucopia; below, two monograms, and ΑΞΡ. *B. M. Cat.*, 37. *R.* F. » 17 6

64133 *Alexander I, Bala* (B.C. 152-144). *Æ.* Tetradrachm. Obv. Diademed head of Alexander to r., chlamys round neck. ℞. ΑΛΕΞΑΝΔΡΟΥ ΒΑΣΙΛΕΩΣ. Eagle with closed wings standing to l. on beak of galley; over his shoulder, palm; to l., monogram on club; to r. ΣΞΡ and monogram. Wt.: 217 grs. *B. M. Cat.*, no 4. F. D. C. 7 10 »
From the Montagu Collection.

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64134 ℞. Tetradrachm. Obv. Diademed head of Alexander to r.; fillet border. ℞. ΒΑΣΙΛΕΩΣ ΑΛΕΞΑΝΔΡΟΥ ΘΕΟΠΑΤΟΡΟΣ ΕΥΕΡΓΕΤΟΥ. Zeus, clad in himation, seated to l. on throne, holds thunderbolt and sceptre; to l., monogram; ex., ΔΞΡ and monogram. Wt.: 256 grs. *B. M. Cat.*, nº 5. E. F. 4 » »

64135 ℞. Drachm. Obv. Diademed head of Alexander to r. ℞. ΒΑΣΙΛΕΩΣ ΑΛΕΞΑΝΔΡΟΥ ΘΕΟΠΑΤΟΡΟΣ ΕΥΕΡΓΕΤΟΥ. Apollo seated to l. on omphalos, holds arrow and bow. *B. M. Cat.*, nº 19. V. F. » 10 »

64136 *Antiochus VI, Dyonysus* (B.C.145-142). ℞. Tetradrachm. Obv. Diademed and radiated head of Antiochus to r., fillet border. ℞. ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ ΕΠΙΦΑΝΟΥΣ ΔΙΟΝΥΣΟΥ. The Dioscuri on horseback galloping to l., wearing chlamydes and pilei surmounted by stars; lances couched; in field l., ΗΞΡ; to r., ΤΡΥ and monogram; all within wreath of laurel interwined with ivy, parsley, lilies and corn. *B. M. Cat.*, pl. XIX, 2. *RR.* E. F. 21 » »
From the Hoskier Collection (Cost £ 27).

64137 ℞. Drachm. Obv. As last. ℞. Inscription as last. Apollo seated to l. on omphalos, holding arrow and bow. *B. M. Cat.*, nº 7. V. F. » 15 »

64138 *Antiochus VII, Sidetes* (B.C.138-129). ℞. Tetradrachm. Obv. Bust of Antiochus to r., diademed, wearing chlamys. ℞. ΑΝΤΙΟΧΟΥ ΒΑΣΙΛΕΩΣ. Eagle with closed wings standing to l., palm over shoulder; to l. ΑΡΕ, and Tyrian monogram on club; to r., ΑΣ̆ ΙΟΡ; below, Σ; border of dots. *B. M. Cat.*, nº 7. V. F. 2 15 »

64139 ℞. Tetradrachm. Similar type; in field, to r., ΕΟΡ. Wt.: 218 grs. V. F. 2 10 »
From the Delbeke Collection.

64140 ℞. Tetradrachm. Obv. Diademed head of Antiochus to r., fillet border. ℞. ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ ΕΥΕΡΓΕΤΟΥ. Pallas armed standing to l., holding Nike, spear and shield; in field to l., two monograms; the whole in laurel-wreath. Wt.: 249 grs. *B. M. Cat.*, nº 16, *var.* V. F. 2 5 »

64141 *Demetrius II, Nicator* (B.C.130-125). ℞. Tetradrachm. Obv. Diademed head of Demetrius to r., chlamys round neck. ℞. ΔΗΜΗΤΡΙΟΥ ΒΑΣΙΛΕΩΣ. Eagle with closed wings standing to l., on beak of galley; in field to l., ΑΡΕ and Tyrian monogram; to r., on club ΑΣ̆ ΔΠ Ρ (year 184); below, FP. Wt.: 220 grs. *B. M. Cat.*, nº 4. V. F. 3 » »

64142 ℞. Tetradrachm, Similar type; in field r., ΕΠΡ (year 185). *B. M. Cat.*, nº 6. V. F. 2 10 »

64143 ℞. Tetradrachm. Similar type; date ΙΠΡ (year 187). *B. M. Cat.*, nº 11. V. F. 1 15 »

64144 ℞. Tetradrachm. Obv. Diademed head of Demetrius to r., bearded. ℞. ΒΑΣΙΛΕΩΣ ΔΗΜΗΤΡΙΟΥ ΘΕΟΥ ΝΙΚΑΤΟΡΟΣ. Zeus, clad in himation, seated to l. on throne, holding Nike and sceptre; below, N/Δ, in ex., ΔΠΡ. *B. M. Cat.*, nº 12. *R.* V. F. 4 10 »

64145 Æ. Similar type. F. » 5 »

64146 *Antiochus VIII, Grypus* (B.C.121-96). ℞. Tetradrachm. Obv. Diademed head of Antiochus to r. ℞. ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ ΕΠΙΦΑΝΟΥΣ. Zeus standing to l. holding star and sceptre, head surmounted by crescent; two monograms in field to l., ex., ΕΦΡ; all in laurel-wreath. Wt.: 254 grs. *B. M. Cat.*, nº 5. V. F. 3 5 »

64147 ℞. Tetradrachm. Similar type. F. » 15 »

64148 ℞. Tetradrachm. Similar type; monogram in field to l.; no letters in ex. *B. M. Cat.*, nº 13. E. F. 3 10 »

64149 ℞. Tetradrachm. Obv. Diademed head of Antiochus to r.; fillet border. ℞. ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ ΕΠΙΦΑΝΟΥΣ. An altar bound with garlands and surmounted by a conical erection on which an eagle, and within it a deity standing on a horned lion to r. between two pilei; in field to l., two monograms. Wt.: 246 grs. *B. M. Cat.*, pl. XXIV, 3. E. F. 6 15 »

64150 ℞. Tetradrachm. Similar type; different monograms. Wt.: 253 grs. V. F. 3 10 »

64151 ℞. Tetradrachm. Obv. Diademed head of Antiochus to r., within fillet border. ℞. ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ ΕΠΙΦΑΝΟΥΣ. Zeus, clad in himation, seated to l., holding Nike and sceptre; to l., monogram; all in wreath. Wt.: 248 grs. *Babelon*, pl. XXV, 9. F. D. C. 2 2 »

64152 ℞. Tetradrachm. Similar type. F. D. C. 2 5 »

64153 ℞. Another, similar. V. F. 1 10 »

64154 ℞. Another. F. » 17 6

64155 *Antiochus IX, Cyzicenus* (B.C.116-95). ℞. Tetradrachm. Obv. Diademed head of Antiochus to r. with slight beard; fillet border. ℞. ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ ΦΙΛΟΠΑΤΟΡΟΣ. Pallas, armed, standing to l.; holding Nike, spear and shield; to l., monogram; all in laurel-wreath. *B. M. Cat.*, pl. XXIV, 9 *var.* V. F. 2 5 »

64156 ℞. Tetradrachm. Similar type. V. F. 2 10 »

64157 *Seleucus VI, Epiphanes* (B.C.96-95). ℞. Tetradrachm. Obv. Diademed head of Seleucus to r.; fillet border. ℞. ΒΑΣΙΛΕΩΣ ΣΕΛΕΥΚΟΥ ΕΠΙΦΑΝΟΥΣ ΝΙΚΑΤΟΡΟΣ. Pallas, armed, standing to l., holding Nike, spear and shield; to l., palm; in the field, monogram and ΝΙ. *B. M. Cat.*, pl. XXV, 12 *var.* V. F. 3 » »

64158 *Antiochus X, Eusebes* (B.C.94-83). ℞. Tetradrachm. Obv. Diademed head of Antiochus to r., beardless. ℞. ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ ΕΥΣΕΒΟΥΣ ΦΙΛΟΠΑΤΟΡΟΣ. Zeus seated to l., clad in himation, holding Nike and sceptre; to l., monograms; all in wreath. Wt.: 228 grs. *B. M. Cat.*, pl. XXVI, 1 *var.* F. 1 15 »

64159 *Tigranes of Armenia* (B.C. 83-69). ℞. Tetradrachm. Obv. Bust of Tigranes to r., wearing Armenian tiara on the side of which, star between eagles. ℞. ΒΑΣΙΛΕΩΣ ΤΙΓΡΑΝΟΥ. Antioch, draped, wearing mural crown, seated to l. on rock, holding palm; at her feet the river Orontes swimming to r. In the field, monograms; all in wreath. Wt.: 243 grs. *B. M. Cat.*, nº 3. V. F. 3 » »

(*To be continued.*)

ROMAN CONSULAR.

(*Continued from col. 11279.*)

CLAUDIA.

64160 *C. Claudius Pulcher* (B.C.106). Head of Roma to r. ℞. C. PVLCHER. Victory in biga to r. *B.* 1. V. F. » 2 »

64161 ℞. Similar type. F. » 1 6

64162 *Ap. Claudius Pulcher* (B.C.99). ℞. Obv. Head of Roma to r. ℞. AP.CL.T.MAL.Q.VR. Victory in triga to r. *B.* 2. V. F. » 2 »

64163 ℞. Similar type. ℞. legend reading: T.MAL.AP.CL.Q.VR. *B.* 3. V. F. » 2 6

64164 *P. Clodius P. f. Lentulus Marcellinus* (B.C.45). ℞. Obv. MARCELLINVS. Bare head of the consul M. Claudius Marcellus to r.; behind, triquetra. ℞. MARCELLVS COS QVINQ. Consul holding trophy, advancing to r. in front of temple. *B.* 11. V. F. » 8 »

64165 *C. Clodius C. F. Pulcher* (B.C.43). ℞. Obv. C.CLODIVS C.F. Head of Flora to r.; behind, lily. ℞. VESTALIS. The Vestal virgin Claudia Quinta seated to l. holding simpulum. *B.* 13. F. D. C. » 7 6

64166 *P. Clodius Turrinus* (B.C.43). ℞. Obv. Laureated head of Apollo to r.; behind, lyre. ℞. P.CLODIVS M.F. Diana Lucifera standing facing, holding long torch in each hand. *B.* 15. F. D. C. » 8 6

64167 ℞. Another, *almost as good.* E. F. » 6 6

64168 ℞. Similar type. V. F. » 4 »

64169 ℞. Similar type. V. F. » 3 6

64170 Æ. Obv. Radiated head of Sol to r.; behind, quiver. ℞. P. CLODIVS M.F. Lunar crescent and five stars. *B.* 16.
From the Friedrich Collection. V. F. 8 10 »

64171 ℞. Similar type. *B.* 17. E. F. » 12 6

64172 ℞. Similar type. V. F. » 6 6

CLOULIA.

64173 ℞. *T. Cloulius* (B.C.119). ℞. Obv. Helmeted head of Roma to r.; beneath, ROMA; to l., wreath. ℞. T.CLOVLI. Victory in biga to r.; under the horses, ear of corn. *B.* 1. E. F. » 3 »

64174 ℞. Similar type. V. F. » 2 »

COELIA.

64175 *C. Coelius Caldus* (B.C.54). ℞. Obv. C.COEL.CALDVS.COS. Head of Consul to r.; behind, a tablet inscribed L.D. ℞. CALDVS III VIR. Radiated head of Sol to r.; in front, round shield; behind oval shield on which a fulmen; above, S. *B.* 5. V. F. » 7 6

64176 ℞. Obv. C.COEL.CALDVS COS. Head of Consul to r.; in front, boar's head; behind, standard inscribed HIS. ℞. Personage preparing lectisternium on which: L.CALDVS VII VIR EPV; on either side, a trophy; perpendicular legend, C.CALDVS IMP.A. X.; exergue, CALDVS III.VIR. *B.* 7. F. » 5 6

64177 ℞. Similar type. F. » 5 6

CONSIDIA.

64178 *C. Considius Nonianus* (B.C.60). ℞. Obv. C.CONSIDI.NONIANI S.C. Diademed and laureated head of Venus Erycine to r. ℞. Temple on the top of a mountain, surrounded by a wall with door over which: ERVC. *B.* 1. *S.* V. F. » 6 6

64179 ℞. Similar type. F. » 3 6

64180 *C. Considius Paetus* (B.C.49). ℞. Obv. Laur. head of Apollo to r., behind, A. ℞. C.CONSIDI PAETI. Curule chair on which a wreath. *B.* 2. V. F. » 3 »

64181 ℞. Similar type. V. F. » 2 6

64182 ℞. Similar type; ℞. legend reading C.CONSIDIVS PAETVS. *B.* 3. F. » 2 »

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64183 ℞. Obv. Laur. head of Apollo within laurel-wreath. ℞. As last. *B.* 4. V. F. » 4 6
64184 ℞. Similar type. F. » 3 »
64185 ℞. Obv. Helmeted head of Pallas to r. ℞. C.CONSIDI. Victory, holding palm and crown, in quadriga galloping to r. *B.* 5. V. F. » 3 6
64186 ℞. Obv. PAETI. Diademed and laur. head of Venus Erycine to l. ℞. C.CONSIDI. Victory in quadriga to l. *B.* 7. E. F. » 12 6
64187 ℞. *Quin.* Obv. PAETI. Diademed and laur. head of Venus Erycine to r. ℞. C.CONSIDI. Victory to r. carrying trophy. *B.* 8. V. F. » 15 »
64188 ℞. Similar type. M. » 3 »

COPONIA.

64189 *Quintus Sicinius* (B.C.49). ℞. Obv. Q.SICINIVS III VIR. Diad. head of Apollo to r. ℞. C.COPONIVS PR.S.C. Club of Hercules with lion's skin; to r., bow; to l., arrow. *B.* 1. V. F. » 7 6
64190 ℞. Similar type. F. » 3 6

CORDIA.

64191 *Manius Cordius Rufus* (B.C.49). ℞. Obv. RVFVS III VIR. Conjoined heads of the Dioscuri to r., above, two stars. ℞. NV.CORDIVS. Venus Verticordia standing, holding sceptre and scales; on her shoulder, Cupid. *B.* 1. V. F. » 3 »
64192 ℞. Similar type. F. » 2 »
64193 ℞. Obv. RVFVS S.C. Diademed head of Venus Verticordia to r. ℞. NV.CORDIVS. Cupid on dolphin to r. *B.* 3. F. D. C. » 8 6
64194 ℞. Similar type. E. F. » 5 6
64195 ℞. Another. Similar. F. » 3 »

CORNELIA.

64196 *L. Cornelius Scipio Asiagenus* (B.C.90). ℞. Obv. Laur. head of Saturn to l. ℞. L.SCIP.ASIAG. Jupiter nude, holding fulmen and sceptre, in quadriga galloping to r., above, D. *B.* 24. V. F. » 2 6
64197 *Cn. Cornelius Lentulus P. f. Marcellinus* (B.C.74). ℞. Obv. Helmeted bust of Mars to r., spear on shoulder. ℞. CN. LENTVL Victory in biga to r. *B.* 50. E. F. » 3 6
64198 ℞. Similar type. V. F. » 3 »
64199 ℞. Quinarius. Obv. Laur. head of Jupiter to r. ℞. CN.LENT. Victory to r., crowning a trophy. *B.* 51. V. F. » 3 »
64200 ℞. Obv. G.P.R. Bust of the Genius of the Roman People to r., with sceptre on shoulder. ℞. CN.LEN.Q.EX.S.C. Globe between sceptre and laurel wreath on one side and rudder on the other. *B.* 54. V. F. » 2 6
64201 *P. Cornelius Lentulus Spinther* (B.C.74). ℞. Obv. Q.S.C. Bare head of Hercules bearded to r. ℞. P.LENT.P.F.L.N. Genius of the Roman People seated facing, on curule chair, holding sceptre and cornucopiae, and crowned by Victory. *B.* 58. *R.* V. F. 2 15 »
64202 ℞. Similar type. F. 1 » »
64203 *Faustus Cornelius Sylla* (B.C.64). ℞. Obv. FAVSTVS. Bust of Diana to r., diademed and surmounted by crescent; behind, lituus. ℞. FELIX. Sylla seated on estrade; before him, king Bacchus kneeling, holding up olive-branch; behind him, Jugurtha kneeling, hands tied behind his back. *B.* 50. F. D. C. 1 5 »
64204 ℞. Obv. FEELIX. Diademed bust of Jugurtha to r. ℞. FAVSTVS. Diana in biga galloping to r.; in the field, lunar crescent and three stars. *B.* 60. E. F. 2 10 »
64205 ℞. Similar type. F. » 15 »
64206 ℞. Obv. FAVST (in monogram) S.C. Head of young Hercules in lion's skin. ℞. Globe surrounded by four wreaths. *B.* 61. V. F. » 12 6
64207 ℞. Similar type, without the monogram of *Faustus* on obverse. *B.* 62. E. F. » 15 »
64208 ℞. Obv. S.C. Diademed and crowned head of Venus to r., with sceptre on shoulder. ℞. Three trophies facing between lituus and praefericulum; ex., monogram of Faustus. *B.* 63. E. F. » 10 »
64209 ℞. Similar type. V. F. » 3 6
64210 *L. Cornelius Lentulus Crus* (B.C.49). ℞. Obv. Bare and bearded head of Jupiter Pluvius to r. ℞. L.LENTVLVS MAR. COS. The Ephesian Diana standing facing. *B.* 66. *RR.* V. F. 2 2 »

COSCONIA.

64211 *L. Cosconius M. f.* (B.C.92). ℞. Obv. L.COSCO M.F. Helmeted head of Roma to r. ℞. L.LIC.CN.DOM. The Gaulish King Bituitus in biga galloping to r. *B.* 1. V. F. » 4 9

CREPUSIA.

64212 *P. Crepusius* (B.C.84). ℞. Obv. Laur. head of Apollo to r., sceptre on shoulder; behind, B. ℞. P.CREPVSI. Horseman to r., holding spear; above, XXXV. *B.* 1. V. F. » 3 »
64213 ℞. Similar type; in field of obv., G; on ℞. CCLXXX. E. F. » 4 »
64214 ℞. Similar type; in field of obv., Q and cornucopia; on ℞. CCCXVII. E. F. » 3 6

CUPIENNIA.

64215 ℞. Obv. Helmeted head of Roma to r.; behind, cornucopia; in front, X. ℞. L.CVP.ROMA. The Dioscuri on horseback to r. *B.* 1. V. F. » 2 6

CURTIA.

64216 *Quintus Curtius* (B.C.114). ℞. Obv. Q.CVRT. Helmeted head of Roma to r.; behind, X. ℞. M.SILA.ROMA. Jupiter in quadriga to r.; above, Q. *B.* 2. V. F. » 2 »

(*To be continued.*)

ROMAN IMPERIAL.

(*Continued from col. 11283.*)

AELIUS († A.D.137).

64217 *Æ*. Obv. L.AELIVS CAESAR. Bare bust to r., draped. ℞. CONCORD (in ex.) TRIB.POT.COS.II (around). Concord seated to l. holding patera, l. elbow leaning on cornucopia. *C.* 11. F. 6 10 »
64218 *Æ*. Obv. L.AELIVS CAESAR. Bare bust to r., draped. ℞. PIETAS (in the field) TRIB.POT.COS.II (around). Piety standing to r. near altar, both hands raised. *C.* 35.
From the O'Hagan Collection. V. F. 15 » »
64219 Æ². Obv. L.AELIVS CAESAR. Bare head to r. ℞. TR.POT.COS. II.S.C. Hope standing to l., holding a flower and raising her skirt. *C.* 57. E. F. 1 5 »
64220 Æ¹. Obv. L.AELIVS CAESAR. Bare head to r. ℞. TR.POT.COS.II. S.C. Hope advancing to l., presenting a flower to Fortune who holds rudder and cornucopia. *C.* 60. *R.* E. F. 5 » »
64221 Æ¹. Obv. As last. ℞. TR.POT.COS.II. Piety standing to r. near altar, r. hand raised.
Not in Cohen. V. F. » 3 6

AELIUS and HADRIAN.

64222 Æ². L.AELIVS CAESAR. Bare head to r. ℞. HADRIANVS AVG. COS.III.P.P. Laur. head of Hadrian to r. *C.* 1. V. F. 1 15 »

ANTONINUS PIUS (A.D.138-161).

64223 Æ¹. Obv. ANTONINVS AVG.PIVS.P.P.TR.P.XXII. Laur. head to r. ℞. AED.DIVI.AVG.REST.COS.IIII.S.C. Octastyle temple within which statues of Augustus and Livia. *C.* 7. V. F. » 10 »
64224 Æ². Obv. ANTONINVS AVG.PIVS P.P.TR.P.COS.III. Laur. head to r. ℞. ANCILIA (in exergue) IMPERATOR II (around) S.C. Two bucklers (*anciliae*) placed side by side. *C.* 30. V. F. » 9 »
64225 ℞. Obv. ANTONINVS AVG.PIVS P.P.TR.P.COS.III. Laur. head to r. ℞. APOLLINI AVGVSTO. Apollo standing facing, looking left, holding patera and lyre. *C.* 60. V. F. » 2 6
64226 Æ¹. Similar type. *C.* 62. V. F. » 15 »
64227 Æ². Obv. ANTONINVS AVG PIVS.P.P.TR.P.COS.III. Laur. head to r. ℞. BRITANNIA COS.IIII.S.C. Britannia seated to l. on rock. *C.* 117. *Patinated. S.* V. F. 2 » »
64228 Æ¹. Obv. ANTONINVS AVG.PIVS P.P.TR.P.COS.III. Laur. head to r. ℞. CONCORDIA EXERCITVVM S.C. Concord standing to l., holding Victory and standard. *C.* 139. V. F. » 12 6
64229 ℞. Obv. DIVVS ANTONINVS. Bare bust to r. ℞. CONSECRATIO. Eagle standing to r. on altar, looking back. *C.* 157. E. F. » 3 »
64230 ℞. Similar type. F. F. » 2 6
64231 ℞. Obv. As last. ℞. CONSECRATIO. Eagle standing to r. on globe, looking back. *C.* 158. V. F. » 2 6
64232 ℞. Obv. As last. ℞. CONSECRATIO. Funereal pyre, on the summit of which Antoninus in quadriga. *C.* 164. E. F. » 3 6
64233 ℞. Similar type. V. F. » 2 6
64234 Æ¹. Obv. As last. ℞. CONSECRATIO S.C. Same type. *C.* 165.
From the Campana Sale (£ 4. 10. 0). E. F. 3 »
64235 Æ¹. Similar type. V. F. 1 » »
64236 ℞. Obv. ANTONINVS AVG. PIVS. P.P. TR. P. XVII. Laur. head to r. ℞. COS.IIII. Vesta standing to l., holding patera and palladium; at her feet, an altar. *C.* 200. E. F. » 3 »
64237 ℞. Obv. ANTONINVS AVG. PIVS. P.P. TR. P. XII. Laur. head to r. ℞. COS IIII. Genius standing to l., holding patera and ears of corn. *C.* 318. E. F. » 3 6
64238 Æ¹. Obv. As last. ℞. COS IIII S.C. Equity standing to l., holding scales and cornucopia. *C.* 232. V. F. » 12 6
64239 ℞. Obv. ANTONINVS AVG. PIVS. P.P.TR.P.XVII. Laur. head to r. ℞. COS IIII. Fortune standing to r., holding rudder and cornucopia. *C.* 271. E. F. » 3 6
64240 ℞. Obv. As last (TR.P.XII). ℞. COS IIII. Abundance standing to l., holding two ears of corn and placing l. hand on modius. *C.* 287. E. F. » 3 »
64241 Æ¹. Obv. ANTONINVS AVG. PIVS. P.P. TR. P. Laur. head to r. ℞. COS. IIII. S.C. Antoninus holding sceptre, standing in quadriga to r. *C.* 319. *Patinated.* E. F. 7 10 »
A beautiful specimen from the Wotoch Sale.
64242 Æ¹. Similar type. V. F. » 12 6
64243 Æ¹. Obv. As last. ℞. COS IIII. Antoninus in quadriga to l. *C.* 320. *Patinated.* V. F. 1 7 6

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64244 Æ¹. Similar type. V. F. » 12 6
64245 Æ. Obv. ANTONINVS AVG. PIVS P.P. Laur. head to r. ℞. COS IIII. Throne on which a fulmen. *C.* 345. F. D. C. » 3 6
64246 Æ. Similar type. V. F. » 2 »
64247 Æ. Obv. DIVVS ANTONINVS. Bare head to r. ℞. DIVO PIO. Column placed on pedestal and surmounted by statue of Antoninus. *C.* 353. V. F. » 3 »
64248 Æ. Obv. ANTONINVS AVG. PIVS P.P. TR. P. Laur. head to r. ℞. FORTVNA OBSEQVENS COS. IIII. Fortune standing to l. holding rudder and cornucopia. *C.* 385. V. F. » 2 6
64249 Æ¹. Obv. ANTONINVS AVG. PIVS. P.P TR. P. COS. III. Laur. head to r. ℞. GENIO SENATVS. S.C. Genius standing to l., holding sprig and sceptre. *C.* 400. V. F. » 12 6
64250 Æ¹. Obv. ANTONINVS AVG. PIVS. P.P. TR. P. Laur. head to r. ℞. HONORI. AVG. COS. IIII. S.C. Honour clad in toga, standing to l., holding sprig and cornucopia. *C.* 414. V. F. » 10 »
64251 Æ¹. Obv. ANTONINVS AVG. PIVS. P.P. TR. P. COS. III. Laur. head to r. ℞. IMPERATOR II. S.C. Victory flying to r., holding trophy with both hands. *C.* 434. F. D. C. 3 3 »
64252 Æ. Obv. As last. ℞. IMPERATOR II. Victory standing to l., holding palm and wreath. *C.* 437. V. F. » 3 »
64253 Æ². Obv. As last. ℞. IMPERATOR II. S.C. Hope standing to l., holding flower and raising her skirt. *C.* 444. V. F. » 7 6
64254 Æ². Obv. ANTONINVS AVG PIVS. P.P. TR. P. XVI. Radiated head to r. ℞. INDVLGENTIA AVG. COS. IIII. Indulgentia seated to l., holding patera and sceptre. *C.* 453. V. F. » 7 6
64255 Æ¹. Obv. ANTONINVS AVG. PIVS P. P. TR. P. COS. III. Laur. head to r. ℞. ITALIA S.C. Italia seated to l., on globe, holding sceptre and cornucopia. *C.* 470. F. » 12 6
64256 Æ¹. Obv. ANTONINVS AVG. PIVS. P.P.TR.P. COS. III. Laur. head to r. ℞. MONETA AVG. S.C. Moneta standing to l., holding scales and cornucopia. *C.* 558. F. » 12 6
64257 Æ². Obv. ANTONINVS AVG. PIVS. P.P. TR. P. XII. Laur. head to r. ℞. MVNIFICENTIA AVG. COS. IIII. S.C. Munificentia standing to l., holding patera and sceptre; at her feet, a lion. *C.* 563. F. » 7 6
64258 Æ². Obv. ANTONINVS AVG. PIVS.P.P.TR.P. XII. Laur. head to r. ℞. MVNIFICENTIA AVG. COS. IIII. Elephant walking to r. *C.* 565. E. F. 1 5 »
64259 Æ¹. Obv. ANTONINVS AVG.PIVS.P.P. TR. P. COS. III. Laur. head to r. ℞. OPI. AVG S.C. Riches seated to l., holding sceptre. *C.* 569. V. F. » 17 6
64260 Æ¹. Obv. ANTONINVS AVG. PIVS.P.P.TR.P.COS III. Laur. head to r. ℞. PAX AVG. S.C. Peace standing to l., holding olive-branch and cornucopia. *C.* 589. E. F. 2 10 »
64261 Æ¹. Similar type. E. F. 1 » »
64262 Æ¹. Obv. ANTONINVS AVG.PIVS.P.P.TR.P. Laur. head to r. ℞. PAX. AVG. (in the field) COS. IIII (around) S.C. Peace standing to l., setting fire to a heap of arms and holding cornucopia. *C.* 594 *var.* F. D. C. 3 10 »
From the Tyskiewicz Collection.
64263 Æ¹. Obv. ANTONINVS AVG. PIVS P.P. TR.P. XXIII. Laur. head to r. ℞. PIETATI AVG COS. IIII. S.C. Piety standing to l. between two children, holding globe and child. *C.* 621. V. F. 1 2 6
64264 Æ¹. Obv. ANTONINVS AVG.PIVS.P.P.TR.P. XXIII. Similar type. *C.* 628. *Finely patinated.* E. F. 3 3 »
From the Montagu Collection.
64265 Æ. Similar type. *C.* 631. F. D. C. » 4 »
64266 Æ. Obv. ANTONINVS AVG. PIVS. P.P.T.R. COS.III. Laur. head to r. ℞. PROVIDENTIAE DEORVM. Winged fulmen. *C.* 681. E. F. » 3 6
64267 Æ¹. Obv. ANTONINVS AVG. PIVS. P.P.TR.P.COS. III. Laur. head to r. ℞. ROMAE AETERNAE S.C. Temple with ten columns. *C.* 699. V. F. 1 10 »
From the Mackerell Collection.
64268 Æ¹. Obv. ANTONINVS AVG. PIVS.P.P.TR.P. COS. III. Laur. head to r. ℞. SALVS AVG.S.C. Salus standing to l., holding sceptre and feeding a serpent entwined around altar. *C.* 711. E. F. 3 » »
64269 Æ¹. Obv. As last. ℞. SALVS AVG S.C. Salus seated to l., feeding a serpent and leaning on rudder. *C.* 715. E. F. 3 10 »
64270 Æ². Obv. As last. ℞. SALVS AVGVSTI S.C. Salus seated to l., feeding a serpent. *C.* 736. V. F. » 6 6
64271 Æ². Obv. ANTONINVS AVG. PIVS P.P. TR. P. COS.IIII. Laur. head to r. ℞. S.P.Q.R. OPTIMO PRINCIPI S.C. within wreath. *C.* 791. E. F. » 15 »
From the Imhoof Blumer Collection.
64272 Æ. Obv. ANTONINVS AVG. PIVS. P.P. Laur. head to r. ℞. TEMPLVM DIV. AVG. REST.COS. IIII. Octastyle temple. *C.* 809. V. F. » 3 »
64273 Æ¹. Obv. ANTONINVS AVG. PIVS. P.P. TR.P. XII. Laur. head to r. ℞. TEMPORVM FELICITAS COS.IIII. S.C. Two cornucopiae in saltire each surmounted by the bust of a child. *C.* 813. F. 1 5 »
64274 Æ¹. Obv. ANTONINVS AVG. PIVS. P.P.TR.P.COS. III. Laur. head to r. ℞. TIBERIS S C. Tiber reclining to l., r. hand placed on ship. *C.* 820. V. F. 1 5 »
64275 Æ². Obv. ANTONINVS AVG. PIVS P.P. Laur. head to r. ℞. TIBERIS S.C. (in ex.). TR. POT. COS.III. (around). Tiber reclining to l., placing r. hand on rudder of ship. *C.* 822. F. » 12 6
64276 Æ. Obv. IMP. CAES.T.AEL.HADR. ANTONINVS AVG. P P. Laur. head to r. ℞. TRANQ (in ex.) TR. POT. XV.COS IIII. Tranquillitas standing to r., holding rudder and ears of corn. *C.* 826. E. F. » 3 »
64277 Æ². Obv. ANTONINVS AVG. PIVS.P.P. Laur. head to r. ℞. TR.POT.COS.II. S.C. Pallas standing to r., holding spear and shield. *C.* 842. E. F. 1 10 »
From the Bizot Colleciton.
64278 Æ². Obv. As last. ℞. TR. POT. COS. III.S.C. Peace standing to l. holding olive branch and cornucopia; ex., PAX. V. F. » 8 6
64279 Æ². Obv. ANTONINVS AVG. PIVS P. P. Laur. head to r. ℞. TR. POT. COS.III. S.C. Mars appearing in the airs to Rhea Sylvia, asleep, reclining to l. *C.* 885. E. F. 1 15 »
64280 Æ². Similar type. F. 1 » »
64281 Æ². Obv. As last. ℞. TR. POT.COS. IIII. S.C. Female figure standing to l., raising both hands. *C.* 944. F. » 8 6
64282 Æ. Obv. ANTONINVS AVG.PIVS.P.P.IMP.II. Laur. head to r. ℞. TR. POT. XIX. COS IIII. Abundance standing to l. near modius. *C.* 983. E. F. » 3 »
64283 Æ. As last. ℞. TR. POT. XIX COS. IIII. Abundance seated to l. holding cornucopia. *C.* 985. V. F. » 3 »
64284 Æ². Obv. ANTONINVS AVG. PIVS.P.P.IMP. II. Radiated head to r. ℞. TR. POT.XIX. COS. IIII S.C. Concord standing to l., holding two standards. *C.* 990. *Patinated.* V. F. » 7 6
64285 Æ. Obv. ANTONINVS AVG. PIVS.P.P. IMP. II. Laur. head to r. ℞. TR. POT. XIX. COS. IIII. Antoninus standing to l., holding globe. *C.* 995. E. F. 4 10 »
64286 Æ. Obv. As last. ℞. TR.POT. XX.COS. IIII. Ceres seated to l., holding torch and ears of corn. *C.* 1006. E. F. » 3 6
64287 Æ. Obv. Similar. ℞. Same legend. Salus seated to l., feeding a serpent entwined around altar. *C.* 1023. V. F. » 2 »
64288 Æ. Obv. ANTONINVS AVG. PIVS.P.P. IMP. II. Laur. and draped bust to r. ℞. TR. POT. XXI. COS. IIII. Salus standing to r., feeding a serpent she holds in her arms. *C.* 1042. F. D. C. 5 » »
64289 Æ. Obv. ANTONINVS AVG. PIVS. P.P. XXII. Laur. head to r. ℞. VOTA SVSCEPTA DEC. III.COS.IIII. Antoninus, veiled, standing to l., holding patera over altar. E. F. » 3 6
64289ª Æ. Obv. DIVO PIO. Radiated head to r. ℞. CONSECRATIO. Lighted altar. *C.* 1189. *Restoration by Gallienus.* V. F. » 3 6

ANTONINUS and MARCUS AURELIUS.

64290 Æ². Obv. ANTONINVS AVG. PIVS.P.P. Laur. head to r. ℞. AVRELIVS CAES. AVG.PII. F. COS. DES. S.C. Bare bust of M. Aurelius to r. *C.* 12. F. » 10 »
64291 Æ. Obv. ANTONINVS AVG. PIVS P.F.TR.P. COS. III. Bare head of Antoninus to r. ℞. AVRELIVS CAESAR AVG. PII. F. COS. Bare bust of M. Aurelius to r. *C.* 14. V. F. » 10 »
64292 Æ. Similar type with laur. head of Antoninus. *C.* 15. E. F. » 12 6
64293 Æ. Similar. V. F. » 6 »
64294 Æ¹. Obv. ANTONINVS AVG. PIVS. P.P. TR.P. COS III. Laur. head to r. ℞. AVRELIVS CAESAR AVG. P II. F. COS. S.C. Bare bust of M. Aurelius to l. *C.* 37. F. 1 » »

FAUSTINA SENIOR († 141).

64295 Æ. Obv. DIVA FAVSTINA. Diademed bust to r. ℞. AED.DIV. FAVSTINAE. Sexastyle temple. *C.* 1. E. F. » 8 6
64296 Æ. Obv. As last. ℞. AETERNITAS. Eternity, veiled, standing to l., holding patera, and rudder resting on globe. *C.* 2. F. D. C. 12 » »
64297 Æ. Similar type; the rudder rests on the ground; no globe visible. *C.* 2 *var.* E. F. 8 » »
64298 Æ. Obv. DIVA FAVSTINA. Diademed bust to r. ℞. AETERNITAS. Eternity standing to l. holding globe and rudder. *C.* 6. F. D. C. » 6 »
64299 Æ¹. Obv. DIVA FAVSTINA. Diademed bust to r. ℞. AETERNITAS S.C. Eternity standing to l., holding phœnix and raising the drapery of her dress. *C.* 12. *Fine dark green patina.* E. F. 5 » »
64300 Æ¹. Similar type. *A good coin.* E. F. 3 10 »
64301 Æ¹. Similar type. *Patinated.* V. F. 2 10 »
64302 Æ. Obv. Similar. ℞. AETERNITAS. Eternity, veiled, standing to l., raising r. hand and holding sceptre. *C.* 26. E. F. » 7 6
64303 Æ. Similar type. V. F. » 4 »
64304 Æ². Obv. Similar type; S.C. in field of ℞. *C.* 29. V. F. » 12 6
64305 Æ. Obv. As before. ℞. AETERNITAS. Eternity standing to l., holding globe, and raising her veil over her head. *C.* 32. E. F. » 5 »
64306 Æ. Similar type. V. F. » 3 »
64307 Æ². Obv. Similar. ℞. AETERNITAS S.C. Eternity standing to l., raising r. hand and holding globe. *C.* 42. E. F. 1 » »
64308 Æ. Obv. DIVA FAVSTINA. Diademed bust to r. ℞. AVGVSTA. Ceres standing to l. holding two torches. *C.* 75. V. F. 5 10 »
64309 Æ. Obv. Similar. ℞. AVGVSTA. Ceres, veiled, standing to l., holding two ears of corn and a long torch. *C.* 78. F. D. C. » 7 6
64310 Æ. Similar type. V. F. » 5 »
64310ª Æ. Similar. V. F. » 4 »
64311 Æ¹. Similar type. S.C. in field of ℞. *C.* 79. *Struck on large flan. Patinated.* F. » 15 »
64312 Æ. Obv. As before. ℞. AVGVSTA. Ceres standing to r., holding sceptre and ear of corn. *C.* 94. E. F. » 5 6
64313 Æ. Obv. DIVA FAVSTINA. Diademed bust to r. ℞. AVGVSTA.

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Ceres, veiled, standing to l., holding torch and sceptre. *C.* 95. F. D. C. 14 10 »

64314 Æ. Similar type. *C.* 96. F. D. C. » 6 6

64315 Æ¹. Obv. Similar. ℞. AVGVSTA S.C. Vesta, veiled, standing to l., holding long torch and palladium. *C.* 113. *Patinated.* V. F. 3 » »

64316 Æ¹. Similar type. V. F. 1 10 »

64317 Æ¹. Obv. As before. ℞. AVGVSTA S.C. Piety, veiled, standing to l., near lighted altar, raising r. hand and holding pyxis. *C.* 125. V. F. 1 5 »

64318 *N.* Obv. DIVA FAVSTINA. Diademed bust to r. ℞. AVGVSTA. Ceres veiled standing to l., holding patera and rudder resting on globe. *Not in Cohen.* E. F. 10 » »
From the Bosco Reale Find.

64319 Æ. Obv. As last. ℞. AVGVSTA. Throne on which diadem and sceptre. *C.* 131. V. F. » 3 »

64320 *N.* Obv. DIVA FAVSTINA. Diademed bust to r. ℞. CERES. Ceres standing to l. holding two ears of corn and long torch. *C.* 135. V. F. 4 » »

64321 Æ. Similar type. *C.* 136. E. F. » 4 6

64322 Æ². Similar type, with S.C. on ℞. V. F. » 7 6

64323 Æ. Obv. As last. ℞. CERES. Ceres seated to l., holding two ears of corn and long torch. *C.* 141. E. F. » 5 »

64324 Æ. Similar. V. F. » 3 6

64325 Æ. Obv. FAVSTINA AVGVSTA. Diademed bust to r. ℞. IVNONI REGINAE. Juno standing to l., holding patera and sceptre; at her feet, a pea-cock. *C.* 215 *var.* V. F. » 3 6

64326 Æ. Obv. DIVA AVG. FAVSTINA. Diademed bust to r. ℞. PIETAS AVG. Piety, veiled, standing to l., holding patera over altar. *C.* 234. E. F. » 5 6

64327 Æ. Obv. Similar. ℞. PIETAS AVG. Hexastyle temple. *C.* 253. V. F. » 8 »

64328 Æ². Obv. DIVA FAVSTINA. Diademed bust to r. ℞. S.C. Vesta, veiled, standing to l., holding torch and palladium. C. 269. E. F. » 12 6
From the Bizot Collection.

64329 *N.* Obv. DIVA AVGVSTA FAVSTINA. Diademed and veiled bust to r. ℞. Hexastyle temple. *C.* 317. V. F. 10 10 »
From the O' Hagan Collection.

(*To be continued.*)

CONTINENTAL COINS.

AUSTRIAN SERIES.

(*Continued from col. 11284.*)

TRANSSYLVANIA.

64330 *Stephen Bathory* (1572-1576). *N.* Ducat, 1572. Obv. MONE + TRAN S IL + S + B + D + S + Saint Ladislas standing facing, holding halberd and orb; in the field, 15—72. ℞. PATRON + VNGARIE. Virgin and Child on lunar crescent. V. F. 1 » »

64331 *Christopher Bathory* (1576-1581). *N.* Ducat. 1580. Similar type. E. F. 1 5 »

64332 *N.* Ducat. 1580. Similar. E. F. 1 2 6

64333 *Sigismund Bathory* (1581-1602). Æ. Thaler. Obv. * SIGISMVNDVS * BATHORI * Half-length bust to r. in armour, short sceptre over shoulder. ℞. PRINCEPS. TRANSSYLVANIÆ * 159Z. Crowned shield of arms supported by two angels. *Rm.* 4894. E. F. » 12 6

64334 Æ. Thaler. 1595. Similar type; cross in field of obv. E. F. » 12 »

64335 Æ. Thaler. 1596. Similar type. *Rm.* 4896. E. F. » 12 6

64336 Æ. Thaler. 1597. Obv. * SIGISMVNDVS * D * G * TRANSYLVANI * Half-length bust to r.; in front, cross. ℞. MOLDAVI : WALA : TRAN : S : R : I : PRIN : I * 5 * 9 * 7 * Crowned shield over cross; in the field, N—B (Nagybanya). *Rm.* 4897. E. F. 1 2 6

64337 *Gabriel Bathory* (1605-1611). Æ. Thaler. 1609. Obv. GABRIEL : BATHORY : D : G : PRINCEPS : TRANSYLVANIÆ * Half-length bust to r., holding short sceptre over r. shoulder. ℞. PARTIVM : REGNI : HVNG : DOMINVS : ET : SECVL. COMES : 1609. Shield of arms surrounded by coiled dragon; above, crown; in the field N—B (Nagybanya). *R.* E. F. 2 10 »

64338 Æ. Obsidional thaler. 1611. Uniface. GABRIEL. D. G. PRIN : TRAN : PAR : REG : HVN : D. ET. SIC : COMES. Three shields of arms surmounted by crown; below, 16. 11 | CIBIN; all surrounded by coiled dragon. V. F. 1 5 »

64339 *Gabriel Bethlen* (1613-1629). Æ. Thaler, 1621. Obv. GABRIEL (madonna) D. G. EL. HVNGARIÆ. DAL. CR (shield) SCL. REX. Half-length bust to r., head bare. ℞. TRANS. PRINCEPS. ET. SICVLOR. COM. 1621. Crowned shield of arms. V. F. » 8 6

64340 Æ. Nagybanya thaler. 1628. Obv. GABRIEL. D : G. SA. RO. IMP : ET. TRAN. PRIN. Half-length bust to r., wearing plumed cap. ℞. PAR. REG. HVN. DOM. SIC. CO : OP. RAT. DVX. 1628. Crowned shield of arms between N—B. V. F. » 15 »

64341 *George Rakoczi I.* (1631-1648). *N.* Ducat. 1646. Obv. GEORG. RAKO. D. G. PRI. TRA. Half-length bust to r., wearing plumed cap and holding short sceptre over shoulder. ℞. PA. RE. HV. DO. ET. SIC. CO. 1646. Spread eagle to l. between A—I; below, AQVILA. *Rm.* 699. E. F. 1 12 6

64342 *N.* Ducat. Similar. V. F. 1 » »

64343 *George Rakoczi II.* (1648-1660). Æ. Thaler. 1656. Obv. GEOR. RAKO. D. G. PR. T. Half-length bust to r., wearing plumed cap. ℞. . PAR. REG. HVN. DOM. ET. SIC. COM. 1656. Crowned shield of arms between N—B. V. F. » 14 6

64344 Æ. Thaler. 1658. Obv. . GEORGIVS RAKO. D : G. P. T. Half-length bust to r., wearing plumed cap. ℞. PAR. REG. HVN. DOM. ET. SIC. COM. 1658. Crowned shield of arms. V. F. » 10 »

64345 *Maria Theresia. N.* ½ Ducat. Obv. MAR. THERES. D : G. REG. HU. BO. Bust to r. ℞. PRINCEPS TRANSYL. Crowned and draped shield of arms; below, ½. E. F. » 7 6
(*To be continued.*)

SWISS SERIES

(*Continued from col. 11285.*)

FREIBURG.

64346 *Sarine-et-Broye.* Æ. 42 Cruches, 1798. Obv. CANTON DE SARINE ET BROYE. Fasces, ℞. LIBERTÉ ÉGALITÉ. 1798. Within oak and laurel-wreath, VALEUR DE 42CR. *R.* V. F. 1 » »

64347 *Canton Freyburg.* Æ. Thaler (4 Franken), 1813. Obv. CANTON FREYBURG 1813. Crowned oval shield within laurel-branches. ℞. SCHWEIZERR EIDSGENOSST. Ancient Swiss warrior holding shield inscribed : XIX CANT. In exergue, 4 FRANKR. *S.* F. D. C. » 18 6

64348 Æ. 5 Batzen, 1827. Cross and shield. F. D. C. » 1 6

GENEVA.

64349 Æ. Obsidional Twelve Sols of 1590. Obv. . P. XII. | * SOLS * | POVR. LES. | SOLDATS DE | GENEVE | . 1590. Arms of Geneva 1590. Arms of Geneva within flames. *S.* F. D. C. » 4 »

64350 Æ. Obsidional Six Sols of 1590. Similar type. F. D. C. » 3 »

64351 Æ. Obsidional Sol of 1590. Similar type. E. F. » 3 »

64352 Æ. Twelve Sols of 1654. Obv. GENEVA. CIVITAS. 1654. Shield of arms; above eagle. ℞. POST. TENEBRAS. LVX. In the field : (Monogram) AHB | POVR | XII. | SOLS. V. F. » 3 6

64353 Æ. Six Sols of 1602. Similar type. V. F. » 5 »

64354 Æ. Ecu "Genevoise" of 1723. Obv. RESPVBLICA GENEVENSIS. Ornamented shield of arms; above monogram IHS within rays of glory. ℞. POST TENEBRAS LUX. 1723. Crowned double-headed eagle. E. F. » 6 6

64355 Æ. 3 Sols of 1763. Obv. RESPVBLICA GENEVENSIS. Shield of arms. ℞. POST TENEBRAS LUX. Cross within tressure. F. D. C. » 1 »

64356 Æ. 1 Sol of 1788. Same obv. ℞. POST TENEBRAS LUX. 1788. In the field UN | SOL | . B. F. D. C. » 1 »

64357 Æ. 6 Sols of 1791. Same type. ℞. Within panel : SIX | SOLS | P. B. F. D. C. » 1 6

64358 Æ. Ecu. 1794. Obv. REPUBLIQUE GENEVOISE. Turreted head of Liberty to l.; below, ÉGALITÉ LIBERTÉ INDEPENDANCE. T. B. ℞. APRÈS LES TÉNÈBRES LA LUMIÈRE. In the field : PRIX DU TRAVAIL. L'AN III DE L'ÉGALITÉ 1794. V. F. » 7 6

64359 Paper Pass for the Bridge on the Arve (XIX Cent.). F. » 1 6

64360 Billon. Six deniers of 1819. F. D. C. » 1 »

64361 Billon. 1 Sol of 1833. Similar type. F. D. C. » 1 »

64362 Billon. 25 Centimes of 1839. Obv. REP. ET CANT. DE GENÈVE. In the field 25 | CENTIMES | 1839. ℞. POST TENEBRAS LUX. Arms of Geneva. *S.* F. D. C. » 3 »

64363 Billon. 4 Centimes, 1839. Similar type. F. D. C. » 1 »

64364 Æ. 1 Centime, 1847. F. D. C. » » 6

64365 *N.* 20 Francs, 1848. Obv. * REP. ET. CANT. DE GENÈVE. In the field : 20 FRANCS | 1848. ℞. POST TENEBRAS LUX. Arms of Geneva. F. D. C. 2 5 »

64366 *N.* 10 Francs, 1848. Same type. F. D. C. 2 » »

64367 Æ. 10 Francs, 1848. Obv. RÉPUBLIQUE ET CANTON DE GENÈVE. Within wreath : 10 | FRANCS | 1848 | ; beneath : ANT. BOVY. ℞. . POST. TENEBRAS. LUX. Shield of arms. *R.* F. D. C. 1 15 »

64368 Æ. 5 Francs, 1848. Same type. F. D. C. » 10 »

64369 Æ. 10 Francs, 1851. Type of 1848. *R.* F. D. C. 2 » »

64370 Æ. 10 Francs. Similar. V. F. 1 10 »

64371 Æ. Ecu de Tir, 1851. Obv. GENÈVE CANTON SUISSE 1815. Female figure carrying flag and olive-branch; ex. : DORCIÈRE. ℞. TIR FÉDÉRAL JUILLET MDCCCLI. Arms. *R.* F. D. C. 1 » »

GRISONS.

64372 *Canton.* Æ. 5 Batzen 1820. Obv. KANTON GRAUBÜNDEN. 1820. Three shields of arms. ℞. Within oak-wreath : V. SCHWEIZER BATZEN. F. » 1 6

64373 Æ. 10 Batzen, 1825. Similar type. V. F. » 3 »

64374 Æ. Freischiessenthaler of 4 Francs, 1842. Obv. CANTON GRAUBÜNDEN. 4 SCHWEIZER FRANKEN. Three oval shields. ℞. EIDGENÖSSISCHES FREISCHIESSEN IN CHUR 1842. Shield of arms of the Confederation; edge : EINTRACHT MACHT STARK. F. D. C. » 10 »

64375 *Bishopric of Chur. Ulrich VIII.* (1661-1692). Æ. Gulden of 1688. Obv. VDAL : D : G : EP'. CVR : S : R : I : PRIN : D'. IN

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FVR & GR. Bust to r. ℞. LEOPOLDVS.D : G.ROM : IMPER : S : A : 1688. Crowned imperial eagle surcharged with arms; below : (⅔). *R.* F. D. C. 1 7 6

64376 *City of Chur.* Æ. ½ gulden of 1631. Obv. + MONETA.NOVA. CVRIAE.RHET : Arms. ℞. FERD : II : D : G : RO : IM : S : * Crowned imperial eagle; ex. : 1631. F. D. C. » 10 6

HELVETIC REPUBLIC.

64377 Æ. 40 Batzen, 1798. Obv. HELVET : REPUBL : Warrior, in XVI cent. costume; ex. : 1798. ℞. Within oak-wreath : 40 | BATZEN | S. *Struck at Soleure.* F. D. C. 1 5 »

64378 Æ. Another, similar. E. F. » 17 6

64379 Æ. Another, similar. On ℞. BA. *Struck at Basle.* E. F. 1 1 »

64380 N. 16 Francs, 1800. Obv HELVETISCHE REPUBLIK. Warrior in XVI. cent. costume; ex. : B. ℞. Within oak-wreath : 16 | FRANKEN | — | 1800. F. D. C. 3 10 »

64381 Æ. 4 Francs, 1800. Obv. HELVETISCHE REPVBLIK 1801. Warrior, holding flag and sword, advancing to l. ℞. 4 FRANKEN B within oak-wreath. E. F. 1 10 »

64382 Æ. 5 Batzen, 1800. Similar type. E. F. » 1 6

64383 Æ. 5 Francs, 1850. Obv. HELVETIA. Helvetia seated to l., l. hand resting on shield of arms. ℞. Within oak-wreath : 5 FR. 1850; below, A. F. D. C. » 5 »

64384 Æ. 2 Francs, 1850. Similar type. F. D. C. » 2 »

64385 Æ. Pattern 2 Francs, 1854. Obv. CONFÉDÉRATION SUISSE. Crowned head of Liberty to l.; below, 1854. ℞. Within oak-wreath : ESSAI DE PRESSE MONETRE M.L.B. *Struck on thick flan.* F.D. C. 1 » »

64386 N. 20 Francs, 1871. Obv. HELVETIA 1871. Shield of arms over laurel-branches. ℞. Within laurel-wreath : 20 FR. *Brilliant.* F. D. C. 2 10 »

64387 N. 20 Francs. Similar type. E. F. 2 » »

64388 N. 20 Francs, 1873. Obv. Helvetia seated to l., holding sword and shield; ex., HELVETIA. ℞. Within oak and laurel branches : 20 FR. 1873. F. D. C. 2 10 »

64389 N. 20 Francs. Similar type. E. F. 2 » »

64390 N. 20 Francs, 1886. Obv. CONFŒDERATIO HELVETICA. Diademed head of Liberty to l. ℞. Within oak and laurel wreath, shield of arms between 20—FR; above, star.; below, 1886. F. D. C. » 17 6

64391 Æ. 2 Francs, 1886. Helvetia standing. F. D. C. » 2 »

(*To be continued.*)

POLAND

64392 *Sigismund I.* (1506-1548). Æ. Groschen of Danzig 1535. Obv. * SIGIS.I.REX.POLO.DO.TO.PRVS. Crowned bust to r. ℞. GROSSVS.CIVIT.DANCZK.1535. Crown under which two crosses. E. F. » 8 6

64393 *Sigismund III* (1587-1632). Æ. 3 Groschen of Riga, 1589. Obv. SIG.III.D.G.REX.PO.D.LI. Crowned bust to r. ℞. III | 1589 | GROS.ARG : TRIP.CIVI.RI | GE. Arms. V. F. » 2 6

64394 Æ. Ort, 1596. Obv. SIGISMVN.III.D.G.REX PO.M.D.L. Crowned bust to r. ℞. GROS.ARGEN.SEX.REG.POLONI.96. Three shields of arms, crowned; in the field, VI. F. » 2 »

64395 Æ. Ort of Danzig, 1615. Obv. SIGIS.III.D : G : REX : POL : M : D : L : R : PRVS. Crowned bust to r. ℞. MONETA.CIVIT : GEDANENSIS.1615. Shield of arms supported by two lions. F. » 2 6

64396 Æ. Ort of Danzig 1617. Similar type. V. F. » 3 »

64397 Æ. Similar. F. » 2 »

64398 Æ. Ort of Danzig. 1618. Similar type. V. F. » 3 »

64399 Æ. Similar. *Plugged.* F. » 1 6

64400 Æ. Ort of 1622. Obv. SIGIS.III.D.G.REX.POL.M.D.LI.RVS. PRVS.M. Half-length portrait of King to r. ℞. SAM.LIV.NEC. N.SV.GOT.VAN.Q.HRI.B. Crowned shield of arms, and date. F. » 1 6

64401 Æ. Ort of 1623. Similar type. F. » 2 6

64402 Æ. Ort of 1624. Similar type. V. F. » 3 6

64403 Æ. Ort of Danzig, 1625. Obv. Similar; head between 1—6. ℞. Type of nº 64395. F. » 2 6

64404 Æ. Thaler of 1630. Obv. SIGIS.III.D : G.REX.POL.M.D : LIT. RVS : PRVS.MASO : Half-length portrait of King to r., holding sword and orb. ℞. SAM.LIV : NEC.NO : SVE.GOT.VAD : Q.HR. REX. Crowned shield of arms, between the date 16—30. E. F. » 10 6

64404a Æ. Thaler. Similar type; obv. legend reading : ....LIT.RVS : PRV.MASO. V. F. » 10 »

64405 Æ. Thaler of Thorn, 1630. Obv. * SIG.III.D.G.REX.POL.ET. SVEC.M.D.LIT.RVS.PR.MA.SA * Half-length portrait, crowned, of the King to r., holding sword and orb. ℞. MONETA.NOVA. ARGENT.CIVIT.THORVNENSIS.1630. Shield of arms supported from above by angel. E. F. 2 » »

64406 Æ. Thaler. Similar type; obv. legend reading ....RVS.PRVS. MA.SAL * V. F. 1 10 »

64407 *Wladislaus IV.* (1632-1648). Æ. Thaler of Thorn. 1638. Obv. VLADIS.IIII.D : G.REX.POL.ET.SVEC.M.D.L.RVS.PRVS. Half length bust, crowned, of the King to r., holding sword and orb. ℞. MONETA.NOVA.ARGENTEA.CIVIT.THORVNENSIS. Shield of arms supported by angel; in the field, 16—38 I. V. F. 1 » »

64408 Æ. Thaler of Danzig. 1641. Obv. VLAD : IIII.D : G : REX POL : ET SVE : M : D : LIT : RVS : PR : Crowned bust to r. ℞. MONETA ARGENTEA CIVITATIS GEDANENSIS. Crowned shield of arms and supporters; below, G—R, 1641. V. F. 1 5 »

64409 *John Casimir* (1648-1668). Æ. Thaler of Danzig. 1649. Obv. IOAN : CASIM : D : G : REX POL.ET SUEC.M.D.L.RUS.PR. Crowned bust to r. ℞. Type as last. V. F. 1 » »

64410 Æ. Ort of Danzig, 1655. Obv. IOH.CAS.D : G : REX POL.& SUEC.M.D.L.R.P. Crowned bust to r. ℞. MON.ARGENT.CIVIT. GEDANENSIS. Crowned shield of arms and supporters; below, G—R, 1655. V. F. » 17 6

64411 *Augustus II* (1697-1733). Æ. ¼ Gulden, 1707. Obv. D.G.FRID: AVGVST : REX.POLON : Laur. bust to r. ℞. DUX | SAX : I.C. M.A.& W.S.R.I.ARCH : & EL. Two shields of arms surmounted by crown; below, 1/60, 17—07, I.L.H. V. F. » 5 »

64412 Æ. ¼ Gulden, 1707. Similar. F. » 5 »

64413 Æ. Thaler, 1710. Obv. D.G.FRID : AUGUST : REX POL : DUX SAX : I.C.M.A.& W. Laur. bust to r. ℞. SAC : ROM : IMP : ARCHIM : ET ELECTOR. Two oval shields surmounted by crown, between laurel-branches; below, 1710. I.L.H. E. F. 1 » »

64414 *Augustus III* (1733-1763). Æ. Thaler 1754. Obv. D : G : AVGVSTVS.III.REX.POLONIARUM. Crowned bust to r. ℞. SAC. ROM.IMP.ARCHIM.ET ELECT.1754. Crowned shield of arms between laurel-branches; below, E.D.C. E. F. 1 » »

64415 ⅙ Thaler. 1753. Similar type. E. F. » 4 »

64416 Æ. Thaler, 1760. Obv. D:G: FRID: AVGVST: REX.POL : D : S : I : C: M:A & W: Bare bust to r. ℞. SAC . ROM : IMP: ARCHIM : ET ELECTOR.1760. Two shields of arms under crown; below, DER SEEGEN DES BERGBAUES. V. F. » 12 6

64417 *Frederick Christian.* Æ. Gulden 1763. Obv. D : G : FRID : CHRISTIAN : PR : R: POL : & L : DVX SAX : Bust to r. ℞. IVL : CL : MONT : A : W : S : R : I : ARCHIM : & ELECTOR.1763. Crowned shield of arms; below, 2/3, XX.EINE FEINE MARCK. V. F. » 4 6

64418 *Stanislaus Augustus* (1764-1795). Æ. Thaler 1775. Obv. STANISLAUS AUGUSTUS D.G.REX POL.M.D.LITH. Bust to r. ℞. X EX MARCA FURA COLONIEN.1775. Crowned shield of arms between palm and laurel branches; below, E.B. E. F. 1 5 »

64419 Æ. Thaler of 1793. Obv. GRATITUDO CONCIVIBUS EXEMPLUM POSTERITATI. Within oak-wreath : CIVIBUS | QUORUM PIETAS &c. ℞. 10 7/10 EX MARCA PURA COLONIENSI.1793. In the field : DE CRETO | REIPUBLICAE NEXU | CONFEDERATIONIS IUNCTAE | DIE V.XBRIS MDCCXCII | STANISLAO AUGUSTO | REGNANTE; on the edge : FIDEI * PUBLICAE * PIGNUS * F. D. C. » 15 »

64420 Æ. Thaler. Similar. E. F. » 12 6

64421 *Frederick Augustus* (1807-1815). Æ. Thaler 1812. Obv. FRID. AVG.REX SAX.DVX VARSOV. Bare head to r. ℞. Crowned shield of arms between palm-branches; above, 1812; below, I.B | TALAR. E. F. » 15 »

CONTINENTAL MEDALS.

(*Continued from col. 11287.*)

ITALY.

64422 *Visit of John, Archduke of Austria to the Milan Mint.* 1815. Æ. Obv. IOHANNES ARCHIDVX AVSTRIAE MDCCCXV. Within corn-wreath : OFFICINAM MONETARIAM MEDIOLANEN.INSPEXIT DIE XVIII.MAII. ℞. VOTIS NOVI REGNI LONGOB.VENETI PROPTER CAESAREM SUSCEPTIS. 37 mill. F. D. C. » 12 6

64423 *Visit of Francis I of Austria to the Milan Mint.* 1816. Æ. Obv. FRANCISCVS AVSTR.IMP.LONGOB.ET.VEN.REX OFFICINAM MONETARIAM MEDIOLANENSEM INSPEXIT XVII.KAL.FEBRVARII MDCCCXVI. ℞. IANO CLAVSO FELICITATE PVB.ADSERTA. Winged caduceus between bunch of grapes and ear of corn. 37 mill. F. D. C. » 4 »

64424 *Visit of Rainier, Archduke of Austria to the Milan Mint.* 1816. Æ. Obv. Within oak-wreath; RAINERIVS CAES.PRINCEPS ET ARCHIDVX AVSTRIAE. ℞. OFFICINAM MONETARIAM MEDIOLANENSEM INSPEXIT CALEND.OCTOB.MDCCCXVI. 37 mill. F. D. C. » 4 »

64425 *Humbert I.* Æ. Memorial Medal 1900. Obv. HUMBERT I KÖNIG V. ITALIEN. Bust to r. ℞ 29.JULI 1900. Italy in mourning near the deceased king's coffin. 35 mill. F. D. C. » 5 6

64426 **Bologna.** 8th Centenary of the foundation of the University. Æ by *L. Giorgi.* Obv. HVMBERTVS.I.REX.ITALIAE.VNIVERSITATIS.LITTERARVM.ET.ARTIVM.BONONIENSIS.PATRONVS. Bust of King Humbert to l. ℞. ALMA PARENS.STVDIORVM. ADSTANTE.ITALIA.TOTA CETERARVMQ.GENTIVM.LEGATIS SECVLARIA.OCTAVA CONCELEBRAT PRIDIE.IDVS.IVNIAS MDCCCLXXXVIII. 75 mill. F. D. C. » 7 6

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64427 **Florence**. *Leopold I.* Æ. By *St. Urbain*. Obv. LEOP.I.D.G. LOT.BAR.D.REX.IER.P.P.ET.DELITIVM. Bust to r. ℞. PACI. POPVLORVM.VTRVMQ.LITAVIT. Altar upon which sword and sceptre; above, a stork carrying wreath; ex., MDCCVI. 62 mill. F. D. C. » 15 »

64428 **Malta**. *Emmanuel de Rohan*. Æ. Portrait-medal. Obv. AVSPICIIS M.M.EM.DE.ROHAN.PROVIDENTISSIMI.PRI. Bust to r. ℞. MELITA AD.MAIOREM.PORTVS TVTELAM &c. 52 mill. V. F. 1 » »

64429 **Mantua**. *Ferdinand Charles*. Æ. Obv. FERD.CAR.D.G.DVX. MANT.MONTISF.CAROLIVI.GVAST.ETC. Bust to l.; on truncation, G F. ℞. CERTISSIMA SIGNA SEQUENTVR. Sun in splendour, above three signs of the Zodiac: Leo, Virgo and Libra. 57 mill. F. D. C. » 10 »

64430 **San Marino**. Æ. By *Cerbara*. Obv. RESPVBL. SAN MARINENSIVM. Shield of arms. ℞. DE SENATVS SENTENTIA. Flower vase; ex., G.CERBARA F.MDCCCXXIII. 30 mill. F. D. C » 7 6

64431 **Sicily**. *Ferdinand IV's return to Sicily*. Æ. Obv. FERDINAN.IV D:G: SICILIAR.ET HIE.REX. Bust to r. ℞. Ship entering the harbour of Naples; above, Fame carrying portrait of Ferdinand IV.; ex., PER MEZZO DELLA DIVINA PROVIDENZA.&c. 48 mill. F. D. C. » 3 6

64432 — *Marriage of Livia ab Auria Karapha*. Æ. By B. Berger. Obv. LIVIA.AB.AVRIA.KARAPHA.S.R.I.ET.AMPHISSIENSIVM. PRINC. Bust to r.; on truncation, B.P.F.; below, RAPTA.IV. KAL.FEB.CIƆIƆCCLXXVIIII.AN.N.XXXIIII. ℞. DILEXIT. The Princess seated facing, distributing alms to children; at her side, Religion standing; ex., CONIVGALIS MONVMENTVM AMORIS. 73 mill. F. D. C. 4 10 »

64433 **Venice**. Badge of the Civic Guard. Obv. GUARDIA CIVICA VENETA. Two flags in saltire. ℞. VV L'ITALIA. *Oval, with two loops*. F. D. C. 1 10 »

⁂

64434 *Antonio Canova*. Æ. By Ingram. Obv. Bare bust to l. ℞. TO THE ADMIRERS OF THE ARTS BY THE UNANIMOUS VOTE OF THE PUBLIC.1823. F. D. C. » 4 »

64435 — Æ. By Putinati. Obv. Bust to r. ℞. AL SECOLO DECIMO NONO; above, winged helmet; below, head of Mars. 34 mill. F. D. C. » 2 6

64436 *Donatello* Æ. By Fabbio Fabbi. Obv. DONATVS.VOC.DONATELLVS.SCVL.FLOR. Bust to l., wearing cap. ℞. MCCCLXXXVI-MCCCCLXVI. Bust of Infant Christ after Donatello; in the field DONAT-OPVS.; ex., F.FABRI.PICTOR.FECIT. 91 mill. V. F. 1 » »

64437 *Giuseppa Tornielli Bellini*. Æ. By Galeazzi. Obv. Bust to r. ℞. INSTITVTO D'ARTI E MESTIERI INAUGURATO. Science walking to l. with young school boy.; ex., IV.NOVEMBRE MDCCCXXXVII. 54 mill. V. F. » 8 »

64438 *Orlando Martorelli*. Æ. Portrait medallion (unitace). By Prof. A. Legros. ORLANDO MARTORELLI MDCCCLXXXI. Bust to l. 125 mill. *RR*. V. F. 4 10 »

(*To be continued.*)

ORIENTAL.

COINS OF THE HOLY LAND.

(*Continued from col. 11288.*)

GALILAEA.

ACE-PTOLEMAIS.

64439 *Trajan*. Æ². Obv. **IMP·CAES·NER·TRAIANO OPT (AVG.)**. Laur. head to r. ℞. **COL·PTOL**. Veiled and turreted female figure seated to r. *De S.*, Pl. VIII, nº 7. *R*. F. » 8 »

64440 *Philip I*. Æ². Obv. ..**PHILIPPVS**.... Laur. and draped bust to r.; countermark. ℞. **COL·PTOL**. Square temple, with statue of goddess in centre. *De S.*, Pl. VIII, nº 10. *R*. M. » 8 »

DIOCAESAREIA-SEPPHORIS.

64441 *Trajan*. Æ². Obv. **ΤΡΑΙΑΝΟΣ·ΑΥΤΟ (ΚΡΑΤΩΡ·ΕΔΩΚΕΝ)**. Laur. head of Trajan to r. ℞. **ΣΕΠ—ΦΩ | ΡΗΝΩΝ**. Palm-tree. *De S.*, p. 325, nº 2. *RR*. F. » 12 6

64442 Æ². Another, similar. *RR*. M. » 4 6

64443 Æ². Obv. **ΤΡΑΙΑΝΟΣ—ΑΥΤΟΚΡΑΤΩΡ**... Laur. head to r. ℞. **ΣΕΠΦΩΡΗΝΩΝ**. Winged caduceus. *De S.*, p. 325, nº 3. *RR*. F. » 10 »

64444 Æ². Similar type. *Pierced*. M. » 3 »

SAMARIA.

CAESAREIA.

64445 *Nero*. Æ². Obv. **ΚΑΙΣΑΡ**. Laur. head of Nero to r. ℞. **ΚΑΙΣΑ·ΡΙΑ...ΣΕΒΑΣ**.... Turreted figure of Astarte standing to l., holding human head and spear; date, **L·ΙΔ** (year 14). *De S.*, p. 116, nº 2. *R*. V. F. » 10 6

64446 Æ². Similar, with **ΣΕΒΑΣΤΩ**..; date **LIΔ**. M. » 5 »

64447 *Domitian*. Æ. Obv. **ΑΥΤ·ΚΑΙ ΔΟΜΙΤΙΑΝΟC CЄBACTOC ΓЄRM**. Laur. head to r. ℞. **CTO Π**. Minerva standing to r., holding owl and spear. V. F. » 12 6

64448 Æ². Obv. **IMP·DOMITIAN···AVG·GERM**... Laur. head to r. ℞. Victory advancing to l., carrying trophy on shoulder. *R*. F. » 12 6

64449 *Marcus Aurelius*. Æ². Obv..... Laur. head to r. ℞. .... Horseman to r. *De S.*, Pl. XVIII, nº 7. *R*. M. » 3 »

64450 Æ². Obv. .... Draped bust of M. Aurelius to r. ℞. .... **CAESAR** ... Head of Sarapis, wearing modius, to r. *De S.*, p. 124, nº 1. *R*. M. » 6 6

64451 *Lucius Verus*. Æ². Obv. ....**TONINVS**.... Laureated bust to r., draped. ℞. **COLPR** .... Bust of Sarapis, with modius, to r. V. F. » 15 »

64452 Æ². Another, similar. F. » 9 »

64453 *Alexander Severus*. Æ². Obv. **IMP....ALEXAND**. Laur. bust to r. ℞. **C·I·F·AVG·CAES·METROPOLI**. Spread eagle supporting wreath within which **S·P·Q·R**. F. » 5 »

64454 *Trajan Decius*. Æ². Obv. Radiated bust to r. ℞. Date-tree and fig-tree springing up from vase in form of an altar. *D. S.*, pl. VII, 11. M. » 5 »

64455 *Hostilianus*. Æ². Obv. Radiated bust to r. ℞. Turreted female bust to r. *D. S.*, Pl. VII, 12. F. » 4 »

NEAPOLIS (Sichem).

64456 *Domitian*. Æ². Obv. Laureated bust to r. ℞. **ΦΑΛΟVI | ΝΕΑΠΟΛΙ | ΣΑΜΑΡ** ... within wreath. *De Saulcy*, Pl. XII, 10 *var*. M. » 5 6

64457 — Æ². Obv. **IMP·CAES·DOMIT·AVG. — GERM, P·M·TR·P·XI**. Radiate head to r.; countermarked with a small head on neck. ℞. **IMP·XXI·COS. — XVI·CENS. P·P·P**. Date-tree (A.D.92). *De S.*, p. 81, nº 5. *S*. F. » 10 6

64458 — Æ². Another, similar, with two countermarks. *S*. M. » 4 »

64459 — Æ². Obv. ... .**ΚΑΙΣΑΡ** .. Laur. bust to r. ℞. **ΦΑΛ OVI | ΝΕΑ ΓΟΛ | ΣΑ ΜΑ | LAI**. Date-tree. *De S.*, Pl. XII, nº 11. *R*. M. » 6 6

64460 — Æ². Obv. Laur. bust to r.; countermark. ℞. Date-tree; in the field, **ΣΑ M / L Δ** (?) *De Saulcy*, Pl. XII, *var*. M. » 5 »

64461 *Marcus Aurelius*. Æ². Obv. ...**ΛΙΟC. ΚΑΙCΑΡ ΕΥC**... Bust to r. ℞. **ΦΛ·ΝЄΑCΠΟΛЄΩC** ... Facing figure of Diana; on either side a humped bull. *De S.*, p. 250, nº 5. *R*. F. » 15 »

64462 — Æ². A variety of last. *R*. M. » 8 6

64463 — Æ². Another, similar. M. » 5 »

64464 — Æ². Another, similar; in the field, to r. of Diana, **MH**. M. » 6 »

64465 *Faustina II*. Æ². Obv. ....**CEBA**.... Bust to r. ℞. The Ephesian Diana. *Var. de S.*, Pl. XIII, nº 4. *R*. M. » 6 »

64466 *Commodus*. Æ². Obv. ...**AYP KOM**.. Draped bust to r. ℞. ..**CYP**. Standing figure leaning on spear. *Type of De S.*, p. 256, nº 7. *R*. M. » 4 »

64467 *Caracalla*. Æ². Obv. .... Laur. bust to r. ℞. Quadriga facing; above, bust of Fortune. *De S.*, p. 258, nº 7. *R*. M. » 4 »

64468 — Æ². Obv. ... Radiated and cuirassed bust to r. ℞. ... Mount Gerizim. *De S.*, p. 258, nº 12 *var*. *R*. M. » 8 6

64469 — Æ². Obv. ... Laur. and cuirassed bust to r. ℞. ... ...**CYP ΠΟ**... Mount Gerizim. *De S.*, Pl. XIII, nº 1. *R*. M. » 7 6

64470 *Trebonianus Gallus*. Æ². Obv. **ΑΥΤ.ΚΑΙ.ΤΟV** ... Radiated and draped bust to r. ℞. **ΦΛ.ΝЄΑCΠΟΛЄΟC**. Mount Gerizim; beneath, spread eagle. *De S.*, p. 271, nº 1. *R*. F. » 15 »

64471 Æ². Another, similar. *R*. M. » 7 6

(*To be continued.*)

SCOTTISH COINS

(*Continued from col. 11295.*)

JAMES VI.

Period I. 1567-1603. Before accession the English throne.

TWENTY-POUND PIECE.

64472 **1576**. .IACOBVS·6·DEI·GRA·REX·SCOTOR. Half length figure of the King to right, crowned and in armour, sword in right hand, olive-branch in left; below, on a tablet, .IN·VTRVNQVE·PARATVS.1576. ℞. PARCERE SVBIECTIS·DEBELLARE SVPERBOS. Shield of Scotland, crowned. *Burns*, 947. *RR*. F. 20 » »

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THISTLE NOBLES.

64473 Mm. Quatrefoil. .IACOBVS.6.DEI.GRATIA. REX.SCOTORVM. Ship with crowned shield of Scotland; flags at prow and stern inscribed I (James) and 6; thistle below the shield. ℞. FLORENT.SCEPT. PIIS.REGNA.HIS.IOVA.DAT.NVMERATQ. Two sceptres arranged in form of cross, a crown at extremity of each limb; crowned lion in each angle; thistle in centre; all within a compartment ornamented with thistles. *Burns*, 951. *R.* E. F. 7 » »
64474 — — E. F. 6 » »

RIDERS.

64475 **1593**. Mm. Quatrefoil. .IACOBS.(*sic*) 6.D.G.R. SCOTORVM. The King on horseback to right; date in exergue. ℞. .SPERO.MELIORA. Crowned shield of arms. *A rare variety with the plain cuisses on the armour, and the error in the King's name.* Cf. *Burns*, p. 396. V. F. 3 10 »
64476 **1594**. .IACOBVS. &c. Cuisses beaded. *R.* V. F. 2 15 »
64477 — Another piece with the V omitted from IACOBVS, as on no 64475. Cuisses plain. *R.* V. F. 4 » »

HALF-RIDER.

64478 **1594**. Same type as the rider. IACOBVS &c. *RR.* V. F. 2 15 »

SWORD AND SCEPTRE PIECES.

64479 **1602**. .IACOBVS.6.D.G.R.SCOTORVM. Crowned shield of arms. ℞. .SALVS.POPVLI. SVPREMA.LEX. A cross of St. Andrew formed by sword and sceptre; crown above; date below; thistle on either side. *S.* V. F. » 17 6
64480 **1603**. Same type. — V. F. 1 5 »
64481 **1604**. — — *Rare date.* V. F. 3 3 »
64482 **1611**. Type and legends as before, but different workmanship, and silver-gilt instead of gold. *Burns*, 958. *Possibly a pattern.* E. F. 1 1 »

HALF-SWORD AND SCEPTRE PIECES.

64483 **1601**. Same type and legends. *S.* V. F. 1 5 »
64484 — — F. 1 » »
64485 **1602**. — — *S.* V. F. 1 5 »
64486 — — F. 1 » »

RYALS OR SWORD DOLLARS.

64487 **1567**. .IACOBVS.6.DEI.GRATIA.REX.SCOTORVM. Crowned shield of Scotland between the crowned letters I and R. ℞. :·PRO.ME.SI.MEREOR.IN. ME. Sword and crown; hand, mark of value, and date. *Countermarked.* V. F. 1 2 6
64488 **1568**. Same type. *Unusually fine obverse.* 1 12 6
64489 **1569**. Same type. *Countermarked.* E. F. 2 5 »
64490 — — V. F. 1 10 »
64491 **1570**. — — *Countermarked.* F. 1 » »
64492 **1571**. — — *Countermarked.* V. F. 1 10 »
64493 — — F. » 17 6

ONE-THIRD RYAL.

64494 **1568**. Similar type. *R. A remarkably fine piece.* E. F. 3 10 »

NOBLE OR HALF-MERK.

64495 **1577**. ·IACOBVS·6·DEI·GRATIA·REX· SCOTORVM. Crowned shield between 6 and 8. ℞. SALVVMVM (*sic*) [.FAC.PO]PVLVM. TVVM.DNE.1577. Foliated cross with voided centre enclosing star; thistle and crown alternately in angles of cross. *S.* V. F. » 5 »

QUARTER-MERKS.

64496 **1572**. Same type as the half-merks; marks of value 3 and 4. SALVM.&c. F. » 3 6
64497 **1573**. Same type. SALVVM.&c. F. » 3 6

THIRTY-SHILLING PIECES.

64498 **1582**. IACOBVS.6.DEI.GRATIA.REX.SCOTORVM. Half-length figure of the King to left, crowned, in armour, sword in right hand. ℞. HONOR.REGIS. IVDICIVM.DILIGIT.1582. Crowned escutcheon between I R and marks of value X/XX S. *Burns*, 933. *R.* E. F. 2 5 »
64499 **1583**. Same type. *R.* E. F. 2 10 »
64500 — — E. F. 2 2 »

TWENTY-SHILLING PIECES.

64501 **1582**. Same type. *R. Almost F. D. C.* 4 » »
64502 — — F. 1 » »

TEN-SHILLING PIECES.

64503 **1582**. Same type. *An extremely fine example of this very rare coin. RR.* F. 6 10 »
64504 — — *Cheap.* F. 1 » »
64505 — — M. » 4 6

BALANCE HALF-MERKS.

64506 **1591**. Mm. Cinquefoil. ·IACOBVS·6·D·G·R·SCOTORVM·1591. Crowned shield of arms between two thistle-heads. ℞. ·HIS·DIFFERT·REGE· TYRANNVS. Sword and scales. *S.* V. F. » 12 6
64507 — Another, same type and date; loosely formed Ns in legend. *An usually fine and well-struck piece. 71 grains. S.* F. D. C. 1 10 »
64508 — Similar to preceding. F. F. 1 » »
64509 — — V. F. » 15 »
64510 **1592**. Same type. — E. F. 1 5 »

TEN-SHILLING PIECES.

64511 **1594**. Mm. Quatrefoil. ·IACOBVS·6·D·G·R·SCOTORVM· Crowned bust in armour to right; head bare. ℞. NEMO·ME·IMPVNE·LACESSIT·15594. A triple-headed thistle surmounted by a crown *R.* F. » 15 »
64512 **1595**. Same type. — *R.* V. F. 1 » »
64513 **1598**. — *R.* F. » 12 6

FIVE-SHILLING PIECE.

64514 **1594**. Same type and legends as on the larger pieces. *R.* V. F. » 12 6

THISTLE MERKS.

64515 **1602**.IACOBVS·6·D·G·R·SCOTORVM. Crowned shield of arms. ℞. REGEM.IOVA.PROTEGIT. **1602**. Crowned thistle. F. » 5 »
64516 **1603**. Same type. *Almost F. D. C.* 1 5 »
64517 — — F. » 4 »

THISTLE HALF-MERKS.

64518 **1602**. Same type. — F. » 7 6

THISTLE QUARTER-MERKS.

64519 **1602**. Same type. — V. F. » 5 »
64520 — — F. » 2 6

PLACKS.

64521 IACOBVS·6·D·GR·SCOTOR'. Crowned shield. ℞. OPPIDVM·EDINBVRGI. A leaved thistle, crowned. V. F. » 3 »
64522 IACOB.6'.D.G.R.SCO. Same type. ℞. OPPID'. EDINB'. — — V. F. » 2 6
64523 — — F. » 1 6

HARDHEADS.

64524 ·IACOB·6'·D·G·R·SCO'· The letters I R crowned. ℞. VINCIT·VERITAS. Lion rampant, crowned; two pellets for mark of value. *Burns*, 967. V. F. » 4 »
64525 — — F. » 1 6

TWOPENCE.

64526 ·IACOBVS·6·D·G·R·SCOTORVM. Bust of the King to right, in armour, head bare. ℞. ·OPPIDVM· EDINBVRGI. Three thistle-heads. *Burns*, 970. *R.* F. » 5 6
64527 — — M. » 3 »

Period II: 1603–1625. After James's accession to the English throne.

UNITES.

64528 *First issue.* Mm. Thistle. .IACOBVS.D.G.MAG.BRIT.FRAN.&c. HIB.REX. Half-length figure of the King in armour to right, crowned, in armour, and holding sceptre and orb. ℞. .FACIAM.EOS·IN.GENTEM.VNAM. Crowned shield; arms; — 1 and 4, France and England quarterly; 2, Scotland, 3, Ireland. *Burns*, 987. E. F. 2 15 »
64529 — — V. F. 1 15 »
64530 *Second issue.* Arms differently arranged; — 1 and 4, Scotland; 2, France and England quarterly; 3, Ireland. *Burns*, 990. V. F. 1 10 »
64531 — — V. F. 1 7 6

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BRITAIN CROWNS.

64532 *Second issue.* .IA.D.G.MAG.BRIT.FRAN.ET.HIB.REX. Crowned bust in armour to right. ℞. HENRICVS.ROSAS.REGNA.IACOBVS. Crowned shield between the letters **I** and **R**. *Burns*, 991. *R.* V. F. 2 10 »

64533 — Another, same type. Reverse legend ends in IACOB'. *R.* M. » 17 6

HALFCROWN.

64534 *N.* Mm. Thistle. I.D.G.ROSA.SINE.SPINA. Crowned bust in armour to right. ℞. TVEATVR.VNITA.DEVS. Crowned shield; arms as before. *Burns*, 992. *RR.* F. 2 2 »

SIXTY-SHILLING PIECES.

64535 *First issue.* Mm. Thistle. .IACOBVS.D.G'MAG'.BRIT'.FRAN'.&. HIB'.REX. The King on horseback to right; ground line. ℞. .QVÆ.DEVS.CONIVNXIT.NEMO.SEPARET. Shield of arms; — 1 and 4, France and England quarterly; 2, Scotland; 3, Ireland. *Burns*, 972. *R.* E. F. 2 15 »

64536 — — V. F. 2 5 »

64537 *Second issue.* Arms differently arranged; — 1 and 4, Scotland; 2, France and England quarterly; 3, Ireland. *Burns*, 983. *R.* E. F. 3 » »

64538 — — V. F. 1 15 »

64539 — — V. F. 1 7 6

THIRTY-SHILLING PIECES.

64540 *First issue.* Same type as the larger piece of this issue. *Burns*, 973. *R.* E. F. 2 15 »

64541 — — E. F. 2 2 »

64542 — — F. » 15 »

64543 — — M. » 7 6

64544 *Second issue.* — *Burns*, 984. *R.* V. F. 1 7 6

64545 — — M. » 4 »

TURNERS.

64545[a] IACOBVS.DEI.GRA.MAG.BRIT. A triple-headed leaved thistle. ℞. FRANCIE.ET.HIBERNIE.REX. The lion of Scotland; two pellets for value mark. *Burns*, 993. F. » 2 6

64545[b] IACOBVS.D.G.MAG.BRIT. Similar type. ℞. FRAN.&.HIB.REX. *Burns*, 995. V. F. » 4 »

64545[c] — — F. » 2 6

CHARLES I.

UNITS.

64546 *Second issue.* Mm. Thistle and B (*Briot*). CAROLVS.D:G.MAG. BRITAN.FRAN.ET.HIB.REX. Half-length figure of the King to right, crowned and holding sceptre and orb; richly decorated armour. ℞. HIS.PRÆSVM.VT.PROSIM. Crowned shield between the crowned letters **C** and **R**. *Burns*, 1032. *Almost F.D.C.* 3 10 »

64547 — — E. F. 2 10 »

HALF-UNITS.

64548 *Second issue.* CAR.D:G.MAG.BRIT.FRAN.ET.HIB.REX. Crowned bust to left: B (*Briot*) below. ℞. .VNITA.TVEMVR. *Burns*, 1034. *R.* F. D. C. 6 10 »

64549 — — F. 1 15 »

64550 — *Burns*, 1035. F. D. C. 5 10 »

QUARTER-UNIT.

64551 *Second issue.* FR. *Burns*, 1036. *An extremely rare piece.* V. F. 7 10 »

EIGHTH-UNIT.

64552 *Second issue.* Same type. CAR.D:G.MAG.BRIT.FRAN.ET.HIB.R. *Burns*, 1037. *R.* F. D. C. 4 » »

64553 — — V. F. 2 15 »

64554 — *Burns*, 1038. *R.* F. 2 15 »

THIRTY-SHILLING PIECES.

64555 Mm. (Obv.) Anemone and B (*Briot*) ℞. Thistle and B. CAROLVS.D:G.MAGN.BRITAN.FRAN.ET.HIB.REX. The King on horseback to left; ground. *Burns*, 1006 *R.* F. D. C. 3 3 »

64556 — — E. F. 2 7 6

64557 — — V. F. 1 15 »

64558 Mm. Thistle. Same type and legends. *The coin illustrated in Burns (fig. 1015) has a leaved thistle mint mark, but this coin has the ordinary thistle-head. R.* F. D. C. 3 » »

64559 — *Damaged on the obverse below the horse.* V. F. » 12 6

64560 — — M. » 5 »

64561 Mm. Leaved thistle. Same legends. F (Falconer) below the horse's near hind hoof; five-pointed star each side of obverse mint-mark; two above crown on reverse; rough ground. Cf. *Burns*, p. 470, nº 40. *R.* F. D. C. 1 2 6

64562 — Smooth ground. CAROLVS.D:G.MAG.BRITAN.FRAN. ET.HIB REX. F below hoof; two lozenges above crown on reverse. *Burns*, p. 469, nº 38. *Almost F.D.C. R.* F. D. C. 1 » »

64563 — Another, same type. E. F. » 17 6

TWELVE-SHILLING PIECES.

64564 Mm. B (*Briot*) CAR.D:G.MAG.BRIT.FRAN.ET.HIB.REX. Crowned bust to left, extending to edge of coin; the mark of value XII behind the head. ℞. QVÆ.DEVS &c. Crowned shield between the crowned letters **C** and **R**. *Burns*, 1007. *S.* V. F. » 8 6

64565 — Similar type; but mm. thistle-head instead of B. CAR.D:G.MAG.BRITAN.FR ET.HIB.REX. *Burns*, p. 464, nº 21. *S.* E. F. » 12 6

64566 — Same type, but no mint-mark. F (Falconer) above the crown on reverse. *Burns*, 1017. *S.* V. F. » 7 6

64567 — — F. » 4 »

64568 Mm. (Obv. only) Leaved thistle. CAROLVS'D.G.MAGN.BRITAN. FRANC.ET.HIB.REX. F at end of legend. Crowned bust to left; different type to the preceding pieces. ℞. QVÆ.DEVS &c. Type as before, crowned shield between the crowned letters **C** and **R**. *Burns*, 1020. V. F. » 6 »

64569 — — F. » 3 6

64570 — FRAN. F (*Falconer*) above the crown on reverse. *Burns*, p. 471, nº 43. *S.* F. » 4 »

64571 — — *Burns*, p. 471, nº 44. *S.* V. F. » 6 »

64572 Mm. Thistle-head. .CAROLVS.D.G.MAG.BRIT.FRAN.&.HIB.REX. Similar type. *Burns*, p. 475, nº 54. *S.* F. D. C. 1 » »

TWENTY-PENNY PIECES.

64573 CAR.D:G.SCOT.ANG.FR.ET.HIB.R. Crowned bust to left, value behind, with lozenges above and below. ℞. IVSTITIA. THRONVM.FIRMAT. A leaved thistle, crowned; B (*Briot*) below. F. » 2 »

64574 — HI. B in the crown on reverse. No lozenges. M. » 1 »

64575 F (*Falconer*) at end of reverse legend. CAR.D.C.SCOT.ANG.FR. ET.HIB.R. E. F. » 4 »

64576 — — V. F. » 2 6

64577 — — F. » 1 6

64578 F (*Falconer*) above the crown on reverse. CAR.D.G.MAG.BR.FR. ET.HI.REX. V. F. » 2 6

64579 — — BRI.FR.ET.HIB.R (℞. FIRMA). F. » 1 6

64580 — — CAR. D. G. MAG.BRIT. FRAN. ET. HIB.R. The legend commences above the King's head on this and the following pieces. M. » 1 »

64581 — CAR.D.G.SCOT.ANG.FR.& HIB.R. M. » 1 »

64582 Mm. Lozenge. CAR.D.G.SCOT.ANG.FR.& HIB.R. ℞. IVST. THRONVM.FIRMAT. V. F. » 2 6

64583 — — F. » 1 6

TWO-SHILLING PIECES.

64584 CAR.D G.SCOT.ANG.FRAN.&.HIB.R. Crowned bust to left, value mark behind. ℞. IVST.THRONVM.FIRMAT. Crowned shield of arms. *S.* F. » 2 6

64585 — — M. » 1 »

64586 — AN.FR. Smaller mark of value. F. » 3 »

TURNERS.

64587 *First issue.* CAROLVS.D.G.MAG.BRIT. A triple-headed thistle, leaved. ℞. FRAN.ET.HIB.REX. Lion rampant; behind, two pellets for mark of value. F. » 1 6

64588 *Second issue.* CAR.D.G.SCO.ANG.FR.ET.HI.R. A crown above the numerals II between **C** and **R**; three lozenges below. Mm. Rose? NEMO.ME IMPVN LACESS. A leaved thistle. V. F. » 2 »

64589 — CAR·D:G SCO AИG·FR··· Same type. ℞. Mm. Lion passant gardant. ИEMO : ME·IMPVИE·LACESS. V. F. » 2 »

64590 — CAR·D:G SCOT·AИG·FR·E·HIB·R. ℞. Mm. Hollow square ИEMO·ME·IMPVИE·LACESSE. V. F. » 2 »

64591 *Third issue.* Mm. Lozenge. CAR D.G.SCOT.ANG.FRA.ET.HIB.R. Crown above **C R**. ℞. NEMO.ME.IMPVNE.LACESSET. A leaved thistle. V. F. » 2 »

64592 — ℞. NEMO.ME.INPNE.LACESSET. F. » 1 6

CHARLES II.

FOUR MERK PIECES.

64593 **16[64]**. CAROLVS.DEI.GRA. Laureate bust to right; a leaved thistle above the head. ℞. MAG.BRI FRA.ET.HIB.REX.16... Four shields arranged in form of cross with ℭ crowned in each angle; in centre the mark of value $\frac{LIII}{4}$. Cf. *Burns*, 1048. *R.* V. F. 1 7 6

64594 **1675**. F (*Falconer*) below the bust. *R.* V. F. 2 10 »

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TWO MERK PIECES.

64595 **1664**. Similar type to the larger piece. A leaved thistle above the head. *A superb coin. R.* F. D. C. 15 » »
64596 **1675**. F (*Falconer*) below the bust. *R.* F. » 12 6
64597 — — F. » 9 »

MERKS.

64598 **1669**. Similar type. A leaved thistle below the bust. *S.* E. F. » 7 6
64599 — — V. F. » 5 »
64600 **1671**. — — *S.* F. » 4 »
64601 **1672**. — — *S.* F. » 4 »
64602 **1673**. — — *S.* F. » 4 »

HALF-MERKS.

64603 **1669**. Similar type. — *S.* E. F. » 12 6
64604 — — V. F. » 9 »

HALF DOLLAR.

64605 **1675**. .CAROLVS.II.DEI.GRA. Laureate bust to left; F (*Falconer*) below in front. ℞. .SCO ANG. FR ET. HIB REX. 1675. Four crowned shields arranged in form of cross, leaved thistle in each angle; ℭ in centre. *R.* V. F. 1 » »

QUARTER-DOLLARS.

64606 **1676**. Similar type. F (*Falconer*) in front of bust. — — *S.* V. F. » 5 »
64607 **1680**. — — *S.* F. » 2 6
64608 **1682**. Without F. — — *S.* E. F. » 6 »

EIGHTHS OF DOLLARS.

64609 **1676**. F (Falconer) below in front of bust. *S.* V. F. » 5 »

SIXTEENTHS OF DOLLARS.

64610 **1681**. CAROLVS. II. DEI.GRA. Laureate bust to left; F (*Falconer*) below in front ℞. .SCO. ANG.FRA.ET.HIB. REX. 1681. St. Andrew's cross with crown in centre, and thistle, rose, harp, and lis in angles. *S.* E. F. » 5 »
64611 — — V. F. » 2 6

TURNERS.

64612 *First issue.* CAR.D.G. SCOT. ANG. FRA.ET.HIB.R. Crown above **C R**; on right, II. ℞. NEMO. ME. IMPVNE. LACESSET. A leaved thistle. F. » 1 »
64613 *Second issue.* **1677**. CAR. II.D.G. SCO.ANG FRA.ET.HIB. REX Crown above sword and sceptre crossed. ℞. NEMO.ME. IMPVNE.LACESSET. 1677. A leaved thistle. *S.* V. F. » 4 »
64614 — — F. » 2 6
64615 — — F. » 1 »

BAWBEES.

64616 **1677**. CAR.II.D.G.SCO.AN.FR.ET.HIB.R. Laureate bust to left. ℞.NEMO. ME. IMPVNE. LACESSET. 1677. A leaved thistle, crowned. *S.* V. F. » 4 »
64617 **1678**. — — V. F. » 4 »
64618 **1679**. — — *S.* V. F. » 5 »
64619 — — F. » 3 »

JAMES VII OF SCOTLAND; II OF GREAT BRITAIN.

SIXTY SHILLING PIECES.

64620 **1688**. IACOBVS.II.DEI.GRATIA. Laureate bust to right; 60 below. ℞. .MAG. BR. FRA ET. HIB.REX.1688. Crowned shield encircled by the collar of the Order of the Thistle. *R.* F. D. C. 4 » »
64621 — Another. *Almost as fine.* 3 10 »

FORTY SHILLING PIECES.

64622 **1687**. IACOBVS.II.DEI.GRATIA. Similar type; mark of value 40. ℞. .MAG.BRIT.FRA.ET.HIB.REX. 1687. Edge. NEMO.ME. IMPVNE.LACESSET. ANNO.REGNI.TERTIO. *R. Almost F. D. C.* 5 » »
64623 — — E. F. 3 5 »
64624 — — F. 1 » »
64625 — — QVARTO. *R.* F. 1 » »
64626 — IACOBVS with V instead of U. — Edge, TERTIO. *R.* V. F. 1 10 »
64627 — — F. » 15 »
64628 **1688**. IACOBVS. Edge, QVARTO. V. F. 1 7 6

TEN SHILLING PIECE.

64629 **1687**. IACOBVS.II.DEI.GRATIA. Laureate bust to right; below, 10, the mark of value. ℞. MAG.BR. FRA.ET.HIB.REX.1687. Four shields of arms, each crowned, disposed in the form of a cross; in the centre a St Andrew's cross, representing the four sceptres of Scotland, England, France, and Ireland, surmounted by the respective badges of the thistle, rose, lis, and harp. *R.* V. F. » 10 »

WILLIAM & MARY.

SIXTY SHILLING PIECES.

64630 **1692**. GVLIELMVS.ET.MARIA.DEI.GRA. Busts of William and Mary conjoined to left; below, the mark of value — 60. ℞. MAG.BR.FR.ET.HIB.REX.ET REGINA. 1692. Crowned shield. Edge, PROTEGIT.ET.ORNAT.ANNO.REGNI.TERTIO. *S.* F. » 15 »

FORTY SHILLING PIECES.

64631 **1691**. Similar type; mark of value 40. GRATIA. Edge TERTIO. V. F. » 12 6
64632 — — *S.* F. » 5 »
64633 **1692**. QUARTO. — — *S.* V. F. » 15 »
64634 — — V. F. » 12 6
64635 **1693**. QUARTO. — — *S.* V. F. 1 » »
64636 — QUINTO. — — F. » 7 6

TWENTY SHILLING PIECES.

64637 **1693**. Similar type. Grained edge. — — *R.* V. F. 2 10 »
64638 — — F. 1 5 »

TEN SHILLING PIECES.

64639 **1691**. Similar type. — — *S.* V. F. » 5 »
64640 **1692**. — — *S.* V. F. » 7 6
64641 — — V. F. » 5 »

FIVE SHILLING PIECES.

64642 **1694**. Similar style of obverse; V below the busts. ℞. Crown above cypher of *W. M.* — *R.* F. » 4 »

BAWBEE.

64643 **1692**. GVL.ET.MAR.D.G.MAG.BR.FR.ET.HIB.REX.ET.REGINA. Busts conjoined to left. ℞. NEMO.ME.IMPVNE.LACESSET. A leaved thistle, crowned. *S.* F. » 4 »

WILLIAM II (III OF ENGLAND).

PISTOLES.

64644 **1701**. GVLIELMVS DEI.GRATIA. Laureate bust of the King to left; below, sun rising over the sea; the crest of the Darien Company. ℞. MAG.BRIT.FRA.ET.HIB.REX. 1701. Crowned shield between the crowned letters **W** and **R**. *R.* F. D. C. 5 » »
64645 — — E. F. 4 10 »
64646 — — V. F. 3 15 »

HALF-PISTOLES.

64647 **1701**. Same type and legends. — *R.* V. F. 4 10 »
64648 — — M. 1 » »

FORTY SHILLING PIECES.

64649 **1695**. GVLIELMVS. DEI GRATIA. Laureate bust to left; 40 below. ℞. MAG.BRIT.FRA.ET.HIB.REX.1695. Crowned shield. Edge PROTEGIT.ET.ORNAT.ANNO.REGNI.SEPTIMO. *S.* V. F. » 15 »
64650 — — V. F. » 12 6
64651 **1696**. — — OCTAVO. *S.* M. » 5 »
64652 **1697**. Same type. ANNO.REGNI.NOVO. *S.* E. F. 1 7 6
64653 — — V. F. » 12 6
64654 **1699**. Same type. AN.REG.VNDECIMO. *R.* F. 1 » »

TWENTY SHILLING PIECES.

64655 **1695**. Similar type to the larger piece. Edge engrailed. *S.* E. F. 1 » »
64656 — — V. F. » 15 »
64657 — — V. F. » 12 6
64658 **1696**. — — F. » 8 6
64659 **1698**. The 8 struck over 7. — — M. » 5 »

TEN SHILLING PIECE.

64660 **1697**. Similar type. — — *R.* M. » 3 »

FIVE SHILLING PIECES.

64661 **1697**. GVL.D.G.MAG.BR.FR & HIB.REX. Type as before, laureate bust to left with the mark of value below.

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℞. NEMO ME IMPVNE LACESSET 1697. A triple-headed thistle, crowned. *S.* F. » 3 »
64662 — — M. » 2 »

BODLE.

64663 **1695.** GVLIELMVS.D.G.MAG.BR.FR.ET.HIB.REX. Sword and sceptre crossed under a crown. ℞. NEMO ME IMPVNE LACESSET. 1695. A leaved thistle, crowned. *S.* F. » 2 6

QUEEN ANNE

FIVE SHILLING PIECES.

64664 ANNA.D.G.M.BR.FR. & HIB.REG. Bust of the Queen to left; 5 below. ℞. NEMO.ME.IMPVNE.LACESSET. 1705. A triple-headed thistle, crowned. *S.* V. F. » 7 6
64665 ANNA.DEI.GRATIA. Same type. — *S.* V. F. » 7 6
64666 — — F. » 4 »

MISCELLANEOUS ENGLISH COINS.

Recent Purchases.

64667 **Ancient British Tin Coinage.** Rude representation of helmeted head in profile to right. ℞. An animal of some kind, to right. Cf. *Evans "Coins of the Ancient Britons". Plate H.* E. F. » 3 »
64668 — — V. F. » 2 »
64669 — The head to left. — E. F. » 3 »
64670 — The head to left. ℞. Animal to left. V. F. » 2 »

PENNIES.

AETHELRED II.

64671 **Southwark.** ✠ Æ-ÐELR ÆD REX ÃNGLO. Rude bust to left. ℞. Long cross voided, each limb terminating in three crescents. ✠ EADPINE M'O SVÐG. *Hild.* type D. *Hks.*, fig. 207. *B. M. Cat.*, type IV, *var. a. Rare, but with broken edge.* » 7 6

CANUTE

64672 **Chester.** ✠ ENVT REX ÃNGLORV. Crowned bust to left within quatrefoil. ℞. Long cross voided, on quatrefoil. ✠ LEOPI ON LEGES. *Hild.* type E. *Hks.*, fig. 212. *B. M. Cat.*, type VIII. *S.* E. F. » 7 6

EDWARD THE CONFESSOR.

64673 **Thetford.** EADPARD REX AIIGLO. The King seated on throne, sceptre in right hand, orb in left, *but the orb is surmounted by three balls instead of the usual cross. An unpublished variety.* ℞. Short cross voided, a martlet in each angle. ✠ BLAGERE ON ÐEOT. Cf. *Hild.* type H. *Hks.*, fig. 228. *B.M.Cat., type IX. The B. M. Cat., does not give any coins of type IX to the Thetford mint.* V. F. 1 10 »

WILLIAM II.

64674 **Winchester.** Crowned bust facing; a star each side of neck. ℞. ✠ S[IP]ORD ON PIIC. Cross annulettée over cross voided. *Hks.* 250. *Rare type, but the legends are not very distinct.* M. » 10 »

HENRY I.

64675 **Hastings?** Crowned bust facing, sceptre to left, star to right. Excellent portrait. [✠]hENRICVS R : ℞. ..ORMÃN : ON .....Quatrefoil enclosing beaded cross with star centre; lis in each angle. *Hks.* type 262. *R.* V. F. 1 » »

∴ *A coin reading* DRMÃN *(for* DEORMÃN*) is given by Mr Andrew in the N. C. 1st vol, 4th series. It is of type 251 and of the Hastings mint.*

EDWARD I.

64676 **Canterbury.** ✠ EDVV R ÃNGL' DNS hYB. Crowned bust facing. ℞. CIVITAS CANTOR. Long cross pattée, three pellets in each angle. V. F. » 1 6
64677 **Lincoln.** Same type. CIVITAS LINCOL'. V. F. » 1 6
64678 **London.** — CIVITAS LONDON. E. F. » 1 6
64679 — — V. F. » 1 »
64680 — CIVITAS LONDON. V. F. » 1 »

EDWARD III.

64681 **Noble. 1351-60.** Open E and C in obverse legend. EDVVARD'o DEI oGRAoREXo ANGLo SoFRANCoDohIB'. The King standing in ship, and holding sword and shield. ℞. ✠ IhG o AVTEM o TRANSIENS oPoMEDIVMoILLORVMoIBAT. A floriated cross with a lis at end of each limb and an open E in compartment in the centre; in each angle of cross, a lion passant gardant and a crown; a small lis in the second quarter; all within a tressure of eight arches with a trefoil in each spandril. 119 grains. *R.* V. F. 1 10 »
64682 **Quarter-Noble. 1346.** ✠ EDVVAR : R : ANGL : S : FRANC : D : hYB. Royal shield within tressure of six arches, pellet on each cusp, trefoil in each spandril. ℞. ✠ EXALTABITVR : IN : GLORIA. Floriated cross with lis at end of each limb, and E in a compartment in the centre; a lion in each angle of cross; all within a tressure of eight arches. 31¾ grains. *Ken.*, Pl. 1, 7. *RR.* F. 1 5 »
64683 **Penny.** ✠ EDVVAR oAN..o DNS o hYB'. Crowned bust, facing. ℞. CIVITAS LONDON. Long cross pattée with three pellets in each angle. *S.* F. » 3 6

HENRY IV-V.

64684 **Groat.** Mm. Cross pattée with sunken circle in centre. hENRIC' : DI' : GRA' : REX : ANGLIE : Z : FRA'. Crowned bust facing within tressure of nine arches, all fleured. ℞. Mint mark almost obliterated. POSVI DEVM ADIVTORE MEVM : CIVI : TAS LON : DON. Cf. *N. C.* Vol. V, 4th series; p. 96, no 11; Pl. v, 12; also p. 276. *RR.* M. 1 » »

HENRY V.

64685 **Groat.** Mm. Pierced cross. hENRIC' : DI' : GRA' : REX : ANGLIE : S : FRANC. A mullet on the King's left shoulder. ℞. POSVI DEVM : ADIVTORE' : MEVM. (Quatrefoil after POSVI). CIVITAS : LONDON : . *S.* F. » 4 6
64686 — Another, the mullet almost obliterated. F. » 4 6

RICHARD III.

64687 **Groat.** Mm. Rose and sun united. RICARD' : DI' : GRA' : REX ANGL : Z : FRANC. *F. D. C.* 1 5 »

HENRY VIII.

64688 **Groat.** *Second issue.* Mm. Lis. hENRIC' : VIII' : D' : G' : R' : ANGL' : Z : FRANC'. Crowned bust in profile to right. V. F. » 3 »

EDWARD VI.

64689 **Half-Sovereign.** *Early issue, with his father's title.* Mm. E. (℞.) HENRIC'.8.DEI.GRA.AGL.FRA.Z.HIB.REX. The King enthroned, a rose at his feet. ℞. IHS.AVTEM.&c. Crowned shield with lion and dragon supporters, E reversed below the shield. *R.* V. F. 1 7 6

ELIZABETH.

64690 **Shilling.** Mm. Tun. ELIZAB'.D'.G'.ANG'.FR'.ET.HIB'.REGI. Usual type, crowned bust in profile to left. V. F. » 7 6
64691 **Sixpence. (Milled) 1567.** Mm. Lis. ELIZABETH.D'.G'. ANG'.FR'.ET.HI'.REGIN'. Crowned bust in profile to left; a rose behind the head. *S.* V. F. » 4 6
64692 **Half-Groat. (Milled).** Mm. Star. ELIZABETH.D.G.ANG. FRA.ET.HIB.REGINA. Crowned bust in profile to left. *R.* F. 1 » »

JAMES I.

64693 **Rose Ryal.** Mm. Tower. .IACOBVS.D'.G'.MAG'.BRIT'.FRAN'. ET.HIBER'.REX. The King enthroned; a portcullis at his feet. ℞. .A.DNO.FACTVM.EST.ISTVD.ET. EST. MIRAB'. IN. OCV'. NRIS. Shield on double rose. *R.* V. F. 5 » »

CHARLES I.

64694 **Crown. Exeter.** Mm. Rose. CAROLVS.D'.G'.MAG'.BRIT'. FRA'.ET'.HI'.REX. The King on horseback to left. ℞. .CHRISTO'.AVSPICE'.REGNO. Oval shield. *Hks.*, 478. M. » 10 »
64695 **Halfcrown. Tower.** Mm. Star. CAROLVS.D'.G'.MAG'.BR'. FR'.ET.HI'.REX. *Hks.*, type 4. V. F. » 5 »
64696 — Mm. Triangle in circle. The A omitted from the King's name; CROLVS. 1 » »
64697 **Halfcrown. Oxford. 1643.** Mm. (Obv.). Plume. CAROLVS : D : G : MAG : BRIT : FR : ET : HI : REX. The King on horseback to left, plume behind. ℞.: EXVRGAT &c. Declaration RELIG : PROT : LEG | ANG : LIBER : PAR. Three plumes above the Declaration, date below. *Hks.*, p. 329, no 5. *S.* V. F. » 15 »
64698 **Halfcrown. York.** Mm. Lion. .CAROLVS.D.G.MAG.BRIT. FRAN.ET.HIB.REX. The King on horseback to left; EBOR below the horse. ℞. .CHRISTO.AVSPICE.REGNO. Crowned shield

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with lion skin garniture: frosted crown. *Rud.*, Pl. XXI, 2. *R.* V. F. 1 5 »

64699 — Another, crown not frosted; nose and eyes of lion expressed. *Hks*, 498. *R.* V. F. 1 7 6

64700 **Halfcrown. 1644. Uncertain mint.** Mm. Plume. CAROLVS: .... MAG: BRI: FR: ET: HI: REX. The King on horseback to left. ℞. EXVRGAT &c. Declaration REL ... ROT LE: AN: LI: PA; three plumes above; date below. *Hks.*, fig. 509. *Rud.*, Pl. F, 2. *R.* V. F. 2 10 »

64701 — Another, same type and legends. *Clipped.* F. 1 » »

64702 **Threepence. Aberystwith.** Mm. Open book. .CAROLVS. D'.G'.M'.B'.FR'.ET.H'.REX. Crowned bust to left, plume in front, value behind. ℞. .CHRISTO.AVSPICE.REGNO. Oval garnished shield surmounted by a plume. *S.* V. F. » 4 »

CHARLES II.

64703 **Crown. 1673.** Usual type. F. D. C. 2 » »

64704 **Halfcrown. 1679.** — V. F. » 15 »

64705 — **1683.** — F. D. C. 1 10 »

64706 **Sixpence. 1675.** — V. F. » 3 »

64707 **Maundy Money.** *First issue.* CAROLVS.II.D.G.M.B.F & H. REX. Crowned bust to left, reaching edge of coin and dividing legend; value behind the head. ℞. Mm. Crown. CHRISTO. AVSPICE.REGNO. Shield of arms on cross fleury. *The set of four coins.* V. F. » 6 6

64708 **Penny.** Same issue. — F. D. C. » 2 »

64709 **Maundy Money. 1673.** Usual type, laureate head to right. CAROLVS.II.DEI.GRATIA. ℞. Four Cs interlinked and forming a cross; rose, thistle, lis, and shamrock in angles; crown above, dividing date. MAG.BR.FRA.ET.HIB.REX. *The set.* V. F. » 5 »

64710 — **Twopence. 1673.** — F. D. C. » 1 6

64711 — **Twopence. 1677.** — F. D. C. » 1 6

JAMES II.

64712 **Guinea. 1685.** Elephant and castle below the bust. *R.* F. 1 12 6

64713 **Crown. 1687.** Usual type. *The laurel wreath much better than usual. S.* F. D. C. 2 » »

64714 — — E. F. 1 10 »

64715 — — E. F. 1 5 »

64716 — **1688.** — *R.* E. F. 1 7 6

64717 **Halfcrown. 1688.** — *R.* V. F. » 12 6

64718 **Maundy Money. 1687.** — *The set.* V. F. » 7 6

WILLIAM III.

64719 **Crown. 1696.** Curved cuirass. F. D. C. 1 5 »

64720 — **1700.** Straight cuirass. F. D. C. 1 10 »

64721 **Maundy Money. 1698.** Usual type. *The set.* V. F. » 10 »

QUEEN ANNE.

64722 **Guinea. 1711.** — *S.* V. F. 1 12 6

64723 **Crown. 1703.** VIGO. — *R.* F. D. C. 2 10 »

64724 — **1707.** Roses and plumes. *Finely toned. R.* F. D. C. 2 10 »

64725 — **1708.** Plain. — *S.* E. F. 1 5 »

64726 — — V. F. » 12 6

64727 — Plumes. — *R.* F. D. C. 2 » »

64728 — E (Edinburgh) under bust. V. F. » 10 »

64729 — **1713.** Roses and plumes. *S.* F. D. C. 1 7 6

64730 — — F. » 7 6

64731 **Maundy Money. 1713.** Usual type. *The set.* V. F. » 7 6

GEORGE I.

64732 **Quarter-Guinea. 1718.** Usual type. *S.* V. F. » 10 »

64733 **Shilling. 1723.** Second head. Roses and plumes. V. F. » 4 »

64734 — **1724.** Same type. F. » 2 »

GEORGE II.

64735 **Crown. 1734.** Young head. Roses and plumes. E. F. 1 » »

64736 — — F. D. C. 1 5 »

64737 — **1736.** Same type. V. F. » 10 »

64738 — **1741.** Roses. *Brilliant.* F. D. C. 1 15 »

64739 — — F. D. C. 1 5 »

64740 — **1743.** Old head. Roses. F. D. C. 1 5 »

64741 — **1746.** LIMA. — F. D. C. 1 5 »

64742 — **1750.** Usual type. F. D. C. 1 10 »

64743 — **1751.** — F. D. C. 2 » »

64744 **Halfcrown. 1732.** Young head. Roses and plumes. E. F. » 8 6

64745 — **1739.** Roses. — F. D. C. » 12 6

64746 — — E. F. » 10 »

64747 — **1741.** Roses. — F. D. C. » 15 »

64748 — — E. F. » 10 »

64749 — **1743.** Old head. Roses. F. D. C. » 10 »

64750 — **1746.** LIMA. — E. F. » 5 »

64751 **Shilling. 1741.** Young head. Roses. F. D. C. » 5 »

64752 — **1743.** Old head. Roses. F. D. C. » 5 »

64753 **Proof Halfcrown. 1746.** — *Brilliant. R.* F. D. C. 1 » »

GEORGE III.

64754 **Guinea. 1782.** — V. F. 1 7 6

64755 — **1784.** — V. F. 1 5 6

64756 **Crown. 1818.** Edge ANNO REGNI LVIII. F. D. C. » 7 »

64757 — — E. F. » 6 »

64758 — LIX. — E. F. » 6 »

64759 — **1819.** LIX. — F. D. C. » 7 »

64760 — — E. F. » 6 »

64761 — **1820.** LX. — E. F. » 6 »

64762 **Halfcrown. 1817.** — F. D. C. » 4 6

64763 — The smaller bust. E. F. » 4 »

64764 — **1818.** Same type as last. E. F. » 4 »

64765 **Shilling. 1787.** — F. D. C. » 2 »

64766 — — E. F. » 1 6

64767 — **1816.** — F. D. C. » 2 »

64768 **Sixpence. 1787.** — F. D. C. » 1 »

64769 — **1816.** — F. D. C. » 1 »

64770 — **1817.** — F. D. C. » 1 »

64771 — **1818.** — F. D. C. » 1 6

64772 **Spanish dollar. 1794.** CAROLVS.IIII.DEI.GRATIA.1794. Laureate bust to right; on the neck is a small oval countermark of George III. F. D. C. » 7 6

64773 — Another, **1803.** Larger countermark, almost square. F. D. C. » 7 6

64774 **Half-Dollar. 1794** Small oval countermark on neck as on the larger piece. F. D. C. » 7 6

GEORGE IV.

64775 **Crown. 1821.** ANNO.REGNI SECUNDO. E. F. » 7 6

64776 — — E. F. » 6 »

64777 **1822.** TERTIO. E. F. » 7 6

64778 **Halfcrown. 1820.** Rose, thistle, shamrock, and crowned shield on reverse. E. F. » 3 6

64779 — **1821.** Same type. E. F. » 3 6

64780 — **1825.** Small bust. ℞. Shield surmounted by crowned helmet and lambrequins. V. F. » 3 6

64781 — **1826.** Same type. — V. F. » 3 6

64782 — **1829.** — — *Rare date.* V. F. » 5 »

64783 **Shilling. 1821.** Rose, shamrock, thistle, and crowned shield on reverse. E. F. » 2 »

64784 **Shilling. 1824.** Crowned shield within the Garter. E. F. » 2 »

64785 — **1825.** Same type. — E. F. » 2 »

64786 — **1826.** The Lion type. — F. D. C. » 3 6

64787 — — — E. F. » 2 6

64788 **Sixpence. 1821.** Same type as the shilling of this date. E. F. » 1 »

64789 — **1824.** Type as the shilling of the date. E. F. » 1 »

64790 — **1825.** — E. F. » 1 »

64791 **Sovereign. 1821.** Usual type; laureate bust to left. ℞. St. George and the dragon. E. F. 1 2 6

64792 **Half-Sovereign. 1825.** Same style of obverse as the sovereign. ℞. Square shield, crowned ANNO 1825. E. F. » 11 6

64793 — **1826.** Smaller bust; date below. ℞. BRITANNIARUM &c. Square shield, garnished, crowned. E. F. » 11 6

64794 — **1828.** Same type. — E. F. » 11 6

WILLIAM IV.

64795 **Sovereign. 1831.** — — F. D. C. 1 5 »

64796 E. F. 1 1 »

64797 — **1832.** — — E. F. 1 2 6

64798 **Halfcrown. 1834.** — — F. D. C. » 5 »

64799 E. F. » 4 »

64800 — **1836.** — — F. D. C. » 5 »

64801 **Shilling. 1835.** — — E. F. » 1 6

64802 — **1836.** — — F. D. C. » 2 »

64803 **Threepence. 1834.** — — F. D. C. » 1 6

64804 — — — E. F. » 1 »

64805 — **1835.** — — E. F. » 1 »

64806 — **1836.** — — F. D. C. » 1 6

VICTORIA.

64807 **Proof £5 piece. 1887.** — — F. D. C. 6 » »

64808 **Proof £2 piece. 1887.** — — F. D. C. 3 » »

64809 **Proof Sovereign. 1887.** — — F. D. C. 1 5 »

64810 **Crown. 1845.** *Ordinary issue.* — E. F. » 7 6

64811 V. F. » 6 »

64812 — **1847.** The "Gothic" type. Inscribed edge. F. D. C. 1 » »

64813 E. F. » 15 »

64814 V. F. » 8 6

64815 — **1887.** The Jubilee issue. E. F. » 6 »

64816 **Pattern Crown. 1887.** VICTORIA BY THE GRACE OF GOD QUEEN OF GREAT BRITAIN EMP: OF INDIA. Crowned bust to left. ℞. The Royal arms. FIVE SHILLINGS. MDCCCLXXXVII. F. D. C. 1 10 »

64817 — Similar, but struck in aluminium. — E. F. » 5 »

64818 **Double-Florin. 1887.** Usual type. — E. F. » 5 »

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64819 **Halfcrown. 1874** — — F. D. C. » 3 6
64820 — **1879**. — — F. D. C. » 3 6
64821 — **1893**. The last issue, veiled crown. F. D. C. » 3 6
64822 — **1900**. Same type. E. F. » 3 »
64823 **Proof Halfcrown. 1893**. — — E. F. » 3 6
64824 **Florin. 1849**. The "Godless" type. VICTORIA REGINA. 1849. V. F. » 2 6

EDWARD VII.

PROOFS OF THE CORONATION COINAGE. 1902.

64825 **Crown**. — — F. D. C. » 7 6
64826 **Halfcrown**. — — F. D. C. » 3 6
64827 **Florin**. — — F. D. C. » 3 »
64828 **Shilling**. — — F. D. C. » 2 »
64829 **Sixpence**. — — F. D. C. » 1 »
64830 **Maundy Money**. Penny, twopence, threepence, and fourpence. *The set*. F. D. C. » 2 6

TRADE TOKENS IN THE EIGHTEENTH CENTURY

(*Continued from col. 11299*).

MIDDLESEX (*continued*).

64831 **Halfpenny**. (720). **London**. Spittle's. E. F. » » 6
64832 — (721). — — F. D. C. » » 6
64833 — (722). — Stinton's. F. D. C. » » 6
64834 — (722a). — — F. D. C. » » 6
64835 — (724). — Summer's. *R*. F. D. C. » 15 »
64836 — (725). — Swainson's. *RR*. F. D. C. 3 15 »
64837 — (727). — Whitfield's. *R*. E. F. » 7 6
64838 — (728). — — E. F. » 2 6
64839 — (730). — Williams'. F. D. C. » » 6
64840 — (736). — Miscellaneous. F. D. C. » 1 »
64841 — (737). — — *S*. V. F. » 4 6
64842 — (737a). — — F. » 1 6
64843 — (738). — — *S*. V. F. » 3 »
64844 — (739). — — V. F. » 1 6
64845 — (740). — — E. F. » » 6
64846 — (740a). — — V. F. » 2 6
64847 — (741). — — F. D. C. » » 6
64848 — (741a). — — F. D. C. » » 6
64849 — (742). — — E. F. » 2 »
64850 — (742a). — — F. D. C. » » 6
64851 — (742b). — — Edge as 741a. V. F. » 2 6
64852 — (743). — — F. » 1 6
64853 — (746). — — E. F. » » 6
64854 — (749). — — *S*. V. F. » 3 6
64855 — (750). — — F. D. C. » 1 »
64856 — (750a). — — F. » 2 6
64857 — (750b). — — V. F. » » 6
64858 — (751). — — F. » » 6
64859 — (751a). — — F. D. C. » 3 6
64860 — (752). — — V. F. » 1 »
64861 **Farthing**. (753). — Denton's. E. F. » » 6
64862 — (756). — — E. F. » 2 6
64863 — (757). — — E. F. » 1 6
64864 — (758). — — *R*. F. D. C. » 7 6
64865 — (759). — Harrison's. F. D. C. » 1 »
64866 — (759). — — V. F. » » 6
64867 — (760). — Orchard's. F. D. C. » 2 6
64868 — (761). — — E. F. » 1 »
64869 — (762). — — E. F. » 1 6
64870 — (763). — — F. D. C. » 1 »
64871 — (764). — Pidcocks. F. D. C. » 2 6
64872 — (765). — — F. D. C. » 1 »
64873 — (766). — — E. F. » 1 6
64874 — (767). — — F. D. C. » » 6
64875 — (767a). — — F. D. C. » » 6
64876 — (769). — — E. F. » 1 6
64877 — (770). — — V. F. » 2 6
64878 — (772). — — *S*. E. F. » 4 6
64879 — (773). — — *S*. E. F. » 3 6
64880 — (774). — Skidmore's. *S*. E. F. » 4 6
64881 — (776). — Spence's. *S*. E. F. » 3 6
64882 — (777). — — F. D. C. » 2 6
64883 — (778). — — *R*. F. D. C. » 5 6
64884 — (779). — — *R*. F. D. C. » 5 6
64885 — (780). — — E. F. » 2 6
64886 — (781). — — *S*. E. F. » 3 6
64887 — (782). — — E. F. » 1 6
64888 — (783). — — V. F. » 1 »
64889 — (784). — — E. F. » 2 »
64890 — (785). — — *R*. F. D. C. » 5 6
64891 — (786). — — *R*. F. D. C. » 5 6
64892 — (787). — — F. D. C. » 2 [illegible]
64893 — (788). — — F. D. C. » 1 [illegible]
64894 — (789). — — F. D. C. » 1 [illegible]
64895 — (790). — — F. D. C. » 2 [illegible]
64896 — (791). — — *R*. F. D. C. » 5 [illegible]
64897 — (792). — — *R*. F. D. C. » 5 [illegible]
64898 — (793). — — E. F. » 3 [illegible]
64899 — (794). — — *R*. F. D. C. » 5 [illegible]
64900 — (797). — — F. D. C. » 3 [illegible]
64901 — (798). — — *S*. F. D. C. » 4 [illegible]
64902 — (799). — — F. D. C. » 3 [illegible]
64903 — (801). — — F. D. C. » 3 [illegible]
64904 — (803). — — F. D. C. » 3 [illegible]
64905 — (804). — — F. D. C. » 3 [illegible]
64906 — (808). — — F. D. C. » 3 [illegible]
64907 — (809). — — F. D. C. » 1 [illegible]
64908 — (811). — — F. D. C. » 2 [illegible]
64909 — (812). — — F. D. C. » 4 [illegible]
64910 — (813). — — E. F. » 4 [illegible]
64911 — (814). — — F. D. C. » 4 [illegible]
64912 — (816). — — F. D. C. » 4 [illegible]
64913 — (817). — Miscellaneous. E. F. » 1 [illegible]
64914 — (818). — — F. D. C. » 2 [illegible]
64915 — (819). — — V. F. » 3 [illegible]

MONMOUTHSHIRE.

64916 **Halfpenny**. (1). **Abergavenny**. James Powell. F. D. C. » 2 [illegible]
64917 — (3). **Monmouth**. J. Powell. F. D. C. » 3 [illegible]

NORFOLK.

64918 **Threepence**. (1). **Wroxham**. D. Collyer. F. D. C. » 4 [illegible]
64919 **Penny**. (2). **Lynn**. A Cook. *RR*. F. D. C. 1 15 [illegible]
64920 — (4). **Norwich**. Military Association. *R*. E. F. » 10 [illegible]
64921 **Halfpenny**. (6a). **Aylsham**. St & T. Ashley. F. D. C. » 1 [illegible]
64922 — (7). **Blofield**. Norfolk Yeomanry (proof). *R*. F. D. C. » 12 [illegible]
64923 — (7b). — — F. D. C. » 5 [illegible]
64924 — (13). **Norwich**. Richard Bacon. F. D. C. » » [illegible]
64925 — (14). — — F. D. C. » 1 [illegible]
64926 — — — — *Silver*. *R*. F. D. C. 1 15 [illegible]
64927 — (15). — N. Bolingbroke's. F. D. C. » » [illegible]
64928 — (16). — — *R*. V. F. » 4 [illegible]
64929 — (17). — — F. D. C. » 1 [illegible]
64930 — (18). — — F. D. C. » 1 [illegible]
64931 — (19bis). — Plough and Shuttle. ℞. The same incuse. V. F. » 2 [illegible]
64932 — (20). — Bullen and Martin's. F. D. C. » » [illegible]
64933 — (21). — R. Campin's. F. D. C. » 1 [illegible]
64934 — (22). — — F. D. C. » 1 [illegible]
64935 — (22c). — — F. D. C. » 1 [illegible]
64936 — (23). — J. Clarke's. F. D. C. » » [illegible]
64937 — (23b). — — F. D. C. » 1 [illegible]
64938 — (24). — Dinmore's. F. D. C. » » [illegible]
64939 — (24a). — — V. F. » » [illegible]
64940 — (25). — — F. D. C. » 1 [illegible]
64941 — (25a). — — V. F. » 2 [illegible]
64942 — (25b). — — F. D. C. » » [illegible]
64943 — (26). — — F. D. C. » 1 [illegible]
64944 — (27). — — F. D. C. » 1 [illegible]
64945 — (27c). — — F. D. C. » 1 [illegible]
64946 — (27e). — — E. F. » 1 [illegible]
64947 — (29). — Dunham & Yallop. F. D. C. » » [illegible]
64948 — (32). — — F. D. C. » » [illegible]
64949 — (33). — — V. F. » 1 [illegible]
64950 — (34). — — F. D. C. » 1 [illegible]
64951 — (35). — Hardingham's. *RR*. F. D. C. 2 10 [illegible]
64952 — (39). — John Harvey's. V. F. » » [illegible]
64953 — (41). — — F. D. C. » 1 [illegible]
64954 — (44). — — F. D. C. » 2 [illegible]
64955 — (45). — — F. D. C. » 1 [illegible]
64956 — (46). — — F. D. C. » 1 [illegible]
64957 — (47). — John Rook's. V. F. » 1 [illegible]
64958 — (47a). — — V. F. » 1 [illegible]
64959 — (48). — — F. D. C. » 3 [illegible]
64960 — (48a). — — F. D. C. » 1 [illegible]
64961 — (52). **Yarmouth**. W. Absolon's. F. D. C. » » [illegible]
64962 — (53a). — Boulter's. E. F. 1 5 [illegible]
64963 — (54). — — F. D. C. » 1 [illegible]
64964 — (54a). — — F. D. C. » 1 [illegible]

NORTHAMPTONSHIRE.

64965 **Halfpenny**. (1). **Northampton**. George Jobson's. V. F. » 3 [illegible]

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NORTHUMBERLAND.

64966 **Penny.** (1). **Alnwick.** Castle. ℞. Globe. *RR.* F. D. C. 1 10 »
64967 **Halfpenny.** (3). **Newcastle.** J. Spence's. *RR.* F. D. C. 1 10 »
64968 — (4). — — *R.* F. D. C. » 12 6
64969 — (8). — — *R.* F. D. C. » 10 »
64970 — (9). — — *R.* F. D. C. » 12 6
64971 — (10). — — *R.* F. D. C. » 10 »
64972 — (11). — — *R.* F. D. C. » 10 »
64973 — (12). — — *R.* F. D. C. » 10 »
64974 — (14). — — *R.* F. D. C. » 7 6
64975 — (15). — — *R.* F. D. C. » 10 »
64976 — (17). — — *R.* F. D. C. » 10 »
64977 — (17ª). — — *R.* F. D. C. » 10 »
64978 — (19). — — *R.* F. D. C. » 4 6
64979 — (21). — — *R.* F. D. C. » 5 6
64980 — (22). — — *R.* F. D. C. » 5 6
64981 — (25). **North Shields.** I. P. R. *R.* F. D. C. » 7 6
64982 **Farthing.** (29ª). **Newcastle.** F. D. C. » 7 6
64983 — (30ª). — F. D. C. » 7 6
64984 — (32). — F. D. C. » 7 6
64985 — (34). — V. F. » 4 6

NOTTINGHAMSHIRE.

64986 **Penny.** (1). **Newstead.** Abbey. *R.* F. D. C. » 15 »
64987 **Halfpenny.** (2). **Nottingham.** Donald & Co. *S.* E. F. » 2 6
64988 — (3). — — F. D. C. » 1 »
64989 — (4). — — *R.* F. D. C. » 4 6

OXFORDSHIRE.

64990 **Penny.** (1). **Sherborne.** Castle. ℞. Globe. *RR.* F. D. C. » 15 »
64991 **Halfpenny.** (2). **Banbury.** Wm Rusher's. F. D. C. » » 6

RUTLAND.

64992 **Halfpenny.** (1). **County.** Col Noel. *RR.* F. D. C. 1 » »

SHROPSHIRE.

64993 **Penny.** (1). **Dudmaston.** Mausion. ℞. Globe. *R.* F. D. C. » 15 »
64994 — (2). **Ludlow.** Castle. ℞. Globe. *R.* F. D. C. 1 » »
64995 **Halfpenny.** (9). **Coalbrook Dale** Iron bridge. F. D. C. » 1 »
64996 — (10). — — V. F. » 1 6
64997 — (11). — — F. D. C. » 1 »
64998 — (13). — — F. D. C. » 1 »
64999 — (14). — — *S.* F. D. C. » 4 6
65000 — (16). — — *S.* F. » 2 »
65001 — (18). **Shrewsbury.** Woolpack. E. F. » » 6
65002 — (20). — — V. F. » 2 »
65003 — (21). — Bishop. V. F. » 1 »
65004 — (23ᵈ). — Woolpack. F. D. C. » 1 »
65005 **Farthing.** (25). — — *R.* F. D. C. » 12 »

SOMERSETSHIRE.

65006 **Penny.** (2). **Bath.** Abbey Church. ℞. Guild-Hall. E. F. » 2 »
65007 — (2). — — In *tin.* E. F. » 2 »
65008 — (3). — Botanic Gardens. E. F. » 2 6
65009 — (6). — Lambe and Son. E. F. » 2 »
65010 — (20). **Glastonbury.** Abbey. ℞. Globe. *R.* F. D. C. 1 » »
65011 **Halfpenny.** (21). **County.** Somerset Yeomanry. *R.* F. D. C. » 10 »
65012 — (22). **Bath.** Botanic Gardens. F. D. C. » » 6
65013 — (22bis). — — *O.* As ℞. of the last. ℞. The same incuse. E. F. » 2 6
65014 — (23). — George III. V. F. » 2 6
65015 — (24). — Glover's. E. F. » 1 »
65016 — (28). — W. Gye's. *R.* F. D. C. » 10 »
65017 — (29). — — F. D. C. » 1 »
65018 — (30ª). — John Howard. F. D. C. » 2 6
65019 — (30ᵇ). — — Edge PAYABLE IN DUBLIN OR LONDON. F. D. C. » 5 6
65020 — (31). — F. Heath's. F. D. C. » » 6
65021 — (32). — — F. D. C. » » 6
65022 — (33). — — F. D. C. » 2 6
65023 — (34). — — *R.* F. D. C. » 5 6
65024 — (37). — — F. D. C. » 1 6
65025 — (40). — Lambe and Son. E. F. » 1 »
65026 — (40ᶜ). — — E. F. » 1 »
65027 — (40ᶜ). — — F. D. C. » 1 6
65028 — (52ª). — Arms of Bath. *R.* F. D. C. » 5 6
65029 — (53). — — F. D. C. » 4 6
65030 — (54). — Payne and Turner's. F. D. C. » » 6
65031 — (55ª). — — *R.* F. D. C. » 5 6
65032 — (58). — All Saints' Chapel. F. D. C. » 2 6
65033 — (61). — Cross Bath. F. D. C. » 2 6
65034 — (62). — Free Church. F. D. C. » 2 6
65035 — (64). — General Hospital. F. D. C. » 3 6
65036 — (65). — Kensington Chapel. F. D. C. » 2 6
65037 — (67). — St. Mary's Chapel. F. D. C. » 3 6
65038 — (68). — Private Baths. F. D. C. » 4 6
65039 — (71). — New Pump Room. F. D. C. » 4 6
65040 — (72). — New Rooms. F. D. C. » 3 6
65041 — (73). — Bath Association. *R.* F. D. C. 1 5 »
65042 — (74). **Bridgwater.** Holloway and Son's. F. D. C. » » 6
65043 — (74ᵈ). — — F. D. C. » 2 »
65044 — (75). — — F. D. C. » 1 6
65045 — (77). **Bristol.** Hawkins Bird's. F. D. C. » 1 »
65046 — (78). — I. Chester. E. F. » 3 6
65047 — (79). — — E. F. » 2 »
65048 — (80). — Volunteer Token. *R.* F. D. C. 1 » »
65049 — (81). — Glass Factory. *R.* F. D. C. » 10 »
65050 — (85). — — *R.* F. D. C. » 7 6
65051 — (87). — Nibloek and Hunter's. V. F. » 2 »
65052 — (88). — — V. F. » 2 6
65053 — (89). — — V. F. » 2 6
65054 — (90). — — Struck equal to a proof. F. D. C. » 10 »
65055 — (92). **Crewkerne.** Sparks & Gidley's. V. F. » 4 6
65056 — (93). **Dunkirk.** *A.* & *T.* F. D. C. » 1 6
65057 — (94). — — F. D. C. » 1 6
65058 — (95). — — F. D. C. » 1 6
65059 — (96). **Yeovil.** *B.* & *C.* F. D. C. » 3 6
65060 **Farthing.** (97). **Bath.** Lambe and Son's. F. D. C. » » 6
65061 — (98). — — F. D. C. » » 6
65062 — (98ª). — — F. D. C. » » 6
65063 — (99). — — *R.* F. D. C. » 4 6
65064 — (100). — — *R.* F. D. C. » 4 6
65065 — (101). — — F. D. C. » » 3
65066 — (102). — — F. D. C. » » 6

STAFFORDSHIRE.

65067 **Penny.** (1). **Lichfield.** ℞. Wright's. *RR.* F. D. C. 2 10 »
65068 — (1bis). — Cathedral. *R.* F. D. C. » 17 6
65069 — (1bis). — — in *Tin.* F. D. C. » 17 6
65070 — (6). **Tamworth.** John Harding. *R.* F. D. C. 1 5 »
65071 **Halfpenny.** (7). **Leek.** Commercial token. F. D. C. » 1 6
65072 — (8). — — F. D. C. » 1 »
65073 — (10). — — E. F. » 1 »
65074 — (10ª). — — E. F. » » 6
65075 — (11). — — V. F. » » 6
65076 — (12). — — V. F. » 1 »
65077 — (14). — — F. D. C. » 2 »
65078 — (15). **Lichfield.** Dr Saml Johnson. F. D. C. » 1 »
65079 — (16). — — *S.* V. F. » 2 6
65080 — (17). **Stafford.** Horton & Co. F. D. C. » 1 »
65081 — (17ª). — — *R.* F. » 2 6
65082 — (19). **Tamworth.** Church and Castle. *R.* F. D. C. 1 » »
65083 — (20). **Tipton.** Church. *R.* F. D. C. 1 5 »
65084 **Farthing.** (22). **Lichfield.** Greenhill Bank. *R.* F. D. C. » 10 »
65085 — (24). — S. Barker's. In *Tin. R.* F. D. C. » 15 »
65086 — (25). **Stafford.** Horton & Co. *R.* F. D. C. » 12 6

SUFFOLK.

65087 **Penny.** (1). **Bungay.** S. Prentice's. E. F. » 3 6
65088 — (1ª). — — F. D. C. » 5 6
65089 — (2). — — E. F. » 2 6
65090 — (3). — — F. D. C. » 5 »
65091 — (4). — Tower. ℞. Globe. *R.* F. D. C. 1 » »
65092 — (5). **Bury.** P. Deek's. F. D. C. » 1 6
65093 — (7ª). **Hoxne.** Yeomanry token. F. D. C. » 4 6
65094 — (9). **Ipswich.** Jas Conder's. F. D. C. » 10 »
65095 — (10). — — *R.* F. D. C. » 15 »
65096 — (11). — — *R.* F. D. C. » 15 »
65097 — (12). — — *RR.* F. D. C. 1 10 »
65098 — (13). — — *R.* F. D. C. » 15 »
65099 — (14). **Woodbridge.** R. Loder's. F. D. C. » 1 »
65100 **Halfpenny.** (15). **Beccles.** Church. ℞. Bridge. F. D. C. » 1 »

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65101	—	(15a).	— —	F. D. C.	»	1	6
65102	—	(17).	**Blything**. Yeomanry token.	F. D. C.	»	1	»
65103	—	(17).	— — *Silver*.	V. F.	1	»	»
65104	—	(19).	**Bungay**. S. Prentice &c.	F. D. C.	»	»	6
65105	—	(19a).	— — *S*.	F. D. C.	»	2	6
65106	—	(20).	— —	E. F.	»	»	6
65107	—	(20d).	— —	F. D. C.	»	1	6
65108	—	(21).	— Samuel Prentice.	F. D. C.	»	2	6
65109	—	(21a).	— — N Todd. *R*.	E. F.	»	5	6
65110	—	(21b).	— —	F. D. C.	»	3	6
65111	—	(22a).	—	F. D. C.	»	4	6
65112	—	(23).	**Bury**. P. Deck's.	F. D. C.	»	12	6
65113	—	(24).	— —	F. D. C.	»	»	6
65114	—	(25).	— Jams Goer's.	F. D. C.	»	2	»
65115	—	(26).	— Michael Apsey's.	F. D. C.	»	1	»
65116	—	(26a).	— —	F. D. C.	»	1	6
65117	—	(26c).	— —	F. D. C.	»	1	»
65118	—	(27).	— Rackham's.	E. F.	»	1	»
65119	—	(27d).	— —	E. F.	»	1	»
65120	—	(28).	— Charles Guests'.	E. F.	»	»	6
65121	—	(29).	**Haverhill**. John Fincham's.	F. D. C.	»	1	»
65122	—	(31).	**Hoxne**. Thomas Tallant.	F. D. C.	»	3	6
65123	—	(31a).	— —	F. D. C.	»	»	6
65124	—	(31c).	— —	F. D. C.	»	1	»
65125	—	(32).	**Ipswich**. Robert Manning's.	F. D. C.	»	1	»
65126	—	(33).	— Conder's.	F. D. C.	»	»	6
65127	—	(35).	**Lowestoft**. Sea Bath.	F. D. C.	»	1	»
65128	—	(36).	**Sudbury**. Goldsmith & Son's.	F. D. C.	»	1	»
65129	—	(37).	— —	F. D. C.	»	1	6

(*To be continued.*)

VARIA

A NEW GIBSON GIRL.

Charles Dana Gibson, the artist who created the Gibson Girl, and who then abandoned black-and-white drawing to become a portrait painter, has returned, says the "Express", to his original work, and has engaged an Irish model to serve as a new type of feminine beauty which he intends to try to make famous.

The model is Miss Camille Langhorne, of Dublin. She is well known among Irish artists. St. Gaudens, who designed the new American coins, chose an Irish girl as his model.

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* *

ABRAHAM LINCOLN'S HEAD WILL ADORN NEW COINS.

PRESIDENT CONFERS WITH DIRECTOR OF MINT AND HALF-DOLLARS MAY BEAR WAR PRESIDENT'S PROFILE.

(From the *New York Herald*).

Washington, D. C. —President Roosevelt has given his consent to the placing of the head of Lincoln on one of the popular coins. He conferred with Mr. Leach, Director of the Mint, about the matter, and the details are now under advisement.

Victor D. Brenner [1], a New-York sculptor, has submitted to the director some fine models of Lincoln busts, and these have been shown to the President. The head of Lincoln, splendidly drawn, will adorn one side of the coin and the customary coat of arms the other side.

It is probable that the half dollar piece will be selected as the principal coin to bear the Lincoln head, but some legislation may be necessary to make the change.

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TREASURE TROVE.

Recently at the Reading Room, Constable Burton, in the North Riding of Yorkshire, the county coroner, Dr. Stamford Walton, held a Court to determine whether certain silver coins, numbering 244, were treasure trove. These were discovered on February 18. in a wood on Mr. Darcy Wyville's Constable Burton estate. They were apparently all hidden before 1650, as the latest coin is of Charles I. and the earliest of Edward VI. Concealment after finding treasure trove was formerly punishable by death, now by imprisonment. Remuneration to finders was an act of grace, left to the discretion of the Treasury by the King. Mr. A. C. T. Orde Powlett, of Spennithorne Hall was appointed foreman, and after hearing the evidence of R. Wilson. H. Tomlin, J. Scott, and F. Thistlewaite, who discovered the coins, and stated they were in a hole about a foot wide, only six inches below the earth's surface, the jury returned a verdict that the coins were treasure trove, belonging to the King. Mr. Benjamin Taylor, representing Mr. Wyville, put in a claim for the coins as lord of manor and of Court Leet. Dr. Stamford Walton said that he would forward the coins to the Treasury, who would hereafter consider and determine Mr. Wyville's and the finders' claims.

(*Times*.)

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DIFFERENCES IN DETAIL BETWEEN A MINT SIXPENCE 1907 AND ONE FROM A COUNTERFEIT DIE OF THE SAME DATE.

No. 1. The Artist's initials under the King's bust on the counterfeit are written DI S with a wide interval between I and S, on the Mint Sixpence it should be written DES.

No. 2. The King's bust on the counterfeit is treated in a much coarser manner than on the Mint specimen; on the former there is no expression of life in the King's eye. Weak and badly defined lettering on both sides.

No. 3. The fleurs-de-lis in the Crown on the reverse are badly designed, more like crosses, and the 7 in date (1907) is not barred and has a curved limb on the counterfeit piece.

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1. My best congratulations to my friend, Mr. V. D. Brenner, and hearty wishes for the success of his competition. — L. F.

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Vol. XVII. — N° 198 **May 1909**

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INEDITED COINS

LXXXVII

NOBLE (TRANSITIONAL) OF HENRY VI.

Obv. HENRIC·DI·GRA·REX·ANGL·S·FRANC·DNS·HI[B], mascle after REX, rosette after the other words except the last; ornaments on ship's side: lis, lion, lis, lion, lis; lis by the King's sword-arm.

℞. Mm. lis: IHC·AVT·TRANCIENS·PER·MEDIVM·ILLORV·IBAT, mascle after PER, pine-cone after all the other words except the last, lis over head of lion in the second quarter; wt.: 107.9 grs. As will be observed from this description this coin combines the characteristics of the Rosette-mascle and the Pine-coin-mascle coinages. It differs from Kenyon's nearly similar piece (K. p. 49, n° 4 and N.C.N.S.V.175, n° 4) in being of the correct weight, in having the h on ℞. correctly placed and the lis over lion in the second, instead of in the third, quarter.

*
* *

LXXXVIII

ANGEL, HENRY VIII (FIRST COINAGE).

Obv. Mm. Castle, HENRIC²×VIII²×DI'×GRA+REX×AGL'+Z+F'. The usual type of Archangel and Dragon; ℞. Mm. Castle, PER ⁑ CRVCE' ⁑ TVA'×SALVA ⁑ NOS ⁑ XPE' ⁑ RED'× Ship, usual type, but both h and rose at sides of mast omitted; wt.: 79 grs.

This curious variety is possibly the coin formerly in the Montagu Collection (sold May 1896, lot 722, £ 6.17.6.).

*
* *

LXXXIX

EXETER UNITE, CHARLES I.

Mm. (both sides) Rose.

Obv. CAROLVS.D : G : MAG : BR : ET : HI : REX, crowned bust to left with hair long and falling lace collar, almost exactly as that depicted upon the Exeter shillings of 1644; behind the head, XX; ℞. CVLTORES.SVI.DEVS.PROTEGIT. Oval shield, garnished and crowned; weight: 139.4 grains.

This extraordinary and unique piece has so many traits of the Exeter mint that it cannot be assigned to any other place. The form of the rose, and the portrait and dress of the King are so essentially characteristic of the Western mint that were it not for the presence of the XX behind the bust one might suppose it at first sight to be an Exeter shilling struck in gold. The reverse is curious; the form of the shield and its garniture is very akin to the later Unites and Half-Unites of the Tower; so much so is this the case that it is forced upon me to conclude that a Half-Unite of the Tower Mint was given to an Exeter workman as a guide for the reverse of this coin and that he copied it all too faithfully, even to the legend, which legend of course is never found upon the Unite series. That the C—R crowned was omitted is but in accordance with the types of the Exeter monies which had hitherto been issued and is a further proof of its Exeter parentage.

As Exeter surrendered to the Parliamentary party in 1646 and the mint there was probably closed it may be conjectured that this gold piece was issued either in 1644 or 1645; preferably the former date, as in 1645 the mint-mark castle came into use upon the Exeter money and partially if not entirely superseded the rose.

S.M.S.

*** The above described coins are in Messrs. Spink and Son's Cabinets.

GREEK COINS.

(Continued from col. 11313.)

HYRIA

CLASS I.

The earliest didrachms of Hyria issued a little before 400 B.C. may be distinguished at once by the legend on the Rev. HVPIETES.

1.) Obv. Head of Pallas to right wearing crested Athenian helmet decorated with wreath of olive.

Rev. Man-headed bull running to right, the head in profile and slightly lowered, the left, or off foreleg raised as in running.

Above. HVPIETES; below AS↓. Mr. A. Sambon considers this last letter ↓ to be no letter, but a harpoon, and Imhoof-Blumer a plant. The letters AS are also found on didrachms of Neapolis.

2.) Obv. Head of Pallas similar to no 1.) but differing in the addition of an owl on the helmet above the wreath. The heads are generally to left but are also found to right. They are generally of good Greek style but some are barbarous.

Rev. Man headed bull walking to right with head in profile not lowered.

In the field above bull the legend varied in detail as follows

ꟼꟼIꟼV, ꟼꟼI◁V, ꟼꟼI◁Y AꟼI◁V

ꟼꟼIꟼY, ꟼꟼIꟼY,

YDINA, Y▷INA, YPINA

The legends on the coins of barbarous style are

YDINAI, Y▷INAI, YDIꟼAI, VDINAI, Y▷INA.

YPIꟼA. YPINꟼ YDINꟼ YDINA.

There is in the Cabinet at Florence a fine didrachm evidently copied from that signed Φ of Thurium with the little bird alighting under the bull with the legend ꟼИI◁V.

Some coins of poor style bear the varied legend ꟼИE◁Y.

The letter Γ is found on some specimens on the Obv. behind the head and below the bull on the Rev.

The letter O is found also below the bull.

The monogram Æ is also found below the bull.

CLASS II from 380-350 B.C.

1.) Obv. Head of a nymph in profile to right copied from similar coins of Neapolis.

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The hair is arranged in a band broader at the back than the front. Earring in ear.

Rev. Similar to class I, n° 2). ΑΝΙΓΟΥ.

2). Obv. Head of a nymph in profile to right, her hair dressed in a broad band.

Rev. Man headed bull to left, above ΥΔΙΝΑΙ.

CLASS III, circa 380-340 B.C.

1. Obv. The head of Hera Lacinia, three quarter face inclined to right, wearing necklace, the hair blown around the head, escaping from the high sphendone decorated with bas reliefs of two griffons and palms.

Rev. Man headed bull walking to right, head erect, above the legend ΑΝΙΓΥ or ΑΝΙΓΥ or ΑΝΙΟΥ.

The Α is sometimes Ꭺ or Ꭺ. The Υ is sometime Ẏ or Ψ. Mr. A. Sambon notices one with the legend ΥΡΙΑΝΟΣ. At Parma is a specimen with Γ on both Obv. and Rev.

CLASSIFICATION OF COINS BEARING NOLA.

CLASS I. 360-325 B.C.

Obv. Head of Hebe to right, of fine style, wearing earring and sphendone broader at back than in front where it is knotted or has an ornament.

Rev. A man headed bull walking to left, the head bearded and facing. Above in the field a figure of Victory flying and placing a crown on the human head. In the exergue ΝΩΛΑΙΟΣ or ΝΩΛΑΙΟΝ or ΝΩΛΑΙΩΝ.

CLASS II. 360-320 B.C.

Obv. Head of Pallas to right wearing crested Athenian helmet ornamented with a crown of olive on which is perched an owl.

Rev. Man headed bull walking to right. On some coins the letter Ο is seen under the bull, on others the monogram ƎΛ, or Æ, or an uncertain sign Ɔ. Behind the head of Pallas Σ or Ɔ and under the bull Æ, and above ΝΩΛΑΙΩΝ.

CLASS III.

Obv. Head of Hera Lacinia similar to that on the coins bearing the legend ΑΝΙΓΥ.

Rev. Man headed bull walking to right, the head and human face slightly bent as if to receive the crown which a flying victory places over the head. The legend is confused ΓΑ ΥΚΑ ΩΙ in the exergue. This coin is in the Cabinet of France.

FENSERNIA.

Some rare coins to be seen in the Cabinets of London, Paris, Parma, Naples and Vienna, bear the head of Hera on the Obv., some of which are thought by Imhoof-Blumer to have been issued from the mint of Nola because they seem to have the same Obv. type apparently struck by the same hammer as that used for some of the Hyrian types.

Eckhel attributed them to Croton and Avellino to Cerfennia or Censennia or to Tifernum, but Milligen, Garrucci, and Imhoof-Blumer recognized that they must be attributed to some Campanian city. It was noticed that the type of the reverse bearing the Chimaera was probably suggested by the volcanic nature of Vesuvius and Pindar's words in Olymp. XIII, 128, describing the Chimaera as "fire braething" (πυρπνέουσα) were quoted in illustration. This reverse type is also illustrated by the design of a Campanian vase on which we see Bellerophon slaying the Chimaera (A. Sambon, *Vases antiques*. Paris, 1904, p. 41).

CLASS I with Oscan legend circa 360-335 B.C.

Obv. Head of Hera nearly full face but slightly turned to the right wearing a high diadem ornamented with bas reliefs of griffons and palms, the hair blown around the head, a necklace of pearls, similar to the design on coins of Hyria.

Rev. Bellerophon on Pegasus who is flying to the right. The hero wears a petasus, and raises his right hand on which he holds a lance preparing to pierce the Chimaera. Legend around ИИУИΘΕΖΝΕΘ.

A Phocaean didrachm about 113 grains 7.38 gram.

CLASS II with Greek legends 380-335 B.C.

Obv. similar to above.

Rev. similar to above but with the legend ΖΕΝΕΕΡ. Some specimens bear Γ in the field on right of the head on Obv. and on Rev. to right of Pegasus. The style is often very good.

The Γ appears likely to be the signature of an artist.

BRONZE COINS WITH THE LEGEND ΙΔΘΙΝΗ OR ΙΔΝΘΙ.

A. Sambon and Garrucci thought there was a town called Irnum near to Salerno on the banks of the river Irno. The coins bearing this legend are always found in Campania, and two specimens have been found in the Oscan tombs of Pompei (*Giorn. degli Scavi*, 1874, n. 21).

The type is copied from the coins of Neapolis, and from those of Cumæ, and although they are of very rough workmanship they seem to have been issued before 300 B.C.

Confer *B. M. Catalogue*, p. 127, UNCERTAIN OSCAN COINS.

1. Obv. Size .65. Obv. Head of Apollo to right laureate, back hair in form of ringlets.

Rev. Man headed bull to left, in field above ΙΔΝΘΙ, one specimen has ΙΘΜΟ. The head of the bull is very much larger in proportion than usual.

2. Obv. Size .52. Similar to no. 1, but back hair curled back and upwards.

Rev. Mussel shell hinged to right, around which three dolphins, a border of dots, no legend. No 9, p. 127, *B. M. C.*, also at Berlin, Paris, and Naples.

VELECHA.

There are two bronze coins in the Museum at Berlin, a sextans and an uncia bearing the legend ΕΕΛΕΧΑ. This city is known only by these coins. Some conjecture that a series of the aes grave (semis, triens, sextans and uncia) bearing the letters ΕΕ may have been issued from the same unknown city.

Garrucci suggests that the name Valekans may be taken from the god Vulcan, just as the Mamertines were so called from the god Mamers. A. Sambon suggests that "On peut penser aussi à des incursions des Volcci, près du pays des Hirpiniens".

1. Size 1.1 Obv. Head of Helios facing, a dot on either side, 1 : border of dots.

Rev. Elephant to right ΕΕΛΕΧΑ.

II. Size .8. Obv. Head of Helios facing : border of dots.

Rev. A horse's head to right ΕΕΛΕΧ : border of dots.

*
* *

ROMANO-CAMPANIAN COINS.

Although this series of eight types is common enough to be frequently found in small collections it is of uncommon interest both in regard to its artistic and historic associations. Other Campanian coins illustrate the influence of the Greek cities upon the Oscan or Samnite races, but these early silver Roman coins shew us the effects of the dawn of Greek thought and art upon the more powerful Roman race. Arnold has called the period during which these coins were issued "the spring time of the Roman people".

This was the period during which many Romans won greater victories than those gained in war.

These coins were used by such men an Curius and Fabricius, whose characters were not spoiled by the wealth which the coins represent.

The reply of Curius to the Samnites who tried to bribe him is famous "I count it my glory not to possess gold, but to have power over those that do". As well known is the reply of Fabricius under like circumstances. "While I am master over my five senses, and sound in body and limb, I need nothing more (*Val. Max.*, IV, 3, 5, and IV, 3, 6).

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Pyrrhus bore noble witness to the moral grandeur of Fabricius when be received from him the letter of the traitorous physician who proposed to poison his master, "This is that Fabricius whom it is harder to turn aside from the ways of justice and honour than to divert the sun from its course" (Eutrop, II, 14).

Cyneas the ambassador of Pyrrhus to Rome, bore similar witness to the Roman character at that time, when he said, "Rome is a temple, and the Senate an assembly of kings" (Florus, 1, 18).

Dr Arnold said of the years which preceded the first Punic war, "This ten years was probably the time of the greatest physical prosperity which the mass of the Roman people ever know."

The result of their victories had enriched all classes, and the life and character of the Roman people were being changed, the means of acquiring wealth unjustly proving a temptation which sorely tried the national character.

An illustrated classified list of these eight types will prove a help to those who are entering upon a study of this series, and will enable the student to enter upon the difficult questions of dates and mints with the aid of something tangible.

CLASS I.

I. Obv. Head of Mars to left.
Rev. Bust of horse bridled, **ROMANO**.
Weight: 118.36 to 112.65 grains or 7.67 to 7.33 grammes; average 7.23.

II. Obv. Head of Apollo to left, **ROMANO**.
Rev. Cantering horse to right. A star above.
Weight: 112.65 to 104.94 grains or 7.30 to 6.80 grammes; average 7.15.

III. Obv. Head of youthful Hercules to right.
Rev. The she wolf and the twins, **ROMANO**.
Weight: 112.65 to 106.48 grains or 7.30 to 6.94 grammes.

CLASS II.

IV. Obv. Female head with Phrygian helmet to right.
Rev. Victory tying taenia to palm-branch **ROMANO**.
Weight: 101 to 98 grains or 6.68 to 6.48 grammes.
The weight of six scriptula would be 6.82 gram. or 105.25 grs.

V. Obv. Head of Apollo to right.
Rev. Horse galloping to left. **ROMA**.
Weight: 101.99 to 101.08 grains or 6.70 to 6.53 grammes.

VI. Obv. Helmeted head of Mars to right. Club behind.
Rev. Horse galloping to right, above a club, below **ROMA**.
Weight: 101.99 to 97.22 grains or 6.72 to 6.29 grammes.

VII. Obv. Helmeted head of Mars to right.
Rev. Bust of horse to right, bridled, a falx behind, **ROMA** below.
Weight: 101.99 to 101.08 grains or 6.71 to 6.54 grammes.

CLASS III.

VIII. Obv. Janiform beardless head.
Rev. Jupiter in quadriga to right. **ROMA** below.
Weight from 106.48 to 100 grains or from 6.96 to 6.17 grammes.

The abundant and interesting coins bearing the legends **ROMANO** and **ROMA** illustrate a period of Roman History difficult to understand on account of the lack of historical literary evidence upon which we can depend. All modern students of Roman history realize how uncertain is the light which Livy has thrown upon this period, and how difficult it is to reconcile his statements with the evidence of the coins issued in Campania about the year 300 B.C.

Some numismatists have attributed this series of coins to Capua, others to the cities of Cales, Arpi, and Beneventum, while M. Babelon has suggested that they were military coins, issued by the Roman generals from whatever city they happened to inhabit when an issue of coinage was needed for military purposes.

This suggestion appears to explain the legend having reference to the Roman people rather than to any particular city.

Unless a design is the well known emblem of a city or the head or figure of a deity associated intimately with a city, the type will witness to the artist who engraved it rather than to the city in which he worked.

Especially is this the case with the coins of Southern Italy, for there the artists worked not in one city only, but sometimes for several mints. If we find a coin bearing the legend **ROMANO** similar to a coin which we know to have been issued from Cales or Arpi it does not follow that it was minted in those cities; it may signify that the coin engraver who worked in Cales or Arpi also wrought for the Romans, but where he did his work, or whence the coin was issued is not revealed by the type. Moreover among the Oscan cities the coin engravers were most probably Greeks who had learned their art in Greek cities, and copied their types. This would explain the frequency with which the types of Tarentum were copied, and the beautiful work of the Sicilian mint-engravers imitated.

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The evidence of these early Roman types as to the mints from which they were issued appears to be very slight indeed, and until we can gain more accurate knowledge than the historians afford us of the Roman occupation of Campania and Apulia we must acknowledge our ignorance as to where the coins were minted. The considerable difference in style and fabric found in this series of coins bearing **ROMANO** points to the probability that they were not minted in one city, and there were several cities in which it is very probable that the Romans maintained a mint.

Cales seems quite as likely as Capua to have been a centre of such work.

The two writers who give most help in the study of this series are Dr Haeberlin and M. A. Sambon and, as they differ, both in regard to the date of the coins, and as to the cities from which they were issued, it will be necessary to consider their theories carefully.

In regard to the study of the types, and their probable origin, we get most help from M. Sambon, who arrives at his dates by noting the dates of the types which were copied, and the nature of the influences, commercial and political, which led to their being adopted.

From Dr Haeberlin we learn more of the relative value of the coins, and the system of weights to which they belong.

The differences of dates assigned to these coins by these two expert numismatists are not very great. Dr Haeberlin attributes the coins to three periods :

The first nos I, II, III from 335-312 B.C.
The second nos IV, V, VI, VII from 312-286 B.C.
The third no VIII from 286-268 B.C.

Mr. A. Sambon attributes the coins of Dr Haeberlin's.

First period to 303-275 B.C.
Second period to 280-268 B.C.
Third period to 268-200 B.C.

Mr. A. Evans attributes the coins of the 1st period thus :

Those with a Head of Mars 338 B.C.
— Head of Heracles 310 B.C.
— Head of Roma 300 B.C.

It will help us to understand the import of these dates if we note the chief events of these years.

335 Cales was taken by the Romans.
334 A Roman colony sent to Cales.
332 The civitas given to the Acerrani.
Samnites and Lucanians fight with Alexander of Epeirus who makes a treaty with the Romans.
329 Privernum taken, and the civitas given to the citizens.
327 War with Palæopolis.
326 Second Samnite war. Palæopolis taken. Capua suspected.
324 Surrender of body of Brutulus Papias by the Samnites. Allifæ occupied by Romans.
322 Defeat of the Samnites. Apulians rebel.
321 Surrender of the Roman army to the Samnites at the Caudine Forks. War continued. Capua loyal.
320 Luceria and Fregellæ lost by the Romans.
319 Defeat of Samnites at Luceria by Papirius. Capua disloyal.
317 Teanum and Canusium surrendered. Præfect sent to Capua.
318-316 Truce with the Samnites for two years.
314 Victory over Samnites. Insurrection and subjugation of the Campanians. Suessa and Calatia Roman.
313 Colonies of Romans at Saticula and Suessa.
312 Construction of the Via Appia finished.
311-308 Defeats of the Samnites and Etruscans. Calatia taken.
307 Fabius defeats Samnites at Allifæ.
306 Calatia and Sora taken.
305 Bovianun taken, Samnites defeated.
304. Peace made with Samnites Marsi and Peligni.
302 Colony sent to Sora, 4000 men.
298 Third Samnite war. Samnites attack the Lucanians, the allies of the Romans. Roman victory at Bovianum.
295 Great defeat of the Samnites, Etruscans and Umbrians at Sentinum. Dedication of Temple of Victory in Rome and statue of wolf and twins.
293 Great Defeat of Samnites.
292 Pontius, a Samnite general, taken prisoner.
291 Colony sent to Venusia. Cominium taken.
290 Conclusion of the Samnite war.
281 Pyrrhus arrives in Italy.
280 Defeat of Romans at Heracleia.
278 Pyrrhus goes to Sicily.
276 Return of Pyrrhus to Italy.
275 Defeat of Pyrrhus near Beneventum.
273 Colony sent to Cosa.
272 Tarentum conquered, war ended.
271 Rhegium taken.
269 First coinage of Roman denarii.

Dr Haeberlin's first Period we see begins with the year in which Cales was taken by the Romans, and ends in the year when the Appian way was finished as far as to Capua.

It was a period during which Capua had been very uncertain in its loyalty to Rome. In 317 a Præfect according to Livy had been sent to rule the city.

The year 313 saw a Roman Colony at Suessa.

Teanum and Canusium had surrendered, and the Romans were practically masters of Campania. Paleopolis had fallen in 326.

During this period Cales and Arpi were loyal to the Romans, but Beneventum does not seem to have been colonized before 274 B.C., during the third Samnite war.

If it can be shewn that the type of Apollo no II of Haeberlin's first period was really copied from a coin of Beneventum it will be evidence against this early date of that type.

Moreover if the didrachm with the head of Hercules were copied from Sicilian coins issued in 287 B.C. or from coins of Pyrrhus, they can not belong to this first period regarded as from 335 to 312 B.C.

M. Sambon bases his opinion as to the cities in which these coins were minted upon the evidence of the finds or deposits. In his article entitled "L'Aes grave Italico" (*Rivista Italica Num.*, vol. XX, p. 365) (confer also E. Gabrici "Notizie scavi Lincei") he examines the descriptions of various important finds in Campania and central Italy, and says, "but never as far as I know are the coins with the legend **ROMANO** found in any quantities at Capua, and if neither the localities in which they are found, nor the types, nor the style of these coins justify their attribution to Capua, why should we persist in ascribing them to that city ? The conflict of the Capuan interests with those of Rome, and the proud resistance of Capua to that city, rather afford reasons for denying to Capua this abundant coinage."

These words apply to the coins of Dr Haeberlin's first two periods, not to those with the Janus head, and the quadriga; the later coins served rather the Carthaginians and Sicilian, and were not like the earlier coins used by the Campanians.

M. Sambon considers that the roads round Capua especially to Samnium and Apulia were not safe before 312, when the Appian way was made, and therefore Capua was not likely to have been a Mint City.

If we abandon the attribution of these coins to Capua our attention is turned to Cales, to Beneventum, and to Arpi. Several commercial routes converge towards these three cities, and these coins were found at Beneventum in a find described by A. Evans. Moreover Dr Dressel (*Zeitschr. für Num.*, XIV, 1886, p. 161) has noted that a bronze coin of Beneventum seems to have been made by the same coin engraver who wrought the head of Apollo with the inscription **ROMANO**. A. Sambon has also, in his "Monnaies de l'Italie antique", called attention to the resemblance of the didrachms of Cales, and of Suessa, to the coins inscribed **ROMANO**, and to the fact that the didrachms with the head of Roma in the helmet, and with the figure of Victory on ℞ are distinguished by the very same letters and symbols found on the coins of Cales.

M. A. Sambon notices M. Babelon's theory that these coins, bearing **ROMANO**, were military coins issued by the Roman generals, but considers that commercial interests were involved rather than military, and the coinage was used in Samnium and Apulia and in the commerce with the South.

Some of these coins were probably issued in great quantities from the mint at Cales, where the Romans from 334 had a colony, and also from Arpi, a city devoted to Rome, at any rate from 326 B.C.

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Mr. A. Evans would attribute to the year 338 B.C. the didrachms with the head of Mars, and to the year 310 those with the head of Hercules, and to the year 300 those with the helmeted head of Roma. These dates appear to Mr. A. Sambon too early and he would attribute them to the years between 303-270 B.C. a time when the Samnites were subdued, and the Romans sought during the six years peace 305-298 B.C. to rule the commerce between Cales, Arpi, and Venusia. In 291 B.C. Venusia was colonized by 20.000 Roman colonists, to form a strong post on the road to Tarentum from Samnium.

M. Sambon then turns to examine the subjects of the types on these **ROMANO** coins, and shews that they are copied from Sicilian types. Those with the head of Mars seem to be copied from bronze Syracusan coins of the time of Timoleon with the head of the hero Archia, and he refers to the important commercial treaties made with the Carthaginians in 275 B.C. (Polybius, III, 25).

The types of the head of Apollo and the unbridled horse were copied from Sicilian coins.

Moreover the types of the bridled horse's head, and the galloping horse, were signs of the growing interests of the Romans in the use of cavalry, an interest which probably arose from their connection with the Tarentines.

About 305 B.C. the Romans had begun to repair the old defect in their military arrangements, the lack of cavalry.

The "transvectio equitum", connected with the cult of Castor and Pollux, was instituted in 304 B.C. (Livy, IX, 46) "ab eodem institutum dicitur, ut equitas Idibus Quintilibus transveherentur". The didrachm with the head of Hercules is similar to those of Syracuse with the legend **ΔΙΟΣ ΕΛΛΑΝΙΟΥ**, probably issued about 287-278 B.C., and similar to the coins bearing the head of Heracles coined during the brief government of Pyrrhus.

The type bearing the head of Roma, and the figure of Victory, alludes to the battle at Ausculum 279 B.C., which, although claimed as a Victory by Pyrrhus, was indecisive enough to reanimate the courage of the Romans after their defeat at Heraclea, when Pyrrhus was obliged to return to Tarentum. This type of the Victory is seen also in a bronze coin of Ausculum, and the head of the figure is bent as if mourning for the fallen heroes of the fight.

The other coins bearing the legend **ROMA** shew signs of the commercial relations with the Bruttii; for instance the youthful head of Mars is similar to, and probably copied from, the head of Achilles on the coins of Pyrrhus.

Dr HAEBERLIN'S FIRST PERIOD 335-312 B.C.

The bronze had no relation to the silver convenient for exchange, the didrachm corresponding to 3 ½ asses. The bronze coinage was mere token money.

Silver.

Campanian didrachms of normal weight 116,98 grains.
I a) Obv. Head of Mars bearded to left.
℞. Bust of horse to right, behind it a corn-ear. **ROMANO**.
b) A silver litra corresponding.
II Obv. Head of Apollo to left, **ROMANO**.
℞. A horse to right, above it a star.
III. Obv. Head of young Heracles, to right.
℞. Wolf and twins, **ROMANO**.

SECOND PERIOD.

Silver.

The FIRST ISSUE consisted of didrachms only, no gold or smaller coins.
I. Obv. Head of Roma in Phrygian helmet to right.
℞. Victory fastening taenia to a palm branch : **ROMANO**.
LATER ISSUES. Three types of didrachms, drachms, gold, and bronze.
II. Obv. Head of Mars to right, beardless; behind, a club.
℞. Horse to right; above, a club, **ROMA**.
Libellæ of same types.
III. Obv. Head of Mars to right beardless.
℞. Bust of horse to right, behind, a sickle, **ROMA**.
Drachms and libellæ of same types.
IV. Obv. Head of Apollo, to right.
℞. Horse, to left, **ROMA**.
Drachms and libellæ of same types.

TABLE SHEWING RELATION OF BRONZE TO SILVER IN HAEBERLIN'S SECOND PERIOD.

1 Scriptulum weighed		17.44 gr. or 1.137 gram.		× 120	=	Semis
2 Scriptula	=	35.3 — or 2.274 —		× 120	=	As of light Pound.
3 —	= drachm of	52.62 — or 3.41 —		× 120	=	1½ As
4 —	=	70. — or 4.55 —		× 120	=	Dupondius
6 —	= didrachm of	105.25 — or 6.82 —		× 120	=	tressis or three Asses

Gold.

6 Scriptula	Ꞗ.	=	15	didrachms	=	30 drachms	=	45	Asses
4 —	Ꞗ.	=	10	didrachms	=	20 drachms	=	30	Asses
3 —	Ꞗ.	—	7½	didrachms	=	15 drachms	=	22½	Asses

1	Didrachm	=	2	Drachms	=	6	scriptula	Ꞗ.	=	tressis
⅔	—	=	⅓	—	=	4	—	—	=	Dupondius
½	—	=	1	—	=	3	—	—	=	1½ Asses
⅓	—	=	⅔	—	=	2	—	—	=	1 As
⅙	—	=	⅓	—	=	1	—	—	=	1 Semis

The connection between the silver and bronze pieces is also marked by common types such as the head of Roma and the dog on the Quadrans of the wheel series, and by the symbols the club and the sickle.

NOTES ON TYPE I OF EARLIEST PERIOD.

Didrachm, weight about 110 to 112 grains.

1. Obv. Bearded and helmeted head of Mars either to right or to left : behind an oak leaf and acorn. The head may be copied from that of Leucippus on the coins of Metapontum.

Rev. Head and neck of a horse bridled, to right, on a narrow base on which is inscribed the legend **ROMANO**, the **N** is sometimes *N* ; behind the head, an ear of barley.

The type may have been copied from Sicilian Carthaginian types. The style is good, and the design well executed.

Compare the bridled horse's head on Bronze coins of Ausculum, and those of Luceria.

The head of Mars was a most appropriate type for a Roman coinage of the period of the Samnite wars. Mars was also regarded as the father of the Roman people, because he is said to have been the father of Romulus and Remus, the husband of Rhea Silvia. His name was often joined to the word father as Marspater. The horse's head is appropriate also for the Reverse type, for horses were offered as sacrifices to this god. There is evidence that in 295 B.C., about the time when these coins were issued, there was a revival of this worship in Rome, for Livy (x, 23) tells us the Ogulnei Cnaeus and Quintus, being aediles, "the road from the Capuan gate to the Temple of Mars was paved with square stones." The temple was probably that vowed in the Gallic war, cir. 365 B.C. (Livy, VI, 5), and dedicated by Titus Quinctius duumvir for performing religious rites

Many of these didrachms were found in the deposit discovered near Beneventum, and described by Mr. A. Evans.

They were mingled with coins of Tarentum, Metapontum, Neapolis, Nola, and Velia.

Mr. A. Evans attributes these coins to the year 338 B.C. Willers in the *Corolla Numism.* observes that the vigorous style of these first issues leads us to attribute them to a date a little earlier than the first issue of Roman denarii, and the symbols found on the series are also found on some of the earliest of the Denarii.

We must compare the head of Mars with the types of the bronze coins of Syracuse of the time of Timoleon, on which we see a similar head of the hero Archia (Cat. B. Mus. no 308) and also with the Sicilian coins of the Carthaginians.

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At the time these coins were issued the Romans were in friendly alliance with the Carthaginians. In the deposit of Tortorato (Piceno), Sicilians coins were found together with these **ROMANO** coins.

(*To be continued.*)

THE COIN-TYPES OF IMPERIAL ROME.

(*Continued from col. 11318.*)

VI

PUBLIC EVENTS.

Public events of the Empire, victories, conquests, assignations of princes to foreign regions, internal events referring to Italy or the city of Rome, administrative innovations, institutions, games, extraordinary occurrences, all leave their trace upon the Imperial coinage.

Already the coins of Augustus point to the conquest of Egypt and Armenia (AEGYPTO CAPTA, ARMENIA DEVICTA), those of Nero Drusus to the German Victories (DE GERMANIS), those of Claudius to the Britannic conquests (DE BRITANNIS), those of Titus and Vespasian to the conquest of Judea (IVDAEA CAPTA, IVDAEA DEVICTA), those of Trajan to the conquests of Dacia (DACIA CAPTA), of Arabia (ARAB ADQVISIT), of Armenia and Mesopotamia (ARMENIA ET MESOPOTAMIA IN POTESTATEM PR REDACTAE) of Marcus Aurelius, Lucius Verus and Commodus to the victories obtained in Germany (DE GERMANIS or GERMANIA SVBACTA) or in Sarmatia (DE SARMATIS) and in continuation we ought to repeat here in great part the sketch already given in the second part of this work under the title Victoria.

The types not to be found quoted there are the assignations of the reign of Trajan (REGNA ADSIGNATA), the episode of the king of the Parthians (REX PARTHVS), the names of foreign kings of Antoninus Pius (REX ARMENIS and REX QVADIS DATVS) and so on.

Passing to internal events; Galba records the remission of taxes (XXXX REMISSA), Nerva, all the innovations made in his brief but provident government, the lightening of the tax upon the Hebrews (FISCI IVDAICI CALVMNIA SVBLATA) in which Iudea is represented by a palm-tree; the regulation of provisions to the Roman populace (PLEBEI VRBANAE FRVMENTO CONSTITVTO) symbolized by a modius filled with ears of corn, the condonation of the heavy imposition for the Imperial post which burdened all Italy (VEHICVLATIONE ITALIAE REMISSA) represented by two mules grazing.

Septimius Severus and Julia Domna record the remission to the Carthaginians of the impost for the acqueduct (INDVLGENTIA AVGG IN CARTHAGO) symbolized by the goddess of Carthage on a lion running or INDVLGENTIA AVGG IN ITALIAM of Severus and of Caracalla symbolized by Italia.

And other similar types may figure as belonging to the series having regard to the person of the Emperors.

VI

PRAYERS FOR THE EMPEROR.

VOTA OPTATA ROM FEL. — VOTA SUSCEPTA, SOLVTA — VOT V, VOT X &c. — VOT V MVLT X, VOT X MVLT XX &c. VOT V ET X, X ET XX &c. — VOTA AVG — VOTA CAES, VOTA DECENNALIA, VIGENNALIA &c. — VOTA ORBIS, PVBLICA, FELICIA, ROMANORVM, &c., &c.

The coins which refer to prayers for the Emperor are very numerous. Generally the legend is in a laurel wreath; but other types are often found; sometimes it is a Victory who inscribes the prayers on a shield held upon her knee, or leaning against a palm tree or a cippus; or it is held by a small Genius. Sometimes two Victories hold the votive shield, or the inscription accompanies the figure of the Emperor sacrificing upon a tripod, or it is a complete scene of sacrifice before a temple.

All these types are related to those referring to the person of the Emperor. And to them also may belong those referring to the prayers for the health of the Emperor or to thanksgivings for restoration to health. IOVI VOT SVSC PRO SA CAES AVG SPQR — VOT P SVSC PRO SAL ET RED IOM SACR — PRO VALETVDINE CAESARIS S P Q R (Augustus) OB CONSERVATIONEM SALVTIS (Gallienus), &c.

VIII

GAMES.

The organization of Games among the Romans was of great importance and became a truly public event. Thus we see recorded those established or set in motion by several Emperors, as Augustus (LVDI SAECVL), Nero (CERTAMEN QVINQ ROM CON), Domitian (LVD SAEC FEC), Hadrian (P CIR CON), Antoninus Pius (LVD DEC), Caracalla (LVD SAEC FEC).

Sometimes the inscription is upon a cippus, sometimes the Emperor at sacrifice is in the act of invoking the divinity on the opening of the games, or in the act of celebrating the inauguration or of taking part in the games themselves. Sometimes the game is symbolized by a gaming table.

As a record of solemnities celebrated at Rome, besides the dionysiac Medallions of Hadrian, of Antoninus Pius and M. Aurelius struck on the occasion of the great circus games, those of Septimius Severus and his sons on the occasion of the secular feasts (SAECVLARIA SACRA), that with the Colossus of Alexander and of Gordianus (MVNIFICENTIA GORDIANI AVG) we may quote the large series of coins in all metals issued by Philip the Elder, on the occasion of the solemn festivals to celebrate the millenium of Rome, with the three legends SAECVLVM NOVVM, MILLIARIVM SAECVLVM and SAECVLARES AVGG representing the two Philips seated, the temple of Rome, a commemorative cippus, or a series of animals symbolizing the games of the circus.

IX

MONUMENTS.

The first examples of the reproduction of public monuments upon the coinage occur in the time of the Republic, and I will quote the Basilica Æmilia upon the denarii of Emilius Lepidus, the Villa Publica upon those of T. Didius, the temple of Neptune upon the Aureus of Domitius Ænobarbus.

Such reproductions increase with the Empire, and to give only a few examples, Augustus commemorates upon his coins the Altar of Peace and the Altar of the Lion, the Temple of Jupiter Tonans, of Jupiter Olympus and of Mars Ultor, the Triumphal Arch after the Parthian Victory, the Aqueduct; Nero the Triumphal Arch, the Golden House, the Gate of Ostia, the Temple of Janus; Titus the Colossus; Trajan the Basilica Ulpia, the Trajan Forum, the Trajan Aqueduct Way and Column, the Trajan Gate; Antoninus Pius the Temple of Augustus; Livia the Column of Antonina; Caracalla the Circus and the Baths; Alexander and Gordianus the Circus; Volusianus the Temple of the martial Juno; a complete enumeration would be too long.

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BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900.

(Including the names of several hitherto unpublished artists.)

One hundred and twenty-eighth article.

(Continued from col. 11332.)

POMEDELLO, GIAN MARIA (*Ital.*). A Veronese Painter, Engraver Goldsmith, and Medallist, of the first half of the sixteenth century. So little is known about his life, that we are even ignorant of the dates of his birth and death. Judging from the persons he portrayed, it would appear that he not only worked in Verona, but also in Mantua, Vicenza, and Venice.

Portrait-medalet of Gian Maria Pomedello.

Fourteen medals are ascribed to this artist; some are signed in full; and others bear his "sigla" or device, consisting of an apple (*pomello, pomedello*) traversed by a monogram composed of the five letters ZVIAN (= Zan, Gian, Giovan), and chasing tools. These medals date from 1517 to 1527; his engravings on copper bear the date 1534.

The earliest of the medals, remarks von Fabriczy, probably owed their origin to the Conclusion of the peace of 1517, which put an end to the long continued siege of Verona, and depict Maximilian I., Charles V., and Francis I. of France. Maximilian I. and Charles V.; obv. Bust of Maximilian, to r.; ℞. Bust of Charles (KAROLVS. REX. CATOLICVS) to l. (diam.: 64 mill.); — Charles V.; obv. KAROLVS. REX. CATOLICVS. Bust to r.; ℞. VICTORIA. Victory kneeling on one knee to r. writing on shield attached to a tree, &c. (diam.: 35 mill.); — Francis I. of France; obv. Bust to l.; ℞. NVTRISCO EXTINGO. Salamander in large cup under crown; in ex., Pomedello's monogram (diam.: 50 mill.; *illustrated*). "The

Francis I., by Pomedello.

tiny medal with Pomedello's own likeness (*illustrated*) is to be assigned to his later years, not only on account of the age at which he is depicted, but still more because of the freer conception and altogether excellent workmanship" (*Fabr.*, p. 65). This medalet, which is in the Berlin Museum, bears on ℞. HERCVLES SALVATORIS. Hercules, nude, standing, a design derived from Greek coins, which is not very successful. Von Fabriczy criticises the medal, which exists in three redactions, of the noble Venetian lady, Isabella Sessa-Michtel (*illustrated*), the reverse of which, however, shows a gracefully poised and most delicately modelled goddess of fortune (diam. 32). Pomedello's device is in the field of the ℞. to l. The

Isabella Sessa-Michiel.

two other varieties are: (a) obv. Bust of Isabella, to l.; ℞. ΕΚ ΠΑΛΑΙ ΜΟΙ ΜΗΝΙΖΟΜΕΝΗ. Fortune seated to l.; ex., device (diam.: 44 mill.); (b) Bust as last, but larger; ℞. as last (diam.: 52 mill.).

Tommaso Moro, of Venice.

The other medals of Pomedello bear his signature: Lodovico Canossa, a Veronese; obv. Bust to r.; no legend; ℞. IOANES.

Portrait-medal of a Lady.

MARIA. POMEDELVS. VILAFRANCOR. VON F. Dog to r. and Genius; beneath, the artist's device (diam.: 92 mill.); — Elisabetta, of Vicenza; obv. Bust of Elizabeth, to l.; ℞. GAVDERE. CVM. GAVDENTIBVS. FLERE. CVM. FL. — IO. MAR. POMED. F. Ass laden with faggots to l.; behind, oak tree on which are suspended an axe and a drum

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(diam.: 52 mill.); — Giovanni Emo, a Venitian, governor of Verona, 1527; obv. Bust to l.; ℞. ET. PACI. ET. BELLO. MDXXVII. — IO. MARIA. POMEDELLVS. VERONENSIS. F. Mars and Pallas (diam.: 51 mill.); — Federigo II. Gonzaga, first Duke of Mantua, 1530 † 1540; obv. Bust to l.; ℞. FIDES. — IOANES. MARIA. POMED. F. Altar of Faith (Olympus) (40 mill.); — Stefano Magno, governor of Treviso in 1527; obv. Bust to l.; ℞. IOANNES. MARIA. POMEDELVS. VERONENSIS. F. — M. D. XIX. Neptune seated on dolphin, his r. foot on urn; ex., the artist's monogram (diam.: 56 mill.); — Tommaso Moro, a Venetian, praefect of Verona; obv. Bust to r.; ℞. MORIENS. REVIVISCO. — MDXXVII. — IO. MARIA. POMEDELVS. VERONEN. F. Phoenia (diam.: 51 mill.; *illustrated*); — Unknown Lady;

Elizabeth of Vicenza, by Pomedello.

obv. Bust to l.; ℞. IOANNES. MARIA. POMEDELLVS. VERONESI. F. Male figure, nude, kneeling on one knee, to l., carrying a basket of grapes on his head; behind, Cupid holding bow, standing on ball (diam.: 53 mill.; *illustrated*).

Friedländer states his opinion that in composition and execution Pomedello's works rival the best, but we can hardly endorse this judgment, however much they may be admired for their remarkable beauty.

Pomedello, says Keary, stands beside Francia in style and merit. His medals, with one or two which may be classed as the works of a Venetian school of medallists, are the indications of a transition style between the fifteenth and sixteenth centuries. Pomedello belongs most distinctly to the later school (N. Chron., N. S. XIX, 206).

Keary (*Guide to Italian Medals*) ascribes to Pomedello a medal of Jacoba Corregio, which undoubtedly belongs to Gian Cristoforo Romano, and tentatively, the medals of Maddalena Mantuana, and Tommaso Rangoni, which are by Ilario, and Alessandro Vittoria, respectively.

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POMET (*French*). Sculptor of Lyons, second half of the nineteenth century. The only medallic work by him I have come across is a Medal, begun by the engraver Pennin, and commemorating the Reconstruction of the Church of Fourvière at Lyons, 1874.

POMEYROL, JEHAN (*French*). Mint-master at Villefranche-en-Rouergue, in conjunction with his brother **MARTIAL**, *circ.* 1518-1527; mint-mark V with privy mark, a pellet.

POMEYROL, MARTIAL. *Vide supra.*

POMIS, PIETRO DE (*Ital.*). Court-pointer and Architect, and Medallist of the end of the sixteenth century and first three decades of the seventeenth. He was a native of Lodi, where he was born *circ.* 1565, and worked in the service of Archduke Ferdinand of Tyrol, after whose death he removed to Gratz where he was patronized by the Court. He died in 1633.

Alexander Colin.

Domanig ascribes tentatively the following medals to this artist: Archduke Ferdinand of Tyrol (*circ.* 1594); — Archduke Ferdinand and his second wife Anna Katharina of Mantua (undated, but probably executed in 1594 on the Inauguration of the Capuchin Church at Innsbruck); — Archduchess Maria, of Styria, 1607; — Another,

Archduke Ferdinand and Archduchess Anna Catharina.

undated; — Emperor Ferdinand II. (1620); ℞. LEGITIME CERTANTIBVS. Four Crowns; — Ferdinand II. and his first wife, Archduchess Maria Anna, 1607; — Ferdinand II., 1622; ℞. LEGITIME. CERTANTIBVS. Crown in clouds; — Ferdinand II. (1619); ℞. Subjugation of Frederick V. of the Palatinate (a lead); — Ferdinand II., 1622; signed: **IOANN. PIETR | DE POMIS F.**; — Ferdinand II. and his second consort, Eleonora of Mantua, 1622; — A. Colin; signed: **PPO** (in Munich cabinet); — Bishop Martin Brenner of Geckau (?); — Cardinal Ludwig von Madrutz, of Trent (?)

Only one of these medals is signed, but all show the same handiwork.

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POMMEREUX, JEAN DE (*French*). Mint-engraver at Romans and Montélimar, and later of all Delphinal coins, *circ.* 1448-† 1453.

POMMEROL, JEHAN (*French*). Mint-master at Limoges, *circ.* 1494-1513; privy mark, a trefoil at the end of legends.

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POMMERT, CAESAR and **JOHANN** (*Germ.*). Goldsmiths and Medallists in Frankenthal, *circ.* 1618. *Vide* Kraus, in "*Palatina*", *Beiblatt der Pfälzer Zeitung*, 1902, p. 395.

POMPADOUR, MARQUISE DE (JEANNE ANTOINETTE POISSON) (*French*). The famous mistress of Louis XV (born in 1721, died in 1764) was not only celebrated by her beauty and her wit, but distinguished herself as a Patroness of Art, and even obtained success as an artist in the branches of Gem-and Copper-plate engraving which she cultivated.

Portrait of Mme de Pompadour (after Boucher).

The fair Marquise patronized the renowned Jacques Guay, under whose tuition she worked and produced several cameos and intaglios. Leturcq (*Jacques Guay*, Paris, 1873) describes the following: 1. Winged Genius of Music; signed: **POMPADOUR F.** 1572 (Paris.

Portrait-cameo of Mme de Pompadour, by Jacques Guay.

Medal Cabinet); — Two fancy heads, conjoined; cameo signed: **P** (in Berlin Museum); — Bust of Louis XV.; cameo, signed:

Genius of Music.

POMPADOUR (formerly in the Leturcq collection; *illustrated*); — Military Genius; intaglio, signed: **POMPADOUR F.** (presented by the Marquise to Comte d'Argenson; *illustrated*); — Faithful

Bust of Louis XV.

Friendship; intaglio signed: *Pompadour fecit* (presented to Prince de Soubise), &c. Beside these Mme de Pompadour is said to have

Military Genius.

engraved the Portrait of Abbé (later Cardinal) de Bernis, and collaborated to other works of Guay.

Faithful Friendship.

Mme de Pompadour's copper-plate engravings form a series of about seventy plates, executed after Boucher, Bouchardon, Guay, and other artists.

Mme de Pompadour's Seal, by Guay.

To her initiative was due the first Fine Arts Exhibition in the Louvre, and she also first suggested the plantation of the Champs-Élysées and Paris Boulevards. Thanks to her patronage and kind interest, the Sèvres manufactory soon obtained universal reputation and was enabled to compete with the finest productions of Saxony and Japan.

BIBLIOGRAPHY. — Leturcq, *op. cit.* — Edmond et Jules de Goncourt, *Madame de Pompadour*, Paris, 1888. — Babelon, *Pierres gravées*, 1884. — Ibid., *Catalogue des Camées*, &c. — Chavignerie et Auvray, *op. cit.*

POMPEO. *Vide* **POMPEO LEONI.** Milanese Medallist, *circ.* 1557-1600. His signature sometimes occurs as **F. POM.** or **POMP.**

POMPON, FRANÇOIS (*French*). Contemporary Sculptor, born at Saulieu (Côte-d'Or); pupil of A. Millet and Caillé. By him are several Portrait-medallions, cast in bronze.

PONCET, ANTOINE ERNEST (*French*). Contemporary Sculptor and Medallist, by whom are Portrait-medallions, some of which were exhibited at the Paris Salon: 1870: Mme Poncet; — M.L.A.***, as well as Medals, Badges, &c.

Joan of Arc, by A. Poncet.

Amongst this artist's best known medallic productions I may mention: Commemorative medal of the Rifle Meeting at Lyons, 1885 (a fine piece of work); — Joan of Arc (*illustrated*); — Byzantine Madonna (plaquette: 1.1 × 0.8 inch.); — Leo XIII.; —

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Pius X.; — Jesus-Christ; — Religious Medals, Badges, &c.; — Agricultural, and other Prize Medals, &c.

A. Poncet has worked for manufacturing firms, as A. Desaide-Roquelay, L. Chalin, and others, and many of his productions are unsigned.

PONCET, HENRY FRANÇOIS (*French*). Contemporary Sculptor, born at Lyons; pupil of Thomas and Ponscarme. At the Paris Salon of 1907 he exhibited a series of Plaquettes: La Musique; — La nouvelle année; — La République française; — Gallia; — and a Portrait-medallion, and in 1908, eight subjects in bronze and plaster.

PONCET, M. (*French*). Gem-engraver of the last quarter of the eighteenth century. Raspe (*Tassie Gems*) describes a stone cut by him, representing Friendship leaning on the urn of a friend, placed upon a rock bearing the inscription: **M. PONCET INC.**

PONDRE, FRANÇOIS DE (*French*). Goldsmith and Engraver of Jetons at Cambrai, *circ.* 1597-1607.

PONDRE, NICOLAS DE (*French*). Goldsmith and Engraver of Cambrai, *circ.* 1557-1576; appointed on 30. April 1572 by Louis de Berlaymont, archbishop of Cambrai, Mint-engraver there with a yearly stipend of 90 florins. He remained in office until 1576, when George Monachy returned to Cambrai. This mint was closed in 1580.

N. de Pondre engraved: ℞. Dalder, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$ and $\frac{1}{16}$ Dalder; also Æ. Double Denier, and Denier.

BIBLIOGRAPHY. — A. Pinchart, *Biographies des Graveurs belges*, Rev. num. belg., 1858.

PÖNNINGER, JOHANN (*Austr.*). Engraver, apprenticed at the Vienna Mint School of Engraving, 1815-1816; appointed Assistant-engraver at the Mint of Prague, in April 1816, and First Assistant-engraver at the Vienna Mint, 1833-1840 (?). His initials (IP) occur on puncheons, preserved at the Vienna Mint Museum, of the Hungarian Zehner (10 Kreutzer piece), 1829 and Fünfer (5 Kr.), 1830.

The ℞. of a Portrait-medal of Dr J. Marsorsky of Presburg, 1835, is signed **PÖN**.

BIBLIOGRAPHY. — Ed. Fiala, *Die Beamten der Prager Münzstätte*, 1795-1857, Num. Zeits., 1898. — *Katalog der Münzen- und Medaillen Stempel-Sammlung des K.K. Hauptmünzamtes in Wien*, 1902.

PÖNNINGER LAURENZ (*Austr.*). Medallist and Engraver of Vienna; studied at the Vienna Mint School of Engraving, 1797-1802; became Assistant-engraver at the Mint in 1802. First Assistant in 1812, and Chief-Engraver in 1818, a post which he filled until 1838; he died in 1851.

The Vienna Mint Museum preserves the dies of the following coins by Laurenz Pönninger: — Gulden, 1817 (signed: **P**); — Hungarian Ducat, 1829; — 10 and 5 Kreutzers, 1831 (puncheons inscribed: **PÖNNINGER**); — Groschen, 1831 (℞. only); — Milanese Half Souverain d'or, 1835 (℞. only); — Milanese Lira, 1835 (℞. only); — 4 Ducat piece, 1835 (℞. only); — Ducat, 1835; — Double Gulden, Gulden, and subsidiary coinage, 1835, &c.

Pönninger is the author of the following medals: Peace of Paris, 1814; ℞. PAX. | PARISIENSIS. | EVROPAE. | SALVS.; — Jubilee of J. M. Weingartner, Edlen von Münzberg, 1835 (signed: **P**); — Schiller; — Battle of Leipzig; — Portraits of celebrated Personages, &c.

BIBLIOGRAPHY. — Singer, *Allgemeines Künstler Lexikon*. — *Katalog der Münz- und Medaillen-Stempel-Sammlung*, &c.

PONROY, FRANÇOIS (*French*). Mint-engraver at Limoges, 1694-1720.

PONS, JEAN, surnamed **DE THOLOUSE** or **THOLOZE** (*French*). Mint-engraver at Lyons, *circ.* 1494-95.

PONS, JEAN (*French*) of Montpellier, Mint-master at Marseilles, 1594-1596.

PONS, LAURENT (*French*). Mint-master at Tarascon, under Charles VIII. and Louis XII. His issues are signed with a **P.**, or **LT, T. L.**

PONS, PIERRE (*French*). Sculptor of the nineteenth century, born at Tonneins (Lot-et-Garonne), 28. March 1806, died at Versailles, 4. June 1869. Pupil of Caunois and Toussaint. His signature occurs on Portrait-medallions, cast in bronze.

PONS, YVON DE (*French*). Mint-engraver at La Rochelle, 1488-1491.

PONSCARME, FRANÇOIS JOSEPH HUBERT (*French*). Sculptor, Medallist, Coin-and Gem-engraver, born at Belmont-les-Monthureux (Vosges), 20. May 1827, died at Malakoff (Seine), 28. February 1903, at the age of 76. He was a pupil of Oudiné, Vauthié, and Dumont. In 1859 he obtained a Medal of the third class; Rappel in 1861 and 1863; Medal of the first class at the Universal Exhibition of 1867; created a Knight of the Legion of Honour in 1867; and rewarded in 1898 with a "Rappel de médaille de 1re classe". For many years he was Professor of Medal engraving at the National School of Arts, Paris.

Chevreux gives a most interesting biographical account of this artist's life in *Gazette numismatique française*, 1907, pp. 209-237.

Portrait-plaquette of Ponscarme, by Ovide Yencesse.

The following is a fairly complete list of Hubert Ponscarme's medallic productions, which are chiefly castings: 1847. Hubert Ponscarme, shell cameo; — Dr Haxo; — 1848. Mlle Jacquin; — République française (1848; *illustrated*); — 1849. Male bust (study),

The French Republic, 1848.

a plaquette; — Mme Ponscarme the artist's mother; — 1850. Jean-Baptiste Mougeot, naturalist, † 1858; — John Heywoood; — 1852. P. Baudot senior, shell cameo; — Mlle Gudin; — Male head (a study); — 1853. Portrait of a young Lady, medallion, 250 mill.; — Raphael Royné; — 1855. Baudot junior; — Warrior dying on the altar of the country (Prix de Rome); — B. Gudin, shell cameo; — 1856. Portrait of a Child; — A. Caignard; — 1857. Male head (a study), shell cameo; — Pauline Lesourd; — Cunis; — Mlle Hortense Ménard; — Head of a young Lady; — Charles Antoine

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Paré; — C. M. Aubry, banker (1820–1896); — 1858. Commandant Ponscarme, the artist's brother; — Male portrait, plaquette; — F. Ponscarme, brother of the artist; — 1860. Female head (a study, 120 mill.); — Marquise de Grinchelow; — 1861. Fernand Camus, painter; — 1862. E. F. Forey, marshal of France; — 1863. Dupré, medallist; — Erection of a statue of Napoleon I. on the colonne Vendôme (medallion, and medal); — Galatti; — Fernandez; — 1866. Ch. Merruau, conseiller d'État; — Annexation of suburban parishes to Paris (medal); — Inauguration of the Boulevard de Strasbourg; — Head of a Roman lady, shell cameo; — 1867. Prize medal of the Paris Universal Exhibition, 1867 (medallion, and medal); — Commemorative medal of the Exhibition (struck medal): — Napoleon III.; — J. Naudet; — 1868. E. L. J. J. Napoleon, prince imperial; — 1869. The Imperial family (struck medal); — 1871. Jules Brame, deputy (struck medal); — Charles Ranuau (struck medal); — Louis Blanc; — Edgar Quinet; — Emile Durier; — Jules Simon; — X. Maire; — Ernest Beulé, archaeologist; — 1872. Charles Blanc; — Musée Européen; — Michel Chevalier; — Lafenestre, keeper of the Louvre Museum; — Mlle Foucher de Careil; — 1873. Augustin Dumont, sculptor; — Alphonse Lavallée, founder of the École des Arts et manufactures; — 1874. Prince of Monaco (two sizes; one a struck medal); — 1876. Jules Joumar; — Adam Smith; — Jacques Turgot; — 1877. Principality of Monaco, model of the 100 and 20 Franc pieces; — 1878. E. Tirard; — Mme Ponscarme (*illustrated*); — Mme Sophie

Monaco 100 Franc piece, 1882.

Benazet; Edmond Turquet; — J. M. H. Parker; — V. Schoelcher; — 1879. Head of the Republic; — Medal of the Ministry of Agriculture; — Mme de Longueville; — Nicolas Gavet; — Mlle Lancelot, sculptor and medallist; — 1800. Joseph de Dunin; — G. Vildieu; — 1881. Mme C. Dumont; — Ferdinand de Lesseps; — Suez Canal; — Clément Oulmont; — Paul Boegner; — Ferdinand Hérold; — 1884. Medal of Municipal Councillors; — 1886. Charles Lucas (2 var.); — Mlle Jeanne Méline; — 1887. Mlle Madeleine Méline; — Eugène Tisserand; — Paul Barbe; — Medal commemorating Epidemics; — 1888. Jean Gigoux, painter; — Jules Ferry; — Émile Boutin; — F. J. S. Viette; — 1889. Gaston Marquiset; — 1890. Sadi Carnot, president of the Republic (1837-1894; — Louis Jouve; — 1892. Medal presented to J. Méline by French agriculturist and industrials; — 1893. Louis Buffet; — General Riu; — 1895. Election of Felix Faure to the presidency of the Republic; — Military France (cast medallions, and struck medal); — 1896. War; — Édgar Demange, barrister; — Marriage medal of Ovide Yencesse, medallist, and Mlle Chapuis; — Henri Boucher; — Albert Viger, minister of agriculture; — Medal of Customs; — Medal of Forests; — 1897. Paul Lecomte; — I. A. E. Constans, minister, and ambassador at Constantinople; — Dr Walther; — 1898. Fernand Camus; — Lucien Daubrée; — P. de Dunin; — Medal of Indirect Contributions; — 1901. Sacré Cœur; — 1902. Peace; — Édouard Drumont; — César Franck; — Édouard Drumont, journalist; — L'Angélus; — 1903. Confirmation (medallion and medal); — Centenary of Edgar Quinet; — Cardinal Richard; — Female head.

Beside these there exist a large number of drawings &c. for medallions which were either not executed or have been lost.

Among Ponscarme's works in sculpture, I may mention: General Titard, bust; — M. Le Plée, bronze bust; — Dr Bernutz, marble bust; — Marshal Forey, marble bust; — Mme Hubert Ponscarme, bust; — Victor Duruy; — Q. Lavallée, marble bust; — M. Cotté, marble bust; — Hubert Ponscarme, bust.

The following list of the artist's medallic productions is extracted from G. A. Orliac, *Hubert Ponscarme*. Paris, 1907, and completes the preceding:

Casts: Hubert Ponscarme, 36 × 32 mill. (executed before 1852); — La femme au bonnet, 31 mill. (bef. 1855); — Study of a Man's head, 180 × 210 mill. (1849); — Head of a Roman lady, 48 × 42 mill. (1849); — Portrait of the artist's Mother, 180 mill. (1849); — Dr Haxo, 80 × 70 mill. (1849); — Portrait of a young Girl, 26 mill. (1852); — Portrait of Mme G*** (1852); — Study of a man's Head, 36 × 29 mill. (1852); — Mlle Gudin, 34 × 30 mill. (1852); — Gudin fils, 33 × 27 mill. (1852); — Beaudot père, 40 × 32 mill. (1852); — Mlle Vieu, 26 mill. (1852); — F. Ponscarme, the artist's brother, 125 mill. (1853); — Beaudot fils, 40 mill. (1855); — Concours de Rome of H. Ponscarme, 67 mill. (1855); — Portrait of a Child, 40 mill. (1856); — Cl. Maurice Aubry, 180 mill. (1857); — Mlle Pauline Lesourd, 180 mill. (1857); — A. Paré, 200 mill. (1857); — Cunis, 35 mill. (1857); — Study of a Man's head, 43 × 38 mill. (1857); — Mlle Hortense Ménard, 80 mill. (1857); — Portrait of a young Girl, 220 mill. (1857); — Raphaël Royné, 52 mill. (1858); — Commandant Ponscarme, brother of the artist, 45 × 50 mill. (1858); — Study of a Man's head, 250 × 200 mill. (1858); — The French Republic, 100 mill. (1858); — Henrion de Solène, 270 mill. (1858); — Bonaparte, after Dumont, 115 mill. (1858); — Study of a Woman's head, 120 mill. (1860); — F. Camus, 185 mill. (1861); — Marshal Forez, 230 mill. (1862); — Dupré, the Engraver, 170 mill. (1863); — Fernandez, 36 mill. (1863); — Galatti, 52 mill. (1863); — The Prince Imperial, 76 mill. (1863); — De Merruau, conseiller d'État, 45 mill. (1866); — Embellissements de Paris, 75 mill. (1866); — Inauguration of the Boulevard de Strasbourg, projet de médaille, 130 mill. (1866); — Napoléon III., 160 mill. (1867); — Universal Exhibition of 1867 (Médaille des récompenses), 135 mill. (1867); — Ernest Beulé, archaeologist and politician, 180 mill. (1871); — Xavier Maire, 190 mill. (1871); — Jules Simon, philosopher and publicist, 180 mill. (1871); — Louis Blanc, historian, 175 mill. (1871); — Edgar Quinet, philosopher and statesman, 180 mill. (1871); — Émile Durier, advocate and publicist, 180 mill.; — Charles Blanc, French writer,

Mme Ponscarme, 1878.

168 mill. (1872); — Michel Chevalier. oeconomist and statesman, 140 mill. (1872); — Lafenestre, art critic and keeper of the Louvre Museum, 140 mill. (1872); — Mlle Fouché de Careil, 115 mill. (1872); — A. Dumont, sculptor, 92 mill. (1873); — Portrait of the Prince of Monaco, 95 mill. (1874); — Adam Smith, philosopher and oeconomist, 147 mill. (1876); — Turgot, French oeconomist, 140 mill. (1876); — Joumar, 150 mill. (1876); — Edmond Turquet, French magistrate and politician, 150 mill. (1876); — Coinage of the Principality of Monaco (the Prince's portrait), 95 mill. (1877); — Do, Arms, 95 mill. (1877); — Miss Parker, 145 mill. (1878); — E. Tirard, formerly Finance minister, 150 mill. (1878); — Schoelcher, French politician, 158 mill. (1878); — Mme Ponscarme, the artist's wife (*illustrated*), 180 mill. (1878); — Mme Bénazet, 168 mill. (1878); — Nicolas Gavet, 150 mill. (1879); — The French Republic, 150 mill. (1879); — Reverse for an Agricultural medal, 150 mill. (1879); — Mme de Longueville,

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158 mill. (1879); — G. Vildieu, 180 mill. (1880); — Joseph de Dunin, 180 mill. (1881); — Charles Oulmont, 145 mill. (1881); — Ferdinand de Lesseps, diplomatist and engineer, 145 mill. (1881); — Piercing of the Suez canal, projet de médaille, 150 mill. (1881); — Ferdinand Hérold, French politician, 148 mill. (1881); — Mlle Lancelot, sculptor and medallist, 165 mill. (1882); — Eugène Tisserand, statesman, 155 mill. (1886); — Charles Lucas, French criminalist, 145 mill. (1886); — Mlle Jeanne Méline, 145 mill. (1886); — Paul Barbe, former minister, 150 mill. (1887); — Médaille des Epidémies, 148 mill. (1887); — Jean Gigoux, French painter, 155 mill. (1888); — Mlle Madeleine Méline, 145 mill.

Joseph Naudet.

(1888); — Jules Ferry, French statesman, 150 mill. (1888); — Emile Bouteri, 150 mill. (1888); — Jules Viette, politician, 153 mill. (1888); — Marquiset, 155 mill. (1888); — Louis Jouve, French writer, 150 mill. (1890); — Jules Méline, French statesman, 150 mill. (1892); — Reverse of the Medal granted to French Agriculturists and Industrials by Jules Méline, 150 mill. (1892); — Sadi Carnot, 150 mill. (1893); — Louis Buffet, French politician, 175 × 140 mill. (1893); — General Riu, sculptor, 155 mill. (1893); — Albert Viger, French politician, 145 mill. (1894); — Election of Felix Faure to the Presidency, obv., 250 mill. (1895); — Do, Rev., 250 mill. (1895); — War (1st study), 245 × 240 mill. (1895); — Edgar Demange, French advocate, 160 mill. (1896); — Henri

Cardinal Richard, archbishop of Paris.

Boucher, politician, 150 mill. (1896); — Mlle Marie Chapuis and Ovide Yencesse, 60 mill. (1896); — War, head of (second study), 245 mill. (1896); — War (Reverse), 250 mill. (1896); — Lucien Daubrée, State councillor, 150 mill. (1898); — Constans, French politician, and ambassador at Constantinople, 150 mill. (1898); — Docteur Walther, 140 mill. (1898); — Fernand Camus, 160 mill. (1898); — Paul Lecomte, writer, 155 mill. (1898); — Stanislas de Dunin, 170 mill. (1898); — Sacré Coeur, two studies, 190 mill. (1901); — César Franck, organist and composer, 146 mill, (1902); Edouard Drumont, French politician and writer, two studies, 160 mill. (1902); — Peace, 240 mill. (1902); — L'Angélus, 100 × 68 mill. (1902); — Communion, 275 mill. (1903); — Cardinal Richard, archbishop of Paris, 150 mill. (1903).

Struck Medals. Annexation of suburban parishes to the city of Paris, 72 mill. (1861); — Effigy of Napoleon III., 72 mill. (1861); — Napoleon I., after Dumont, 68 mill. (1863); — Naudet, 50 mill. (1868); — The Imperial Family, 50 mill. (1869); — Jules Brame, 68 mill. (1871); — Charles Rameau, 50 mill. (1871); — Edgar Quinet, 33 mill. (1871); — Musée Européen, 40 mill. (1872); — Alphonse Lavallée, founder of the School of Arts and Manufactures, 53 mill. (1874); — Turgot, 41 mill. (1876); — Adam Smith, 41 mill. (1876); — 100 Francs of Monaco, 1877; — Agricultural Prize Medal, 50 mill. (1879); — The French Republic, 50 mill. (1879); — Medal of Municipal Councillors, 50 mill. (1884); — Charles Lucas, 50 mill, (1886); — Epidémies, 27 mill. (1887); — War (℞.), 27 mill. (1888); — Jules Méline, 68 mill. (1892); — ℞. of the medal of Jules Méline, 68 mill. (1892); — Eaux et forêts, (1892); — Congress on the Election of President Félix Faure, 72 mill. (1895); — War, 41 mill. (1896); — Douanes (1896); — Contributions indirectes (1898); — Sacré-Coeur, 24 mill. (1901); — La Paix, 60 mill. (1903); — Communion, 26 mill. (1903).

To these works, adds the compiler of the list, should be added numerous sketches, cameos, medallions, and busts which have been lost sight of.

Ponscarme became Professor of medal-engraving at the Ecole des Beaux-Arts in 1871, on the death of Farochon, and formed several distinguished medallists with Roty in the front rank. " Robuste et vif ", says H. Castets, " portant une barbe de fleuve, ayant un air d'autorité, il parlait d'une voix sonore, avec de grands gestes. Il faisait son cours dans un atelier d'étude sous les combles de l'hôtel de Chimay. Très simple, d'une grande bonté, d'une franchise peu commune, dépourvu de tout esprit d'intrigue, il n'avait aucune influence auprès des juges officiels; aussi ses élèves avaient-ils écrit sur la porte de son atelier : " Ce n'est pas ici le chemin qui mène à Rome ".

" Ponscarme avait obtenu en 1855 le second grand prix de gravure en médaille à l'École des Beaux-Arts, l'année où M. Alphée Dubois remportait le prix de Rome. Dans les années qui suivirent il cherchait encore sa voie. Le portrait surtout séduisait son robuste talent. C'est en gravant le portrait de Naudet (1867) qu'il changea résolument sa manière; dans cette médaille si remarquable de vérité et de beauté, il supprime résolument le listel, modifie le modelé en l'adoucissant et substitue au polissage du métal une patine mate et claire, qui permet au profil de se détacher sur le champ de la pièce, nettement, mais sans dureté. Aujourd'hui les médailleurs sont loin des vieilles règles intangibles que n'eût pas osé transgresser un Oudiné ou un Depaulis, et l'on comprend mieux quelle fut la hardiesse de Ponscarme et de quel service on lui est redevable. Cependant cette transformation de la médaille a pu être appelée par M. Marx, une véritable révolution; le portrait de Naudet, précédant les médaillons de Chapu et les plaquettes de Chaplain, marque une date, et comme l'a dit un historien de l'art contemporain, fonde l'école nouvelle de gravure en médaille " (Jean de Foville, *Rev. num.*, 1903, p. 94).

" Innovateur au point de vue de l'exécution et de la conception de la médaille, ce maître a appliqué à son art la technique du bas-relief; matant d'abord le fond pour obtenir l'unité et l'harmonie, il atténue la dureté des contours et l'exagération des saillies par la délicate souplesse du modelé et rend ornementale la légende en employant des lettres conformes au style et destinées à rendre pittoresque l'ensemble de son œuvre " (*Dict. des Cont.*, I, 317).

" Une des médailles les plus fameuses de Ponscarme est celle de l'académicien Naudet : elle marque une date décisive dans l'histoire de la glyptique française, en ce que, pour la première fois, le sujet de la médaille, au lieu d'être sèchement détaché sur le fond uni, était relié par de souples modelés à ce fond, rendu mat lui-même, en vue d'obtenir une unité et une harmonie parfaites; de plus, le listel inutile était supprimé, et les caractères typographiques vulgaires étaient remplacés par des lettres appropriées au caractère de la médaille et disposées de façon à participer au pittoresque de l'ensemble : toutes innovations dont la médaille moderne a tiré le plus heureux parti " (*Num. Circ.*, col. 5948).

" Ponscarme ", says M. Roger Marx, " was a teacher of eminence, from whose studios emerged many a pupil of note, and who understood the art of adapting to medal-work the principles of low-

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relief, by subjecting it the unifying bonds of the *enveloppe*" (*Studio*, Oct. 1898, p. 19).

"Hubert Ponscarme, mort il y a trois ans, a joué un rôle considérable dans l'art de la médaille. Son action a été théorique autant que pratique. Car, s'il a gravé des médailles et modelé des médaillons qui seront, à tout jamais admirés, il a pendant plus de trente ans, dirigé les travaux des élèves qui sont passés par l'atelier de gravure en médaille, à l'École des Beaux-Arts. Les plus célèbres d'entre eux doivent considérablement à son enseignement original, révolutionnaire même. Aux amateurs comme à ses disciples, il a démontré que la médaille ne devait pas être uniquement un bouton de métal précieusement historié, ainsi qu'on l'entendait avant lui, mais un petit bas-relief au souple modelé, susceptible de vie et de couleur. A l'effigie facticement ressemblante, il a préféré le portrait sincère, caractéristique au physique comme au moral; à l'allégorie conventionnelle, il a substitué l'action véridique.

"Malgré sa haute valeur et les fonctions qu'il a occupées, Hubert Ponscarme n'a pas bénéficié de la notoriété à laquelle il avait droit. Travailleur solitaire, il s'abstenait trop volontiers de participer aux expositions, consécratrices de renommée. Aussi, la réunion de la totalité de son œuvre à la galerie Hessèle (janvier 1907), a-t-elle été pour beaucoup une révélation. On a pu enfin se rendre compte de l'ampleur de son labeur opiniâtre, admirer quelques-unes des œuvres essentielles qu'il a gravées ou modelées : médailles de *Naudet* et de *Lavallée*, effigie de Répubique utilisée pour la médaille frappée à l'occasion de l'*Inauguration du Musée Européen*, médaillons du député collectionneur *Marquiset*, de *Michel Chevalier*, de *Méline*, de *Charles Lucas*, de *Louis Jouve*, etc. Et, par-dessus tout, la plaquette de *Louis Buffet*, ce chef-d'œuvre où dans un modèle infime il fait vivre l'effigie de l'homme politique, révélé son expression, son maintien.

Constatation pénible : alors que le musée de Hambourg possède l'œuvre complet de Ponscarme, les musées français, même le Luxembourg, ne peuvent montrer que quelques-unes de ses productions, et non point les plus essentielles".

(*Magasin Pittoresque*, 1907, p. 19.)

"Le talent solide et sévère de Ponscarme fut moins favorisé par la célébrité que celui d'artistes dont il était l'aîné et parfois le maître. Lui-même vivait dans l'ombre sans se plaindre, et il faut saluer en même temps que l'artiste consciencieux et pénétrant qui s'en va, le parfait honnête homme qu'il sut être toute sa vie" (J. de Foville, *Notice nécrol. de Ponscarme*, Rev. num., 1903, p. 75).

"Parmi ceux qui, au siècle dernier, surent amplifier les faibles moyens d'expression qu'offre la médaille et faire de la beauté avec d'aussi pauvres ressources, Hubert Ponscarme eut le rare mérite d'unir à la science profonde d'un technicien le goût élevé d'un artiste.

"Tout en conservant ce sentiment de noblesse et de durée qui s'attache à la médaille, il la dépouilla de sa roideur conventionnelle et de sa sévérité classique. Il en fit à la fois une œuvre vivante et sobre. Il ouvrit ainsi la voie où excellent quelques médailleurs de l'heure présente qui s'honorent d'avoir été ses meilleurs élèves" (G. A. Orliac, *op. cit.*).

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PONT, ROBERT DU (*French*). Goldsmith of Montpellier, appointed Mint-engraver there, 2. July 1567, and admitted by the Cour des monnaies, 13. July 1568.

PONTHON (*Brit.*). Die-sinker and Engraver of the latter part of the eighteenth century, who was employed at the Soho Mint, Birmingham, and also by Lutwyche of Birmingham.

His signature **PONTHON**, or **P.** sometimes occurs on his Tokens, which display unusual artistic merit. His best known productions

Daniel Eccleston's Lancaster Halfpenny Token, 1794.

are : Lutwyche's Halfpenny; ℞. Coining Press; — Lutwyche's Farthing; similar device; — C. Ilberson's London Halfpenny Token (2 var.); — Penryn Volunteers, Halfpenny Token, 1794;

"Unique" Lancaster Halfpenny Token, 1794.

— Hornchurch Halfpenny Token, with bust of Edward IV.; — Daniel Eccleston, Lancashire Halfpenny Token, 1794 (*illustrated*); — Another, with bust of Eccleston (a unique variety, *illustrated*); — Ayrshire 1/6 Token, a mule (by Milton and Ponthon); — Halfpenny

Copper Company of Upper Canada, 1774.

Token of the Copper Company of Upper Canada, 1794 (*illustrated*); — British Settlements, Kentucky, 1796 (same ℞. as last; *illustrated*); — ℞. Isaac Swainson (*A.J.N.* 1272).

British Settlements, Kentucky, 1796.

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POOL, JERIAN, JURRIAAN or **GURIAN** (*Dutch*). Medallist of distinction, who was working at Amsterdam during the middle of the seventeenth century. Practically nothing is known of his life, but he may possibly be the father of the celebrated painter of that name. It has been suggested that Jerian Pool was employed in the capacity of Engraver of the coins at the Mint of Utrecht, where the dies of his Admiral Tromp medal were until lately preserved.

The most important of this artist's medal are : 1653. Admiral

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Martin Harpertsz Tromp; ℞. Naval action; signed on obv. : **I. POOL**; — 1654. Peace of Westminster between England and the Netherlands; obv. Allegorical representation; ℞. Inscription; signed on obv. *Jerian Pool : | fecit Amsterdami*; — 1655. William III; obv. Bust nearly facing; ℞. Phoenix amidst flames; signed : *Jeuriaen Pool.*

William III, Prince of Orange, 1655.

Amsteld. Anno 1655 (Van Loon, Fr. ed., p. 376, n° 2; *illustrated*); — Inauguration medal of the Amsterdam Guildhall (Van Loon describes three varieties, with different legends, &c.); — 1657. Disagreements over William of Orange's renunciation of Stadholderate of Overyssel; — 1662. Commercial Treaties between France, England and the United Provinces; obv. Mars beneath the feet of Peace; ℞. inscription; signed : **G. POOL** (sev. var.); — 1665. Naval action at Bergen; signed : **G. POOL**; — 1666. Naval action with the Dutch; obv. Naval engagement: ℞. Shields of the United Provinces, and inscription; signed, **G. POOL. FEICT. I. A. DAM.**; — Michael de Ruyter; obv. Bust, three-quarters to r.; ℞. Naval engagement; signed : **G. POOL. FEICT. I. A. DAM**; — 1667. Proclamation of the Peace of Breda; obv. Neptune in his car; ℞. View of Breda; signed : **G. POOL.**

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POOLE, HENRY (*Brit.*). Contemporary Sculptor and Medal-chaser; by whom I noticed at the Royal Academy Exhibition of 1901 a fine relief of Hero and Leander.

POOLE, J. R. (*Brit.*). This signature occurs on a Portrait-medallion in wax and glass, of Dr E. Jenner, 1809 (*A. J. N.*, 880).

POPE, THOMAS (*Brit.*). A Birmingham Die-sinker of the nineteenth century, whose signature occurs on a brass check of Elliott's Restaurant, Birmingham, described in Marvin's, *Masonic Medals*, p. 269, DCCXIX.

POPE & CO. (*Brit.*). The earlier cards read "Pope & Co St. Paul's Square, Birmingham". The later address is 14 Newhall St. Birmingham.

The die with the "Exhibition Building", 1851, was evidently brought into use, as it served for the reverse of the store cards of : E. & D. Kinsey. Silver ware manufacturer, Cincinnati, Ohio; — Tilly, Haynes & Co. Furnishing Goods, Springfield, Mass; — D. Gowans & Co. Confectioners, 97, Canal st, New Orleans.

BIBLIOGRAPHY. — *Information kindly sent by Mr. A. R. Frey of Brooklyn.*

POPESCU, GABRIEL (*Roum.*). Sculptor, Medallist, and Mint-engraver at Bukarest; Laureate of the Paris Ecole des Beaux-Arts.

I have recently seen a fine Commemorative plaquette (50 × 60 mill.) by him of the Restoration of the Church of St. Nicholas at Jassy, 1904, and he is further the author of the following medallic productions: Restoration of the Cathedral of the Magi at Jassy, 1904; — Inauguration of the Convent Church at Sinaia, 1903; — Jubilee Medal of the Bukarest Post Office, &c.

This artist was born at Vulcana Pandele, district of Dambovitza (Roumania) in 1868, and first studied at the seminary of Nifon, then at Bukarest, and from 1894 to 1899 at Paris. In 1901, he returned to Bukarest where he fills the post of Chief-engraver at the Mint, and has been engaged in cutting dies not only for the coins but also for the Postage stamps of his native country.

POPKES, J. (*Dutch*). A golden Wedding Medal of Cornelio von Aerssen and Maria Pauw, 1728, is thus signed.

POPPE, JOACHIM (*Germ.*). Mint-warden and Engraver at Bremen, 1731-1772. He usually signed : **I. P.** or **I. PO.**

(*To be continued*).

THE BRITISH IMPERIAL BRONZE COINAGE.

PART 17.

I referred in a previous article (Part 16) to the fact that a portion of the British Imperial bronze coinage dated 1874, 1875, and 1881, and the whole of that dated 1876 and 1882 was coined in The Mint, Birmingham, by Ralph Heaton and Sons, and bears the letter "H" on the reverse below the date. In the early part of the year 1875, this distinguishing Mint mark on some of the pence dated 1874, which were then in circulation, gave rise to a very absurd story respecting their genuineness, and even now (1909) there are some people who still believe it. According to Mr. James Henry: —

Some facetious individual wrote to "The Times" stating that owing to the profit upon coining pennies he had been induced to make a large number, and which were then in circulation; in verification of his statement he drew attention to the fact of his having placed a letter "H" upon those he had made, and as a very large percentage of the pennies of that year had this mark, the letter gave rise to considerable discussion. This statement was at once denied, and Mr. Heaton wrote to "The Times" stating the true facts of the case, and exposing the hoax.

Doubtless many people who read, or heard of the first letter never saw the reply explaining the meaning of the letter "H" and exposing the statement of the imaginative individual who pretended he had made the coins, hence British Imperial bronze pence minted in the year 1874, with the letter "H" under the date, are sometimes offered for sale as "rarities" [1], the owners of such coins being probably unaware that British Imperial bronze pence bearing a similar distinguishing Mint mark were coined in subsequent years.

After an elaborate and prolonged search in "The Times" (London) newspaper for January and February, 1875, I have failed to discover the epistle of the "facetious individual" or Mr. Heaton's letter in reply. There is no copy of Mr. Heaton's letter in The Mint, Bir-

1. The following advertisement was printed in "The Manchester Courier" newspaper for Saturday, February 9th 1907: —
RARITIES. — FOR SALE, a few British BRONZE PENNIES, dated 1874, with the letter H below the date. — Address C 52, at the printers.

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mingham, and there is no record of the correspondence in the archives of the Royal Mint, London.

Under the heading "Special Correspondence," the following paragraph was printed is "The Leeds Mercury" newspaper, for Tuesday, March 2nd 1875: —

Some 'cute Yankee is flooding this country with counterfeit penny-pieces. The spurious coin may be detected by the absence of the letter "H" under the date, and by the slightly less youthful appearance of the Queen's features. In other respects it would be difficult for an expert to detect it from amongst the genuine coinage, and it is understood to be of similar value, so that there is not very much harm done. The Mint authorities show no inclination to interfere, and if they did they would require to make a similar raid upon the French bronze coinage, which is being circulated in London in such quantity that one gets in change nearly as many ten-centime pieces as British pennies.

The passage cited proves conclusively how erroneous impressions relating to the falsification of the British Imperial bronze coinage have been conveyed to certain sections of the general public by a writer whose knowledge of the subject is incomplete, inexact, and therefore inaccurate. This foolish paragraph was reproduced in "The Birmingham Daily Mail" newspaper for Tuesday, March 2nd 1875, and the attention of Ralph Heaton and Sons, having been directed to it, they replied as follows: —

COUNTERFEIT PENCE.

To the Editor of "The Birmingham Daily Mail".

Sir, — With reference to a paragraph in your Tuesday's issue, quoted from "The Leeds Mercury", we do not think there are any counterfeit pence in circulation at all, and that it is all nonsense about any "'cute Yankee" having made any and circulated them. A short time since, we understand, it was rumoured that some foreigner had made a large quantity, amassed a fortune, and then went abroad, writing to some newspaper that the spurious coins could be detected by the letter "H" being found under the date; in the present case it is stated the counterfeit can be discovered by the absence of the "H".

A short explanation will make matters clear to those who did not understand them before. Latterly, all coins struck for the British Government at our Mint here bear the letter "H" (for Heaton), whilst those coined in the Royal Mint are issued without it — We are, Sir, your obedient servants.

RALPH HEATON & SONS.
THE MINT, BIRMINGHAM, MARCH 3rd 1875.

It is satisfactory to know that the oft-repeated fallacy concerning the letter "H" impressed on the reverse of the British Imperial bronze pence is now almost completely expelled from the public mind, there being only a small number of people who place any credence in the fable.

Henry GARSIDE.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

SOCIETY OF ANTIQUARIES.

March. 11. — Sir Edward Brabrook, V. P., in the chair. — Mr. Carlyon-Britton, Director of the British Numismatic Society, read a paper on a penny of St. Æthelberht, King of East Anglia, which was found by a peasant in the summer of 1908 near the foundations of the Villa d'Este at Tivoli, the Tibur of the ancients. This interesting and extremely rare coin is in excellent preservation and bears on the obverse the draped and diademed bust of the King to right, with his name EOILBERHT, followed by the name of the moneyer (representing Lul) in Runic characters. On the reverse is the title REX, and the well-known Roman type of the wolf, standing to left, suckling the twins Romulus and Remus, within a quadrilateral compartment. The weight of the coin is 18.8 grains. Mr. Carlyon-Britton gave the history of the only other known specimen, acquired by the British Museum in 1803, and illustrated in the 'Catalogue of English Coins', vol. i. pl. xiv. 2. This specimen had been considered by Hawkins and some other early Victorian numismatists, chiefly on account of its unusual type, to be a forgery; but doubts as to its authenticity no longer exist. The obverse of Mr. Carlyon-Britton's specimen is from the same die as that in the National Collection, but the reverse is from a different, though nearly similar die. The workmanship is manifestly the same, but some apparent differences are due to the circumstance of the reverse of the Museum specimen being double-struck, thereby causing a blurred and confused representation of some details of the design. The lecturer traced the types of both obverse and reverse, and compared them with those appearing on coins of Offa, King of Mercia, of Cynethryth, his queen, and of Coenwulf, his successor. He also cited instances of earlier and later adaptations of Anglo-Saxon coin-types from Roman prototypes, and amply illustrated his remarks and arguments by means of lantern-slides.

In conclusion he gave his reasons for assigning the coins in question to Æthelberht of East Anglia, rather than to the nearly contemporary kings of the same name of Sussex and Kent respectively, and cited extracts from the 'Anglo-Saxon Chronicle', Florence of Worcester, and Matthew of Westminster in regard to the parentage, reign, and ultimate murder of St. Æthelberht by Offa, King of Mercia, at the instigation of Queen Cynethryth, on the occasion of his visit to them in 794 to arrange for his marriage to their daughter Ælfthryth.

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SOCIÉTÉ FRANÇAISE DE NUMISMATIQUE.

Séance du 9 janvier.

M. Blanchet présente un exemplaire en étain d'une plaquette de Lorthior. C'est une variante, datée de 1804, de la dernière œuvre connue de l'artiste.

M. Bordeaux communique un *guenare* de Charles VI frappé à Toulouse pendant la lutte entre la reine et le dauphin. Il témoigne de la quasi-indépendance de la ville entre ces deux pouvoirs rivaux.

Le comte de Castellane, après avoir fait quelques observations sur la communication précédente, présente un écu d'or de Charles VI portant un petit dauphin au centre de la croix du revers. Cette pièce semble être le premier écu d'or frappé en Dauphiné.

Séance du 6 février.

M. Blanchet présente le moulage d'une pièce de la collection Montcara qui va être vendue à Londres.

M. Bordeaux lit un mémoire sur les jetons des conseils municipaux de plusieurs villes de France au début du XIXe siècle.

Le comte de Castellane expose la situation monétaire dans le Languedoc et le Lyonnais sous Charles VII.

Le colonel Allotte de la Fuye fait l'historique de l'altération des monnaies en Orient après que celles de l'empire romain y eurent pénétré.

M. Bouclier, à l'occasion d'un jeton gravé par Branche en 1776 pour la Caisse d'Escompte, a montré que le droit reproduisait une médaille de Duvivier. Il présente ensuite un jeton de Robespierre, qui semble de fabrication anglaise et forme une série avec deux autres représentant Charlotte Corday et Robespierre.

(*La Chronique des Arts*).

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ROYAL NUMISMATIC SOCIETY.

March 18. — Sir Henry H. Howorth, President, in the chair. — H.S.H. Prince Louis of Battenberg and Mr. Wayte Raymond were elected Fellows. — The President moved a vote of condolence with the widow and family of Mr. F. G. Hilton Price, a lately deceased Fellow, who was also President of the Society of Antiquaries. — The following coins were exhibited: Mr. Bernard Roth, two ancient British staters of Addedomaros and a forgery of the same series with the legend CVNO for "Cunobelinus"; Mr. H. W. Monckton, a small silver coin of Louis XV. of France, dated 1716, over-struck on a similar coin of Louis XIV., but of 1715, both dates

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being clear on the coin; Mr. L. A. Lawrence, a noble of the fourth issue (1351-1360) of Edward III. with Roman M's and open C's and E's, and with the legend on the reverse beginning IHE for IHES. — Mr. F. A. Walters read the first portion of a paper on the coinage of Edward IV. After a short sketch of the history of the king's reign so far as it is reflected on the coinage, a description was supplied of the heavy pieces, which must be placed first in the series. These consisted of the noble in gold, and of the groat to the farthing in silver. In many respects these coins resembled in their types and special marks those of the last issue of the previous reign. Of the gold only two examples are known, these being in the collection of the late Sir John Evans. This coinage was followed by an issue which bore for mint-mark a rose, and which extended down to 1465, when radical changes were made, not only in some of the types, but also in the weights of the individual denominations. Some of the early coins bear special privy marks, such as the annulet and the crescent, both of which appear to have some historical significance. In connection with the paper Mr. Bernard Roth exhibited a heavy half-groat and penny of London, and Mr. Walters a series of similar coins of York as well as of London. The remaining portion of the paper, which will deal with the light coinage of Edward IV. down to 1470, will be read at the next meeting of the Society on April 15th.

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BRITISH NUMISMATIC SOCIETY.

March 24. — Mr. Bernard Roth, V.P., in the chair. — The following were elected to membership: the Library of Congress, Washington, Harvard University, Brooklyn Public Library, and Messrs. E. H. Adams, J.W. Haarer, H. H. King, A. T. Nation, H. Niklewicz, S.F. Simons, F.B. Vrooman, and W.H. Wells. Two papers were read 'Some Medals and Tokens connected with the London 'Stock Exchange', by Mr. J. B. Caldecott; and 'On a Parcel of Stycas from the York Find of 1842', by Mr. Nathan Heywood.

Mr. Caldecott touched upon the history of the stockbrokers of London in the seventeenth century and the early part of the eighteenth, and exhibited a facsimile of a certificate of freedom of the City of London granted seventy years ago to a broker of the time, upon being sworn. The medals issued to sworn brokers by the City Corporation from the reign of Anne were described, and specimens and photographs exhibited by the lecturer and Mr. Lionel Fletcher. From 1814 to 1834 the medals issued to London brokers bore upon the obverse the figure of a bull, and on the reverse that of a bear, equipped, in the first case, with the head of N. M. Rothschild, and in the second with that of M. Mocatta. The Stock Exchange at Bristol *temp.* William III. also received a share of attention.

Mr. Nathan Heywood's paper dealt with the Stonyhurst College collection of stycas, 376 in number, comprising 47 of Eanred, 229 of Ethelred II., 49 of Wigmund, and smaller lots of Eardwulf, Hoaurh, Elfwald II., Redwulf, Osbercht, and Wulfhere. The question of leaden stycas was considered by the lecturer, and their exclusion from the cabinets of collectors was deprecated.

In addition to the medals already referred to, there were exhibited: By Mr. Carlyon-Britton, the only penny of Ethelbert of East Anglia known besides the specimen in the British Museum; by O. S. Horn, four coins of independent kings of Bengal ruling in and between 1493 and 1532: and by Major Freer, a photograph of a gold wire ring attached to a gold bangle found on West Beacon Hill, Leicestershire, in 1838, and supposed to be representative of the earliest form of money used in Britain, and two private medals of the 38th Regiment and the 43rd Regiment.

(*Athenaeum.*)

REVIEWS.

Mémoires et Notes de Numismatique, par M. Adrien Blanchet. 1 vol. in-8°. Paris, 1909. 451 pages + VI planches, et nombreuses vignettes dans le texte.

Under this title M. Blanchet reissues in book form the articles, connected chiefly with the science of numismatics, which he has published in various French and foreign periodicals since 1901. This volume follows two previous ones of *Etudes*, similar in character, which appeared in 1892 and 1901.

Issued thus, the papers are of easier reference, and not so liable to be lost sight of, as when disseminated in a number of reviews; they are also accessible to a larger circle of students.

Out of these sixty-three articles, which deal with a variety of subjects, no less than nineteen are connected with Ancient and Gaulish numismatics. A paper on Greek trial pieces shows that such ancient patterns exist, whatever may have been said to the contrary. Another article describes a coin in iron, attributed to Megara, or Athens, thus adding a seventh example of ancient Greek iron currency to those already known.

Two communications refer to the influence of Greek art on Gaulish coins, and especially that of Sicily on the early currency of Massilia. Another memoir describes Gaulish monetary types imitated from Roman denarii.

These are but a few of the subjects dealt with in this interesting volume, which deserves the place it will be given to in every numismatic library worthy of the name.

L. F.

OBITUARY

It is with great regret we have to announce the death of Mr. Harold Bolles Bowles of Clifton, Bristol.

Born and brought up in the neighbourhood of the city, he was very delicate as a child and was sent into the country to run wild for some years. Later he became a solicitor of no mean repute in Bristol, and established a flourishing legal practice upon the lines of Conveyancing. In full health few men were his equal in activity, but about ten years ago he was struck down with locomotor ataxy which confined him to his home except for occasional drives. Shortly after the commencement of his illness he got rid of his practice and settled down to Numismatic pursuits. It was some time before he ultimately decided to devote himself to Nineteenth Century Tokens, but since he settled upon this branch his attention to it was remarkable; he became very expert and was looked up to as an authority. Principally confining his attention to the Gold and Silver varieties, a splendid collection was got together and as far as possible every piece was duplicated, the object being to show the obverse and reverse without the necessity of handling them. This fine collection is willed to the City of Bristol and when final arrangements have been made will be open to inspection by the public.

One of his great delights was to invite his fellow numismatists to his house and entertain them in no niggardly fashion, seeming to enjoy the pleasure he was giving to others. He was a bachelor, but no one could excel him in thoughtfulness as to creature comforts. The last few years of his life were saddened by the increase of his infirmity and he was very sensitive of his growing helplessness, refusing to go out for a drive because he would not have his neighbours see how much he had to be assisted. All who knew him will ever remember his kindness, and he will be greatly missed.

H. F.

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Sir Maurice Holzmann,
K.C.B., K.C.V.O., &c.

With regret we have to record the decease on 1. April last of Sir Maurice Holzmann, whose name was known also in numismatic circles as that of an enthusiastic collector of coins.

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Son of the late V. F. Holzmann, of Coethen, duchy of Anhalt, Germany, he was born in 1835, and came to this country when quite a youth. In 1863 he became librarian to the Prince of Wales (Edward VII.), an appointment which he held until 1901. From that date he was extra groom-in-waiting to the King. Between 1870 and 1886 he was private secretary to the Princess of Wales (Queen Alexandra); member of the Prince of Wales's council from 1882, Secretary and Keeper of the records of the Duchy of Cornwall 1886-1908. He resided in St James's Palace.

The last time we saw him, in the early days of March, he came as was his wont to select a few specimens from our list of German coins in the *Numismatic Circular* of that month. He then seemed in perfect health.

L. F.

CORRESPONDENCE

April 9th 1909.

To the Editor *Numismatic Circular*.

"UNPUBLISHED COIN OF VALENTINIANUS II" (*Num. Circ.* p. 11305).

Dear Sir.

Allow me to suggest that the object in the right hand of Victory upon the reverse of the coin described by M. C. Goubastoff in the April number, is not, as he supposes, a rod (*bâton*) with the letter C at the side, but a badly executed representation of the wreath almost always appearing in the hand of Victory when she is shown marching.

The part he takes for a rod should be a line representing the long ends of the *taenia* binding the wreath, which are usually shown flying out in opposite directions, and the "C" I take to be the wreath itself.

At this period the art of die-engraving had become so decadent that there is nothing to surprise us in finding the conventional wreath malformed in this manner; but to find the wreath replaced by a short rod &c., would give us a type apparently quite unknown.

Yours faithfully,

Leopold A. D. Montague, F.R.N.S.

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

Le Musée. Mars 1909.
Le Musée, *Tapisseries de collection et tapisseries d'ameublement.* — Jean de Foville, *L'Art décoratif romain.* — Arthur Sambon, *Les animaux et le paysage dans la sculpture romaine.* — L'Amateur, *Le carnet de l'amateur.* — A. Sambon, *Bulletin numismatique; Recueil des monnaies de l'Italie méridionale depuis le VIIe siècle de notre ère jusqu'au XIXe : Salerne (suite).*

Rassegna Numismatica. Marzo 1909.
Dott. Lorenzina Cesano, *La Numismatica antica e le Scienze storiche, archeologiche ed economiche.* — *Rassegna dell' insegnamento.* — Giovanni Dattari, *Intorno ai venti medaglioni d'Abukir.* — *Necrologio.* — *Varietà.*

Revue belge de Numismatique. 2me livraison 1909.
J. Svoronos, *Leçons numismatiques. Les premières monnaies.* — Jules Maurice, *Serdica. Classification chronologique des émissions monétaires de l'atelier de Serdica pendant la période constantinienne de 305 à 311.* — Comte Th. de Limburg-Stirum, *Monnaies des comtes de Limburg-sur-la-Laune. Supplément.* — V. Brants, *La politique monétaire aux Pays-Bas sous Albert et Isabelle.* — Alph. de Witte, *Une fabrication illicite de liards à Namur, en 1712.* — J. Justice, *Méreau de l'archiconfrérie du Saint-Sacrement, à Lembeke (Flandre orientale).* — Comt Babut, *A propos d'un sceau du XIXe siècle de l'ordre du Temple. Les Templiers de 1313 à 1371.* — *Nécrologie : Monseigneur de Béthune; Manoel-Joachim de Campos.* — *Mélanges.* — *Procès-verbaux de la Société royale de Numismatique.*

Numismatische Mitteilungen. März 1909. C. F. Gebert, Nürnberg.

Mitteilungen der Oesterreichischen Gesellschaft für Münz- u. Medaillenkunde. Februar 1909.
Die Schlacht bei Aspern im Jahre 1809 und ihre numismatischen Erinnerungszeichen. — *Aus der Jubiläumsausstellung der Oesterr. Gesellschaft für Münz- und Medaillenkunde: IV Stephan Schwartz.* — *Vereinsnachrichten.* — *Verschiedenes : Peter Habig-Plakette. Orzesko-Medaille-Prägeplakette auf die Margaretner Inschrifttafel. Gussplakette auf Prof. Sturm und Bezirksvorsteher J. Schwarz.* — *Anzeigen.* — *Einläufe an die Gesellschaft.*

Mémoires et Notes de Numismatique. Adrien Blanchet. 1909.
Hommage de l'auteur.

Catalogue of the Collection of Coins and Medals of C. H. T. Hawkins Esq. Greek coins in silver and bronze, English coins, English and Foreign medals. &c.
Sale by auction at Messrs. Sotheby, Wilkinson and Hodge's rooms. March 31st 1909. 200 lots.

Catalogue of the valuable Collection of Greek Coins and Numismatic Library of an American Collector.
Sale by auction at Messrs. Sotheby, Wilkinson and Hodge's rooms. April 20th 1909. 155 lots.

Catalogue of Greek Coins from a Well-known Cabinet.
Sale by auction at Messrs. Sotheby. Wilkinson and Hodge's rooms. April 21st 1909. 119 lots.

Catalogue of the valuable Collection of Greek Coins, formed by Prof. L. White-King.
Sale by auction at Messrs. Sotheby, Wilkinson and Hodge's rooms. April 22nd and 23rd 1909. 291 lots.

Rivista Italiana di Numismatica. Fasc. I, 1909.
Comm. Francesco Gnecchi, *Appunti di Numismatica Romana : XCI. Il ripostiglio d'Ostia, assi e dupondio coniato; XCII. Ritrovamenti diversi.* — Giuseppe Giorcelli, *Una grida di Carlo I, duca di Mantova e di Monferrato per la zecca di Casale.* — Alberto Cunietti-Cunietti, *Acqui : La sua zecca, lo stemma comunale, il sigillo vescovile.* — Paul Bordeaux, *Une nouvelle variété de la pièce de 40 fr. de Napoléon I. empereur et roi d'Italie.* — Alessandro Magnaguti, *Mantova a Virgilio.* — Luigi Rizzoli, *Tesoretto monetale scoperto nei fondi dei signori Romanin-Jacur in Casaleone (Verona).* — *Bibliografia.* — *Varietà.* — *Atti della Società Italiana di Numismatica.*

Bolletino Italiano di Numismatica. Marzo 1909.
Giannino Dattari, *Le monete suberate e dentellate.* — Alberto Cunietti-Cunietti, *Alcune variante di monete di zecche italiane.* — Francesco Calza, *Le medaglie pel centenario della Casa Ricordi.* — *Varia.*

Nymphen und Chariten auf Griechischen Münzen.
Dr. J. Imhoof-Blumer. Athens 1908. 212 pp., XII plates.
Hommage de l'auteur.

Numismatischer Verkehr. April 1909.
C.-G. Thieme, Dresden. 3217 Nos.

Sammlung Consul Ed. F. Weber †, Hamburg. II. Abteilung. Römische und Byzantinische Münzen, Münzgewichte, Numismat. Bibliothek.
Versteigerung in München, den 10 Mai 1909 u. ff. Tage. Expert : Dr Jacob Hirsch. 3607 Nos.

Frankfurter Münzzeitung. 1. April 1909.
Dr. E.-A. Stückelberg, *Die römische Kaiserliste.* — X. Nessel, *Die Münzen der Abtei Selz* (Fortsetzung). — Dr. G. Schöttle, *Die Ulmer städtische Bankanstalt von 1620 als Hilfsmittel der Kipperprägung.* — Dr Eug. Demole, *Der Münzschatz von Pfyn (Finges) im Rhonethal.* — *Neue Münzen und Medaillen.* — *Litteratur.* — *Numismatische Gesellschaften.* — *Briefkasten.* — *Versteigerungspreise.* — *Bevorstehende Versteigerungen.*

Catalogo di Monete Greche : Collezione di un dotto Numismatico Straniero.
Vendita all' asta amichevole presso Rodolfo Ratto, Genova, 26 Aprile 1909 e giorni seguenti. 5795 Nos.

Catalogo di Monete Antiche e Moderne.
Nicolo Majer. 1. Aprile 1909. 1854 Nos.

Nummus. Verzeichnis verkäuflicher Münzen und Medaillen. März 1909.
Robert Ball, Berlin. 1245 Nos.

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Spezial Verzeichnis. Münzen und Medaillen von Russland, Polen, Schweden und den Baltischen Provinzen. April 1909.
Rudolf Kube, Berlin. 588 Nos.

Numismatisches Offerten-Blatt.
Edmund Rappaport, Berlin. No 177. 1909. 718 Nos.

Berliner Münzblätter. April 1909.
Ludwig Behrens, *Die Münzstätte Franzburg.* - Emil Bahrfeldt, *Der Bracteatenfund von Borne.* — Alfred Liebig, *Zu den Baseler Guldentalern.* — *Congrès international de numismatique et de l'art de la médaille contemporaine à Bruxelles 1910.* — *Numismatische Gesellschaft zu Berlin.* — *Frankfurter Numismatische Gesellschaft.* — *Litteratur.* — *Münzversteigerungen.* — *Münzverkäufe.*

Mitteilungen der Bayerischen Numismatischen Gesellschaft. 1908-1909.
Jahresbericht. — J.-V. Kull, *Hans Riggauer †.* — H. von Frauendorfer, *Ein Turnosen- und Löwengroschen-Fund.* — Emil Heuser, *Münzfunde in der Pfalz 1907-08.* — Karl Roll, *Herzoglich-bairische Guldiner aus der erzstiftlich-salzburgischen Münzstätte.* — Julius Schuster, *Ein alter Iridenfund.* — Georg Habich, *Unbekannte Schaumünzen des Hauses Wittelsbach.* — Georg Habich, *Zu Friedrich Hagenauer.* — Karl Roll, *Zu den Medaillen Albrechts V. von Bayern.* — Georg Habich, *Eine Porträtplakette Herzog Albrechts V. von Bayern.* — G. H., *Anton Hundertpfund und Matthaeus Zazinger.* — *Fundberichte :* Joseph L. Fischer, *Fund von Petting; Fund von Ebensfeld.* — J. Ebner, Zu Fund Ebensfeld : *Konstanz oder Deutschorden.* — Georg Habich, *Fund von Pfaffenhofen.* — *Notizen über neun kleinere Funde.* — Joseph L. Fischer, *Fund von Wettringen.* — Georg Habich, *Fund von Wertingen.* — *18 kleinere Funde und Römerfunde.* — H. Buchenau, *Brakteatenfund von Holzburg.* — *Litteratur.* — *Miscelle.*

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Blätter für Münzfreunde. März 1909.
Spätrömische Medaillons (und Münzen) der Sammlung Weber. — Der Gnadenpfennig Herzogs Philipp Julius von Pommern und seiner Gemahlin Agnes Markgräfin von Brandenburg. — Zu den Hohlringpfennigen von Jülich, Kleve und Mark. — Münzen aus deutschem Flussgold. — Eine bisher unbekannte Gemeinschaftsmünze. — Bemerkung zu den neuen Dreimarkstücken. — Das Preisausschreiben für neue deutsche Nickel-25 Pfenniger. — Deutsche Reichsmünzen. — Münzfunde. — Modernes Geld- und Münzwesen. — Gelehrte Gesellschaften und Vereine. — Sammlungen. Versteigerungen. — Verschiedenes. — Personalnachrichten. — Literatur.

Tijdschrift Voor Munt- en Penningkunde. 2e Aflevering 1909.
C. V. Bruinvis, *De boogschutterij van St. Sebastiaan's Doelen te Alkmaar.* — A. O. van Kerkwijk, *Gegraveerde nederlandsche penningen.* — J. E. ter Gouw, *Over valsche munten en munters.* — J. E. ter Gouw, *Naschrift op het artikel over de oudheid van het gemunt metaal.* — Aug. Sassen, *Bijdrage tot de muntgeschiedenis van Holland.* — *A. Hollestelle, De blank.* Zw., *Penning ter eere van Isaac Rockesen.* — Zw., *In Memoriam H. L. A. van den Wall Bake.* — *Gemengde berichten.*

Mitteilungen der Oesterr. Gesellschaft für Münz- u. Medaillenkunde. März 1909.
Die Schlacht bei Aspern im Jahre 1809 und ihre numismatischen Erinnerungszeichen. — Fund römischer Münzen des 4. Jahrhunderts n. Chr. in Wien 1908. — Medaillen und Plaketten von Hans Schaefer. — Aus der Jubiläumsausstellung der Oesterr. Gesellschaft für Münz- und Medaillenkunde. V. Hartig und Schwerdtner jun. — Epilog zur Kaiserjubiläums-Ausstellung der Oesterr. Gesellschaft für Münz- und Medaillenkunde in Wien. — Vereinsnachrichten. — Verschiedenes.

Verzeichniss verkäuflicher Münzen u. Medaillen. H. Nerong, Hamburg. 2995 Nos.

Catalogue de Monnaies et Médailles. Collection N. F. Reyst et M. Rutgers van der Loeff. Vente aux enchères à Amsterdam les 10-12 mai 1909.
Experts : Frederick Muller & Cie.

CATALOGUE

OF

COINS and MEDALS for SALE

Special attention is directed to the fact that every coin or medal catalogued in the following lists is guaranteed to be absolutely genuine (except when expressly stated in the description to be otherwise) and if not approved of can be returned, when the full amount paid will be refunded.

Collectors will also kindly note that every care is taken when compiling the catalogues not to overrate the condition of the pieces but to faithfully represent them according to their merits.

All orders should be sent to our West-End House, 17 and 18, Piccadilly, London, W.

(For further particulars see first page of this Circular.)

ABBREVIATIONS.

N. = Gold. — *Æ.* = Silver. — *Æ.* = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — *℞.* = Reverse. — F. D. C. = Fleur de coin. = Mint state. — E. F. = Extremely fine. — V. F = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce — *R.* = Rare. — *RR.* = Very rare. — *RRR.* = Extremely rare. — *H.* = Head, *Historia Numorum.* — *B.* = Babelon, *Monnaies consulaires.* — *C.* = Cohen, *Monnaie. impériales, 2e édition.* — *M.* = Mionnet, *Monnaies grecques et romaines.* — *Ev.* = Evans, *Ancient British coins.* — *K.* = Kenyon, *Gold coins of England.* — *Hks.* = Hawkins, *Silver Coins of England.* — *Rud.* = Ruding, *Annals of the Coinage.* Ed. 1840. — *A.* = Atkins, *British Colonial coins.* — *T.* = Tancred, *Historical Record of War Medals.* — *M.I.* = *Medallic Illustrations of English History*, Franks and Grueber, — *Mad.* = Madai, *Münzcabinet.* — *S. R.* = Schulthess-Rechberg *Thaler-cabinet.* — *Rm.* = Reimmann, *Sale Catalogue.* — *B. M. Cat.* = British Museum Catalogue.

GREEK COINS.

(Continued from col. 11340.)

EGYPT.

PTOLEMY I. SOTER (B.C. 323-285).

PTOLEMY, GOVERNOR FOR ALEXANDER IV (B.C. 316-311).

OF INTERREGNUM (B.C. 311-305).

65131 *Æ*. Tetradrachm (Fourth Coinage). Obv. Head of Alexander the Great to r. with horn of Ammon, diademed and clad in elephant's skin and aegis. *℞.* ΑΛΕΞΑΝΔΡΟΥ. Pallas Promachos to r., in fighting attitude; in front of her, eagle to r.; in field to r., monogram. *Svoronos, Corpus Numorum Ptolemaicorum*, pl. IV, 11. V. F. 2 5 »

65132 *Æ*. Tetradrachm. Similar type; monogram on either side of Pallas on *℞.* *Svor.*, pl. V, 17. *Beautiful style of head of very bold relief.* F. D. C. 8 » »
From the Philipsen Collection.

65133 *Æ*. Tetradrachm. Similar type. *A good coin.* F. D. C. 5 10 »

65134 *Æ*. Tetradrachm. Similar type. F. D. C. 4 10 »
From the Delbeke Collection.

65135 *Æ*. Tetradrachm. Similar type. *Chipped.* V. F. 1 1 »

65136 *Æ*. Tetradrachm. Similar type; helmet and monogram in field to r. *Svor.*, pl. VI, 2. V. F. 2 5 »

65137 *Æ*. Tetradrachm. Similar. V. F. 1 15 »

65138 *Æ*. Tetradrachm. Similar type; different monogram. *Svor.*, pl. VI, 7. V. F. 2 » »

65139 *Æ*. Tetradrachm. Similar type; ΔΙ in field to r. *Svor.*, pl. VI, 8. E. F. 3 » »

65140 *Æ*. Tetradrachm. Similar. V. F. 1 15 »

65141 *Æ*. Tetradrachm. Similar type; ΗΡ in field to r. *Svor.*, pl. VI, 10. V. F. 1 » »

PTOLEMY, KING (B.C. 305-284).

65142 *N*. Triobol. Obv. Diademed head of Ptolemy Soter to r. *℞.* ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ. Eagle with spread wings standing to l., on thunderbolt; in field to l., Α. *Svor.*, pl. VII, 8. F. 1 15 »

65143 *Æ*. Tetradrachm. Obv. Diademed head to r. *℞.* ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ. Eagle with closed wings standing to l. on thunderbolt; in field, to l., monogram. *Svor.*, pl. VII, 22. E. F. 2 » »

65144 *Æ*. Tetradrachm. Similar type; in field of *℞.* Φ and monogram. *Svor.*, pl. VIII, 23 *var.* F. » 4 6

65145 *Æ*. Tetradrachm. Similar type; in field of *℞.* Ρ—Μ. *Svor.*, pl. IX, 8. E. F. 2 » »

65146 *Æ*. Tetradrachm. Similar. V. F. » 15 »

65147 *Æ*. Tetradrachm. Similar type; different monogram. *Svor.*, pl. IX, 11. E. F. 2 » »

65148 *Æ*. Tetradrachm. Similar type; different monogram; countermarks on both sides. *Svor.*, pl. IX, 12. F. » 8 6

65149 *Æ*. Tetradrachm. Similar type; different monogram. *Svor.*, pl. IX, 13. V. F. » 15 »

PTOLEMY II PHILADELPHUS (B.C. 285-246).

65150 *N*. Pentadrachm. Obv. Diademed head of Ptolemy I Soter to r., wearing aegis. *℞.* ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ. Eagle with closed wings standing to l., on thunderbolt; in field to l., monogram and buckler. *Svor.*, pl. XIII, 6. F. D. C. 20 » »

65151 *N*. Octodrachm. Obv. ΑΔΕΛΦΩΝ. Conjoined heads of Ptolemy II and Arsinoë II to r., diademed; behind, buckler. *℞.* ΘΕΩΝ. Conjoined heads of Ptolemy I and Berenice to r., diademed. Wt.: 428 grs. *Svor.*, pl. XIV, 16. V. F. 16 10 »
From the Berlin Museum Duplicates Sale.

65152 *N*. Tetradrachm. Similar type. Wt.: 214 grs. *Svor.*, pl. XIV, 20.
From the Montagu Collection. E. F. 13 » »

65153 *Æ*. Tetradrachm. Similar type; Ε between eagle's legs. *Svor.*, pl. XIII, 9. V. F. » 12 »

65154 *Æ*. Tetradrachm. Similar type; in field to r., monogram. *Svor.*, pl. XIV, 6. V. F. » 15 »

65155 *Æ*. Tetradrachm. Similar type; in field of *℞.* to l., club and monogram (Tyre). *Svor.*, pl. XIX, 14. F. » 7 6

65156 *Æ*. Tetradrachm. Similar. M. » 3 »

65157 *Æ*. Tetradrachm. Similar type; in field of *℞.* to l., ΣΙ (Sidon). *Svor.*, pl. XXI, 1. V. F. 1 » »

65158 *Æ*. Tetradrachm. Similar. F. » 7 6

65159 *Æ*. Tetradrachm. Obv. Diademed head of Ptolemy I to r. wearing aegis. *℞.* ΠΤΟΛΕΜΑΙΟΥ ΣΩΤΗΡΟΣ. Eagle with closed wings standing to l. on fulmen; in field to l., ΠΤ and two monograms. *Svor.*, pl. XVIII, 6. V. F. 1 5 »

65160 *Æ*. Tetradrachm. Similar type; in field of *℞.* to l., club and monogram; to r., Λ Β and monogram (Tyre). *Svor.*, pl. XIX, 27. F. » 7 6

65161 *Æ*. Tetradrachm. Similar type; in field, to r., 2 monograms (Tyre). *Svor.*, pl. XIX, 22. M. » 3 6

65162 *Æ*. Tetradrachm. Similar type; in field to r., ΛΕ—Α (Tyre). *Svor.*, pl. XX, 6. M. » 3 6

65163 *Æ*. Tetradrachm. Similar type; in field to l., ΣΙ—ΔΙ; to r., Λ (Sidon). *Svor.*, pl. XXI, 15. M. » 4 6

65164 *Æ*. Tetradrachm. Similar type; in field to l., ΣΙ and monogram; to r., Λ Γ (Sidon). *Svor.*, pl. XXI, 18. F. » 7 6

65165 *Æ*. Tetradrachm. Similar type; in field to l., ΣΙ—ΔΙ; to r., ΛΕ (Sidon). *Svor.*, no 749. F. » 6 6

65166 *Æ*. Tetradrachm. Similar type; in field to l., two monograms; to r., Λ Ε—Θ (Joppa). *Svor.*, pl. XXIII, 14. *R.* F. 1 » »

65167 *Æ*. Tetradrachm. Similar type; in field to r., Λ Ι—Θ (Joppa). *Svor.*, pl. XXIII, 15. *R.* F. » 18 6

65168 *Æ*. Tetradrachm. Similar type; in field to r., Λ Η—Θ (Joppa). *Svor.*, pl. XXIII, 17. *R.* M. » 15 »

65169 *Æ*. Tetradrachm. Similar type; in field of *℞.*, to l., two monograms; to r. Λ Β and monogram (Gaza). *Svor.*, pl. XXIV, 9. *R.* F. 1 5 »

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65170 Æ. Tetradrachm. Similar type; in field to r., Λ Β—⊙ (Ptolemais). *Svor.*, pl. xxv, 11. F. » 12 6

65171 Æ. Tetradrachm. Similar type; in field to r., Λ Γ—⊙ (Ptolemais). *Svor.*, pl. xxv, 12. F. » 10 »

65172 Æ. Tetradrachm. Similar type; in field to r., Λ Δ—⊙ (Ptolemais). *Svor.*, pl. xxv, 13. F. » 12 6

65173 Æ. Tetradrachm. Similar type in field to r., Λ Β—⊙ (Ptolemais). *Svor.*, nº 776. V. F. 1 15 »

65174 Æ. Laur. head of Zeus, bearded, to r. ℞. **ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ**. Spread eagle on thunderbolt to l.; in field to l., buckler; to r., Ν. *Svor.*, pl. xii, 21. *Patinated.* F. D. C. 2 » »

65175 Æ. Similar type. E. F. 1 » »

65175ª Æ. Similar type. V. F. » 12 6

ARSINOE II.

65176 N. Octodrachm. Obv. Diademed and veiled head of Arsinoë to r., behind, ⊙. ℞. **ΑΡΣΙΝΟΗΣ ΦΙΛΑΔΕΛΦΟΥ**. Double cornucopiae with pendent taenia. Wt.: 426 grs. *Svor.*, pl. xv, 12. *Very fine and early style.* V. F. 25 » »
From the Berlin Museum Duplicates Sale.

65177 N. Octodrachm. Obv. Diademed and veiled head of Arsinoë to r. ℞. **ΑΡΣΙΝΟΗΣ ΦΙΛΑΔΕΛΦΟΥ**. Double cornucopiae with pendent taenia; in the field below Λ Δ—⊙ and monogram. Wt.: 424 grs. *Svor.*, pl. xix, 26. *RR.* V. F. 14 » »
From the Berlin Museum Duplicates Sale.

65178 Æ. Dekadrachm. Obv. Diademed and veiled head of Arsinoë to r.; behind, ΒΒ. ℞. **ΑΡΣΙΝΟΗΣ ΦΙΛΑΔΕΛΦΟΥ**. Double cornucopiae with pendent taenia. Wt.: 545 grs. *Svor.*, pl. xxviii, 4. V. F. 10 10 »

65179 Æ. Dekadrachm. Similar type; Ε Ε behind head. Wt.: 522 grs. *Svor.*, pl. xxviii, 6. V. F. 11 » »

65180 Æ. Dekadrachm. Similar type; Ι Ι behind head. Wt.: 547 grs. *Svor.*, pl. xxviii, 9. V. F. 10 » »

65181 N. Octodrachm. Similar type (late style); Κ behind head. Wt.: 432 grs. *Svor.*, pl. li, 18. V. F. 15 » »

PTOLEMY III, EUERGETES (B.C. 247-221).

65182 Æ. Obv. Laur. head of Zeus to r. ℞. **ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΟΣ**. Eagle with spread wings standing to l. on thunderbolt; in field, to l., cornucopia. *Svor.*, pl. xxix, 21. F. » 4 »

65183 Æ. Obv. Diademed bust of Ptolemy III. to r. ℞. **ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ**. Eagle with closed wings standing to l. on fulmen; in field to l., cornucopia. *Svor.*, pl. xxx, 7. F. » 5 »

65183ª Æ. Similar type; cornucopia in field of ℞. to r. *Svor.*, pl. xxx, 8. V. F. » 7 6

65184 Æ. Obv. Diademed head of Ptolemy I. to r. ℞. **ΒΑΣΙΛΕΩΣ ΠΤΟΛΕΜΑΙΟΥ**. Diademed head of Lybia to r.; in front, cornucopia. *Svor.*, pl. xxxiv, 33. V. F. » 7 6

65185 Æ. Tetradrachm. Obv. Diademed head of Ptolemy I., wearing aegis. ℞. **ΠΤΟΛΕΜΑΙΟΥ ΣΩΤΗΡΟΣ**. Eagle with closed wings standing on thunderbolt to l.; in field to l., cornucopia. *Svor.*, pl. xxx. 9. *A beautiful portrait coin.* F. D C. 3 10 »

65186 Æ. Tetradrachm. Similar type. *Almost as good.* F. D. C. 2 » »

65187 Æ. Tetradrachm. Obv. Diademed bust of Ptolemy I. to r. ℞. **ΠΤΟΛΕΜΑΙΟΥ ΣΩΤΗΡΟΣ**. Eagle standing on thunderbolt to l.; below, ΠΑ (Rough style). *Svor.*, pl. xxxiii, 13. F. D. C. 1 15 »

65188 Æ. Tetradrachm. Similar type; ΠΒ below eagle. *Svor.*, pl. xxxiii, 14. E. F. 1 15 »

65189 *Berenice.* Æ. Obv. **ΒΕΡΕΝΙΚΗΣ ΒΑΣΙΛΙΣΣΗΣ**. Diademed head of Berenice to r. ℞. **ΒΑΣΙΛΕΩΣ ΠΤΟΛΕΜΑΙΟΥ**. Cornucopia partly covered by oblong countermark. *Svor.*, pl. xxxi, 13. *R.* M. » 17 6

PTOLEMY IV. PHILOPATOR (B.C. 221-204).

65190 N. Octodrachm. Obv. Radiated head Ptolemy III. Euergetes to r., wearing aegis and holding trident sceptre on l. shoulder. ℞. **ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ**. Radiate cornucopia with pendent taenia; in field, below, ΔΙ. Wt.: 429 grs. *Svor.*, pl. xxxvi, 6.
From the Thomas, Northwick, Ashburham and O' Hagan Collections. V. F. 29 » »

65191 N. Octodrachm. Similar type (cornucopia smaller).
From the Bunbury Collection. V. F. 27 » »

65192 Æ. Didrachm. Obv. Diademed head of Ptolemy I. Soter to r., wearing aegis. ℞. **ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ**. Eagle standing to l. on thunderborlt. Wt.; 109 grs. *Svor.*, pl. xxxviii, 14. V. F. 1 10 »

65193 Æ. Didrachm. Similar type. F. » 12 6

65194 Æ. Didrachm. Similar type; in field of ℞. Ρ—⊙. *Svor.*, pl. xxxviii, 16. E. F. 1 7 6

65195 Æ. Didrachm. Similar type; in field of ℞. Ρ—Ι. *Svor.*, pl. xxxvii, 17. E. F. 1 15 »

65196 Æ. Didrachm. Similar type; in field of ℞, ΡΙ—Δ; Ε between eagle's legs. *Svor.*, pl. xxxviii, 22 *var.* E. F. 2 5 »

PTOLEMY V. EPIPHANES (B.C. 204-181).

65197 Æ. Tetradrachm. Diademed bust of Ptolemy I. Soter to r., wearing aegis; ℞. **ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΟΣ**. Eagle standing to l. on thunderbolt (no letters or symbols in the field). *Svor.*, pl xl, 4. V. F. 1 » »

65198 Æ. Tetradrachm. Similar type. F. » 7 6

65199 Æ. Tetradrachm. Obv. Diademed bust of Ptolemy V. to r. ℞. **ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ**. Eagle to l., on thunderbolt; in field to l., monogram; to r., uraeus. Wt.: 222 grs. *Var. not in Svoronos* (double-struck on obv.) F. 3 3 »

65199ª Æ. Tetradrachm. Similar type; in field to l., ΔΩ. *Good style.* F. 4 » »

65200 Æ. Tetradrachm. Obv. Diademed head of Ptolemy I. to r. ℞. **ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ**. Eagle on thunderbolt to l.; in field, LΙ.—ΣΑ. *Svor.*, 1333. V. F. 1 5 »

PTOLEMY VI PHILOMETOR (B.C. 181-146).

65201 Æ. Obv. Bearded head of Herakles to r., wearing lion's skin. ℞. **ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ**. Eagle to l. on thunderbolt, caduceus over shoulder; between its legs, Κ. *Svor.*, pl. xlvii, 5. V. F. » 12 6

65202 Æ. Obv. Head of Isis to r. ℞. **ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ**. Spread eagle on thunderbolt to l.; in field, monogram. *Svor.*, pl. xlvii, 11. V. F. 1 1 »

65203 Æ. Tetradrachm. Obv. Diademed head of Ptolemy I. to r. ℞. **ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ**. Eagle standing to l. on thunderbolt; in field to l., LΙ; to r., ΠΑ (Paphos). *Svor.*, pl. xlix, 2. V. F. » 17 6

65204 Æ. Tetradrachm. Similar type; in field to l., LΚΛ; to r., ΠΑ (Paphos). *Svor.*, pl. xlix, 7. V. F. 1 » »

65205 Æ. Tetradrachm. Similar type; in field to l., LΚΔ; to r., ΠΑ (Paphos). *Svor.*, pl. xlix, 10. V. F. » 18 »

65206 Æ. Tetradrachm. Similar type; in field, to l., LΚC; to r., ΠΑ (Paphos). *Svor.*, pl. xlix, 12. V. F. 1 » »

65207 Æ. Tetradrachm. Similar type; in field to l., LΚΙ; to r., ΠΑ (Paphos). *Svor.*, pl. xlix, 13. V. F. » 17 6

65208 Æ. Tetradrachm. Similar type; in field to l., LΙΗ; to r., ΠΑ (Paphos). V. F. » 17 6

65209 Æ. Tetradrachm. Similar type; in field to r., LΛΒ; to r., ΠΑ (Paphos). *Svor.*, pl. xlix, 20. V. F. 1 1 »

65210 Æ. Tetradrachm. Similar type; in field to l. LΚΔ; to l., ΣΑ (Salamis). *Svor.*, nº 1456. V. F. 1 10 »

65210ª Æ. Tetradrachm. Obv. Similar, with ΛΚΘ. *Svor.*, liii, 3. V. F. » 18 »

PTOLEMY VIII SOTER (B.C. 116-80).

65211 Æ. Tetradrachm. Obv. Diademed head of Ptolemy I. Soter to r., wearing aegis. ℞. **ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ**. Eagle standing to l. on thunderbolt; in the field to l., LΙΗ—ΠΑ (Paphos). *Svor.*, pl. lvii, 23. V. F. » 10 »

CLEOPATRA VII and PTOLEMY XIV (B.C. 51-29).

65212 Æ. Tetradrachm. Obv. Diademed head of Ptolemy I. Soter to r. ℞. **ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ**. Eagle standing to l. on thunderbolt; in field to l., LΚΑ; to r., ΠΑ (Paphos). *Svor.*, pl. lxii, 23. V. F. » 10 »

65213 Æ. Obv. Diademed bust of Cleopatra VII. to r. ℞. **ΚΛΕΟΠΑΤΡΑΣ ΒΑΣΙΛΙΣΣΗΣ**. Eagle standing to l. on thunderbolt; in field to l., cornucopia; to r., Π. *Svor.*, pl. lxiii, 3.
An unusually good specimen with characteristic portrait. F. 3 3 »

65214 Æ. Similar type. *A good coin.* F. » 15 »

65215 Æ. Similar type. M. » 7 6

(To be continued.)

ROMAN CONSULAR.

(Continued from col. 11342.)

DIDIA.

65216 *T. Didius* (B.C. 54). Æ. Obv. P. FONTEIVS CAPITO III VIR. CONCORDIA. Diademed and veiled head of Concord to r. ℞. T. DIDI. IMP. VIL. PVB. Façade of the *Villa Publica* with three storeys supported by arches and columns. V. F. » 6 6

65217 *T. Deidius* (B.C. 112). Æ. Obv. ROMA (in monogram). Helmeted head of Roma to r.; below, ✗ ℞. T. DEIDI. The praetor T. Didius whipping a slave. *B. 2. S.* M. » 2 6

65218 Another, similar. M. » 2 »

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DOMITIA.

65219 *Cn. Domitius Ahenobarbus* (B.C. 119). ℞. Obv. Helmeted head of Roma to r.; behind, ear of corn. ℞. CN.DOM.ROMA. Victory in biga to r.; below, a warrior fighting with a dog. *B.* 14. F. » 3 »

65220 ℞. Obv. L. POMPONI CN.F. Helmeted head of Rome to r. ℞. L.LIC.CN.DOM. King Bituitus nude, holding spear and shield standing in biga galloping to r. *B.* 18. E. F. » 4 »

65221 (B.C. 42-36). ℞. Obv. AHENOBAR. Bare head of Cn. Aenobarbus to r. ℞. CN.DOMITIVS IMP. Prow of ship to r. surmounted by trophy. *B.* 21. E. F. 1 1 »

EGNATIA.

65222 *C. Egnatius Maximus* (B.C. 69). ℞. Obv. MAXSVMVS. Diademed bust of Venus to r., bearing Cupid on shoulder. ℞. C.EGNATIVS CN.F CN.N. Liberty crowned by Victory standing in biga advancing to l.; in field, cap of Liberty. *B.* 1. *R.* F. 1 10 »

EGNATULEIA.

65223 *C. Egnatuleius* (B.C. 101). ℞. Quin. Obv. C.EGNATVLEI.C.F. Laur. head of Apollo to r.; below, Q. ℞. ROMA. Victory inscribing on buckler of a trophy in front of her; in field, Q. *B.* 1. V. F. » 3 6

EPPIA.

65224 *M. Eppius* (B.C. 48-44). ℞. Obv. Q.METELL.SCIPIO.IMP. Head of Africa to r., with elephant-skin head dress; in front, ear of corn; below, plough. ℞. EPPIVS.LEG.F.C. Hercules nude standing facing resting on club and lion's skin. *B.* 1. E. F. 1 » »

65225 ℞. Similar type. V. F. » 12 6

FARSULEIA.

65226 *L. Farsuleius Mensor* (B.C. 82). ℞. Obv. MENSOR S.C. Diademed bust of Liberty to r.; behind, Phrygian cap and ↓XIII. ℞. L.FARSVLEI. Warrior standing on biga on which another personage is endeavouring to ascend; under the biga, a scorpion. *B.* 1. V. F. » 3 »

65227 ℞. Type as last; number ↓ XXV under biga on reverse. *B.* 2. V. F. » 3 »

65228 ℞. Another, with ↓X. V. F. » 3 »

65229 ℞. Another, with XCX. V. F. » 2 6

FLAMINIA.

65230 *L. Flaminius Cilo* (B.C. 94). ℞. Obv. ROMA. Helmeted head of Roma to r.; in front, X. ℞. L.FLAMINI CILO. Victory holding wreath, standing in biga to r. *B.* 1. F. » 2 »

65231 ℞. Similar type. M. » 1 6

65232 *L. Flaminius Chilo* (B.C. 44). Obv. IIII.VIR.PRI.FLA. Diad. head of Venus to r. ℞. L.FLAMIN.CHILO. Victory holding crown in biga galloping to r. *B.* 2 (20 fr.). *R.* V. F. » 12 6

FONTEIA.

65233 *L. C. Fonteius* (B.C. 112). ℞. Obv. Head of Fontus, son of Janus; to r., star; to l., L. ℞. C.FONT.ROMA. Galley with pilot and three rowers sailing to l. *B.* 1. E. F. » 3 »

65234 ℞. Similar type; E in field of obv. V. F. » 2 6

65235 *Man. Fonteius* (B.C. 104). ℞. Obv. Conjoined heads of the Dioscuri, laureated to r., surmounted by two stars; in front, ✱. ℞. NV FONTEI. Galley; in the field, V. *B.* 7. V. F. » 2 6

65236 *Man. Fonteius C. f.* (B.C. 88). Obv. NV.FONTEI.C.F. Laur. head of Apollo Vejovis to r.; below, fulmen; in front, monogram. ℞. Winged Genius of Apollo Vejovis riding on goat Amalthea to r. within laurel-wreath. *B.* 9. E. F. » 4 6

65237 ℞. Similar type. V. F. » 3 6

65238 ℞. Similar. V. F. » 2 6

65239 ℞. Obv. NV FONTEI.C.F. Laur. head of Apollo Vejovis to r.; below, fulmen. ℞. As last. *B.* 10. E. F. » 3 6

65240 ℞. Similar type. V. F. » 2 6

65241 ℞. Similar type. F. » 2 »

65242 *P. Fonteius P. f. Capito* (B.C. 54). ℞. Obv. P.FONTEIVS P.F. CAPITO III VIR. Helmeted head of Pallas to r. with trophy on shoulder. ℞. NV.FONT.TR.MIL. Horseman galloping to r.; below, two warriors fighting. *B.* 17. E. F. » 8 6

65243 ℞. Similar type. V. F. » 4 »

FUFIA.

65244 *Q. Fufius Calenus* (B.C. 82). ℞. Obv. KALENI. Jugate heads of Honor, laureated, and Valor, helmeted, to r., between HO and VIRT. ℞. CORDI. Italy and Roma shaking hands; in field ITAL—RO. *B.* 1. E. F. » 6 »

65245 ℞. Similar type. E. F. » 5 »

FULVIA.

65246 ℞. Obv. ROMA. Helmeted head of Roma to r. ℞. CN.FOVL. M.CAL.Q.MET. Victory in biga to r. *B.* 1. V. F. » 2 »

FUNDANIA.

65247 *C. Fundanius* (B.C. 101). ℞. Obv. Helmeted head of Roma to r.; behind. M. ℞. C.FVNDAN.Q. Marius standing in quadriga advancing to r. *B.* 1. E. F. » 4 6

FURIA.

65248 *P. Furius Crassipes* (B.C. 83). ℞. Obv. [AED]CVR. Turreted head of Cybele to r.; behind, human foot. ℞. Curule chair inscribed P.FOVRIVS; ex., CRASSIPES. *B.* 19. V. F. » 3 »

65249 *L. Furius Cn. f. Brocchus* (B.C. 53). ℞. Obv. BROCCHI III VIR. Head of Ceres to r., crowned with corn; in front, barley corn; behind ear of corn. ℞. L.FVRI CN.F. Curule chair between two fasces. *B.* 23. F. D. C. » 7 6

65250 ℞. Similar type. V. F. » 3 6

(*To be continued.*)

ROMAN IMPERIAL.

(*Continued from col. 11345.*)

MARCUS AURELIUS (A.D. 140-180).

65251 ℞. Obv. ANTONINVS AVG. ARMENIACVS. Laur. head to r. ℞. ARMEN (in exergue) P.M.TR.P.XVIII.IMP.II.COS.III. (around). Armenia seated to l. in mournful attitude; in front of her, standard and buckler. *C.* 7. E. F. » 3 »

65252 ℞. Obv. IMP.M.AVREL.ANTONINVS AVG. Bare head to r. ℞. CONCORD.AVG.TR.P.XV.COS.III. Concord seated to l., holding patera. *C.* 30. E. F. » 3 »

65253 ℞. Similar type, with.... TR.P.XVI.COS.III. *C.* 35. E. F. » 3 6

65254 ℞. Similar type with laur. head to r. *C.* 36. E. F. » 3 »

65255 Æ¹. Obv. IMP.CAES.M.AVREL.ANTONINVS.AVG.P.M. Bare bust to r. ℞. CONCORD.AVGVSTOR.TR.P.XV.COS.III.S.C. M. Aurelius and Lucius Verus standing, shaking hands. *C.* 45.
Struck on a medallion flan. V. F. 4 4 »

65256 ℞. Obv. DIVVS M. ANTONINVS PIVS. Bare head to r. ℞. CONSECRATIO. Eagle with half open wings, standing to r., looking l. *C.* 78. V. F. » 2 6

65257 ℞. Obv. As last. ℞. CONSECRATIO. Eagle standing to r. on globe, looking l. *C.* 91. E. F. » 3 6

65258 ℞. Similar type; the eagle holds a wreath in its beak. F. D. C. » 5 »

65259 ℞. Obv. AVRELIVS CAESAR AVG.PII.F. Young head to r., bare. ℞. COS II. Hope standing to l., holding flower and raising her skirt. *C.* 102. E. F. » 4 »

65260 Æ². Obv. M. ANTONINVS AVG. TR.P.XXV. Radiated head to r. ℞. COS III.S.C. Mars advancing to r. holding trophy and spear. *C.* 128. *Patinated.* V. F. » 12 6

65261 ℞. Obv. ANTONINVS AVG. TR.P. XXIIII. Laur. head to r. ℞. COS III. Diana standing to l., holding arrow and bow. *C.* 130. E. F. » 3 »

65262 Æ. Obv. M. ANTONINVS AVG. TR.P.XXIII. Laur. and draped bust to r. ℞. FELICITAS AVG. COS.III. Felicity standing to l., holding caduceus and sceptre. *C.* 177. F. D. C. 6 10 »

65263 Æ¹. AVRELIVS CAESAR AVG.PII.F.COS.II. Young bust to r., bare. ℞. HILARITAS S.C. Hilaritas standing to l., holding long palm and cornucopia. *C.* 230 *var.*
Traces of ancient gilding. E. F. 3 10 »

65264 ℞. Obv. M. ANTONINVS AVG.TR.P.XXVII. Laur. head to r. ℞. IMP.VI.COS.III. Roma seated to l., holding Victory and sceptre; behind her, a buckler on which head of Medusa. *C.* 283. F. D. C. » 5 »

65265 ℞. Obv. M. ANTONINVS AVG. TR.P.XXVIII. Laur. head to r. ℞. IMP.VI.COS.III. M. Aurelius standing to l., holding sprig and sceptre. *C.* 306. E. F. » 4 »

65266 Æ¹. Obv. M. ANTONINVS AVG.GERM.TR.P.XXIX. Laur. head to r. ℞. IMP.VII.COS.III.S.C. Abundance standing to l., holding two ears of corn and cornucopia; at her feet to l., modius. *C.* 333. *Fine light green patina.*
From the R.H. Smith Collection. E. F. 2 5 »

65267 ℞. Obv. M. ANTONINVS. AVG.TR.P.XXIII. Laur. head to r. ℞. LIBERAL AVG. COS.III. Liberality standing to l., holding patera and cornucopia. *C.* 412. F. D. C. » 6 »

65268 Æ¹. Obv. M. ANTONINVS.AVG. GERM.TR.P.XXIX. Laur. head to r. ℞. LIBERALITAS AUG. VI.IMP.VII.COS.III.S.C. Same type. *C.* 419. V. F. 1 » »

65269 ℞. Obv. M. ANTONINVS AVG. ARM. PARTH. MAX. Laur. head to r. ℞. PAX AVG. TR.P.XX.COS.III. Peace standing to l., holding olive-branch and cornucopia. *C.* 437 *var.* E. F. » 3 »

65270 ℞. Obv. AVRELIVS CAESAR AVG. PII.F.COS. Young bust to r., bare. ℞. PIETAS AVG. Sacrificial implements. *C.* 452. E. F. » 4 6

65271 Æ². Similar type with S.C. on ℞. *C.* 456. *A desirable coin of very fine style.*
From the Prowe Collection. E. F. 3 3 »

65272 ℞. Obv. ANTONINVS AVG. ARMENIACVS. Bare head to r. ℞. P.M.TR.P. XVIII. IMP.II.COS. III. Warrior standing to r., holding spear and shield. *C.* 468. F. D. C. » 3 6

65273 ℞. Obv. M. ANTONINVS AVG. ARM.PARTH.MAX. Laur. head

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to r. ℞. P.M.TR.P.XIX.IMP.III.COS.III. Roma seated to l., holding Victory and spear; beside her a buckler. *C.* 481 *var.* F. D. C. » 3 6

65274 ⅛. Obv. M. ANTONINVS AVG. ARMENIACVS. Laur. head to r. ℞. P.M.TR.P.XIX.IMP.III.COS.III. Abundance standing to l., holding two ears of corn and cornucopia; at her feet, to l., modius. *C.* 485. E. F. » 3 »

65275 ⅛. Obv. IMP.M.AVREL.ANTONINVS AVG. Bare head to r. ℞. PROV.DEOR.TR.P.XVI.COS.III. Providentia standing to l., holding globe and cornucopia. *C.* 519. E. F. » 3 »

65276 Æ¹. Obv. M. ANTONINVS AVG.TR.P.XXVII. Laur. head to r. ℞. RESTITVTOR ITALIAE IMP.VI.COS.III.S.C. M. Aurelius standing to l., raising Italy kneeling in front of him. *C.* 543. *From the Mackerell Collection.* V. F. 1 15 »

65276a Æ¹. Obv. M. ANTONINVS.AVG.TR.P.XXIII. Laur. bust to r. ℞. SALVTI AVG.COS. III. S.C. Salus standing to l., feeding a serpent entwined around altar, and holding sceptre. *C.* 543. *Patinated.* F. » 10 »

65277 Æ¹. Obv. IMP.CAES.M.AVREL.ANTONINVS AVG. P.M. Bare head to r. ℞. SALVTI AVGVSTOR.TR.P.XVII. COS. III. S.C. Same type. *C.* 562. E. F. 3 10 »

65278 Æ¹. Similar type with laureated head to r. *C.* 564. *From the Campana, Weber and Mac Clean Collections.* E. F. 2 15 »

65279 Æ². Obv. AVRELIVS CAESAR AVG. PII. FIL Young head to r., bare. ℞. TR.POT. VI [COS. II.] S. C. Pallas standing to l., holding Victory, spear and shield. *C.* 638. *Patinated.* E. F. 1 5 »

65280 ⅛. Obv. As last. ℞. TR.POT.VII. COS.II. Genius of the army standing to l., holding patera and legionary eagle; at his feet, to l., lighted altar. *C.* 673. E. F. » 3 »

65281 ⅛. Obv. AVRELIVS CAESAR ANTON. AVG. PII.F. Bare and draped bust to r. ℞. TR.POT.XII.COS.II. Apollo in female dress standing to l., holding patera and lyre. *C.* 723. V. F. 5 » »

65282 ⅛. Obv. AVRELIVS CAES.AVG PII.F. Bare head to r. ℞. TR. POT.XIII.COS.II. Valour standing to r., holding parazonium and spear. *C.* 746. V. F. » 3 6

65283 Æ². Obv. AVRELIVS CAESAR AVG. PII.F. Bare bust to r. ℞. TR.POT.XIIII.COS.II.S.C. Mars, holding trophy and spear, advancing to r. *C.* 758. E. F. » 12 6

65284 Æ¹. Obv. M. AVREL ANTONINVS AVG. ARMENIACVS. P.M. Laur., draped and cuirassed bust to r. ℞. TR. POT.XIX.IMP.II. COS. III.S.C. Peace standing to l. holding caduceus and cornucopia. *C.* 799. V. F. 1 10 »

65285 Æ¹. Obv. Same legend. Laur. head to r. ℞. TR.POT.XIX.IMP. II.COS.III.S.C. Providence standing to l., holding rod and sceptre; at her feet to l., a globe. *C.* 803. V. F. 1 » »

65286 Æ¹. Obv. M. AVREL. ANTONINVS AVG. ARM. PARTH.MAX. Laur. head to r. ℞. TR. POT. XX. IMP. IIII. COS. III. S.C. Victory standing facing, holding long palm and fixing on palm-tree a buckler inscribed: VIC.PAR. *C.* 807. E. F. 1 17 6

65287 Æ¹. Similar type; the Victory stands to r. *C.* 810. *Struck on thick flan.* V. F. » 17 6

65288 Æ¹. Obv. M. ANTONINVS AVG. ARM. PARTH. MAX. Laur. head to r. ℞. TR.POT. XXI.IMP. IIII. COS III.S.C. Victory walking to l., holding wreath and palm-branch. *C.* 815. *Patinated.* V. F. 1 10 »

65289 ⅛. Obv. M. ANTONINVS AVG. ARM. PARTH.MAX. Laur. head to r. ℞. TR.P.XX.IMP. IIII. COS. III. Type as nº 65286. *C.* 878. F. D. C. » 3 6

65290 ⅛. Obv. As last. ℞. TR.P.XXI.IMP.IIII.COS.III. Equity standing to l., holding scales and cornucopia. *C.* 882. E. F. » 2 6

65291 ⅛. Similar type, with TR. P. XXII. *C.* 892. F. D. C. » 3 6

65292 ⅛. Obv. M. ANTONINVS AVG. GERM. SARM. Laur. head to r. ℞. TR.P.XXXI.IMP.VIII. COS. III. P.P. Jupiter seated to l., holding Victory and sceptre. *C.* 951. F. D. C. » 4 6

65293 Æ¹. Obv. M. AVREL. ANTONINVS AVG. ARMENIACVS P. M. Laur. head to r. ℞. VICT. AVG. TR.P. XVIII. IMP. II. COS. II. S.C. Victory standing to r., holding trophy; at her feet, to r. Armenia seated in mournful attitude. *C.* 984. V. F. » 12 6

65294 ⅛. Obv. IMP. M. ANTONINVS AVG. TR.P. XXV. Laur. head to r. ℞. VOTA SOL. DECENN. COS. III. M. Aurelius, veiled, standing to l., sacrificing over tripod; at his feet to l., a slain bull. C. 1031. E. F. » 3 6

FAUSTINA JUNIOR († A.D. 175).

65295 Æ¹. Obv. DIVA FAVSTINA PIA. Bust to r. ℞. AETERNITAS S.C. Eternity standing, head turned to l., holding lighted torch. *C.* 4. V. F. 1 15 »

65296 ⅛. Obv. DIVA FAVSTINA PIA. Bust to r. ℞. AETERNITAS. Eternity, veiled, standing to l., holding phoenix on globe, and leaning against column. *C.* 6. F. D. C. » 8 »

65297 ⅛. Obv. FAVSTINA AVGVSTA. Bust to r. ℞. AVGVSTI PII FIL. Female figure standing to l., raising r. hand and holding up her skirt. *C.* 32. E. F. » 4 »

65298 ⅛. Obv. As last. ℞. CERES. Ceres, veiled, seated to l. on cista, holding two ears of corn and a torch. *C.* 35. F. D. C. » 9 »

65299 ⅛. Obv. FAVSTINA AVG. PII. AVG. FIL. Bust to r. ℞. CONCORDIA. Concord standing, facing, head turned to r., raising her skirt and holding cornucopia. *C.* 41 *var. Charming style.* E. F. 17 » »

65300 ⅛. Obv. As last. ℞. CONCORDIA. Concord seated to l., holding flower, at her side, cornucopia on globe. *C.* 54. E. F. » 4 6

65301 ⅛. Obv. FAVSTINA AVG. PII. AVG. FIL. Bust to r. ℞. CONCORDIA. Dove walking to r. *C.* 61. *R.* *From the Hoskier Collection.* E. F. 20 » »

65302 ⅛. Obv. DIVA FAVSTINA PIA. Bust to r. ℞. CONSECRATIO. Peacock standing to r. *C.* 71. F. D. C. » 12 6

65303 ⅛. Similar type; peacock smaller. F. D. C. » 10 »

65304 ⅛. Obv. FAVSTINA AVGVSTA. Bust to r. ℞. FECVND.AVGVSTAE. Fecundity standing between two young girls and holding two others in her arms. *C.* 95. V. F. » 4 6

65305 Æ¹. Similar type; S.C. in the field. *C.* 96. *From the De l'Estranges Collection.* E. F. 5 » »

65306 Æ¹. Similar type. E. F. 5 5 »

65307 ⅛. Obv. As last. ℞. FECVNDITAS. Fecundity standing to r., holding sceptre and child. *C.* 99. F. D. C. » 12 6

65308 ⅛. Similar type. F. D. C. » 10 »

65309 ⅛. Similar type. V. F. » 4 »

65310 Æ². Similar type with S.C. on ℞. *Patinated.* V. F. » 12 6

65311 Æ². Obv. FAVSTINAE AVG. PII. AVG. FIL. Bust to r. ℞. HILARITAS S.C. Hilaritas standing to r., holding palm-branch. *C.* 115. *Light green patina.* *From the Bizot Collection.* F. » 10 »

65312 Æ¹. Obv. FAVSTINA AVGVSTA. Bust to r. ℞. IVNONI LVCINAE S.C. Juno standing to l., between two young girls and holding a third in her arms. *C.* 136. V. F. » 15 »

65313 Æ¹. Similar type. V. F. » 15 »

65314 ⅛. Obv. FAVSTINA AVGVSTA. ℞. IVNONI REGINAE. Juno standing to l., holding patera and sceptre; at her feet, a peacock. *C.* 140. V. F. » 4 6

65315 Æ¹. Similar type. *C.* 142. *Patinated.* V. F. 2 2 »

65316 Æ¹. Similar type. V. F. 1 10 »

65317 ⅛. Obv. FAVSTINA AVGVSTA. Diademed bust to r. ℞. LAETITIA. Laetitia standing to l., holding wreath and sceptre. *C.* 147. E. F. » 5 »

65318 Æ¹. Similar type with S.C. on ℞; Faustina wears pearl diadem. *C.* 149. E. F. 4 4 »

65319 Æ². Similar type. *Patinated.* E. F. 1 15 »

65320 Æ². Similar type. *Fine patina.* V. F. 1 10 »

65321 ⅛. Obv. FAVSTINAE AVG. PII.AVG. FIL. Bust to r. ℞. LAETITIAE PVBLICAE. Laetitia standing to l., holding wreath and sceptre. *C.* 155. F. D. C. » 12 6

65322 ⅛. Obv. FAVSTINA AVGVSTA AVG.PII.F. Bust to r. ℞. PVDICITIA. Pudicitia, veiled, standing to l. sacrificing on lighted altar. *C.* 183. E. F. » 6 6

65323 ⅛. Obv. FAVSTINA AVGVSTA. Bust to r. ℞. SAECVLI FELICIT. Throne on which two children playing. *C.* 190. V. F. » 3 »

65324 ⅛. Similar type with diademed bust. *C.* 191. E. F. » 5 »

65325 Æ¹. Similar type with S.C. on ℞. *C.* 193. *Patinated.* *From the Philipsen Collection.* V. F. 3 » »

65326 ⅛. Obv. FAVSTINA AVGVSTA. Diademed bust to r. ℞. SALVS. Salus seated to l., feeding a serpent entwined around altar. *C.* 195. V. F. » 3 6

65327 ⅛. Obv. FAVSTINA AVGVSTA. Bust to r. ℞. SALVTI AVGVSTAE. Salus seated to l., feeding a serpent entwined around altar. *C.* 198. E. F. 20 » »

65328 Æ¹. Obv. FAVSTINA AVGVSTA. Diademed bust to r. ℞. As last; S.C. in exergue. *C.* 200. V. F. 1 » »

65329 Æ¹. Obv. DIVA FAVSTINA PIA. Bust to r. ℞. SIDERIBVS RECEPTA. S.C. Diana standing to r., holding a torch; behind her head, a crescent. *C.* 215. V. F. » 17 6

65330 Æ². Obv. FAVSTINA AVGVSTA. Diademed bust to r. ℞. TEMPOR. FELIC.S.C. Faustina standing to l., between four young girls and holding two others in her arms. *C.* 223. V. F. 1 5 »

65331 Æ². Obv. FAVSTINA AVG.PII.AVG.FIL. Bust to r. ℞. VENVS S.C. Venus standing to l., holding apple and sceptre. *C.* 253. F. » 8 6

65332 Æ². Obv. FAVSTINAE AVG.PII.AVG.FIL. Bust to r., wearing pearl diadem. ℞. VENVS S.C. Venus standing to r., holding apple. *C.* 258. V. F. 1 10 »

65333 ⅛. Obv. As last. ℞. VENVS. Venus standing to l., holding apple and rudder resting on dove. *C.* 261. F. D. C. » 10 »

65334 ⅛. Similar type. E. F. » 6 »

65335 ⅛. Obv. FAVSTINA AVGVSTA. Bust to r. wearing pearl diadem. ℞. VENVS GENETRIX. Venus standing to l., holding Victory and shield. *C.* 250. V. F. » 4 »

65336 ⅛. Obv. FAVSTINA AVGVSTA. Bust to r. ℞. VESTA. Vesta, veiled, seated to l., holding palladium and sceptre. *C.* 286. E. F. » 6 »

(*To be continued.*)

CONTINENTAL COINS.

AUSTRIAN SERIES.

(*Continued from col. 11346.*)

EMPIRE OF AUSTRIA.

65337 *Francis I* (1806-1835). ⅛. Thaler, 1815. Obv. FRANCISCVS I : D : G : AVSTRIAE IMPERATOR. Laur. bust to r. ℞. HVN : BOH : GAL : REX·A : A : LO : WI : ET IN FR : DVX.1815. Crowned double headed eagle surcharged with shield of arms. E. F. » 7 6

65338 ⅛. Thaler, 1817. Similar type. V. F. » 4 »

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65339 Æ. 3 Kreuzer 1812. Obv. Laur. head to r. ℞. SCHEIDEMÜNZE DER WIENER WAEHRUNG. In the field : 3 KREUTZER 1812. E. F. » » 6

65340 Æ. Kreuzer 1816. Obv. K.K.OESTERREICHISCHE SCHEIDEMÜNZE. Crowned shield of arms. ℞. EIN KREUZER 1816. F. D. C. » » 6

65341 *Ferdinand I* (1835-1848). ℟. Double Florin 1841. Obv. FERD.I.D.G.AVSTR.IMP.HVNG.BOH.R.H.N.V. Laur. head to r. ℞. REX.LOMB.ET.VEN.DALM.GAL.LOD.ILL.A.A.1841. Crowned double-headed eagle surcharged with shield of arms. V. F. » 4 »

65342 ℟. 20 Kreuzers 1838. Similar type. V. F. » 1 6

65343 ℟. 20 Kreuzers 1841. Similar type. V. F. » 1 6

65344 ℟. Double Florin 1846. Similar type. E. F. » 5 »

65345 ℟. 20 Kreuzers 1847. Similar type. V. F. » 1 6

65346 ℟. Proof Double Florin, 1848. Similar type. *Polished flan.* F. D. C. » 7 6

65347 *Francis Joseph I.* ℟. 6 Kreuzers 1848. Obv. K.K.OESTERREICHISCHE SCHEIDEMÜNZE. Crowned shield of arms. ℞. 6 KREUZER 1848. F. D. C. » » 6

65348 ℟. 6 Kreuzers 1849. Similar type. F. D. C. » » 6

65349 ℟. Marriage thaler 1854. Obv. FRANCISC.IOS.I.D.G.AVSTRIAE IMP.ET ELIZABETHA MAX.IN BAVAR.DVCIS FIL. Conjoined busts of Francis Joseph and his consort. ℞. MATRIMONIO CONIVNCTI. Priest blessing the Imperial couple; ex., DIE XXIV APRILIS MDCCCLIV. V. F. » 4 »

65350 ℟. Double Florin 1859. Obv. FRANC.IOS.I.D.G.AVSTRIAE IMPERATOR. Laur. head to r. ℞. HVNG.BOH.LOMB.ET VEN.GAL.LOD.ILL.REX.A.A.1859. Crowned double headed eagle surcharged with shield of arms; below, 2 FL. F. » 3 6

65351 ℟. Vereinsthaler 1863. Obv. FRANZ JOSEPH I.V.G.G.KAISER V.OESTERREICH. Laur. head to r. ℞. XXX EIN PFUND FEIN EIN VEREINSTHALER 1863. Crowned double headed eagle surcharged with shield of arms. E. F. » 3 6

65352 ℟. Vereinsthaler 1864. Similar type. V. F. » 3 »

65353 ℟. Double Vereinsthaler 1866. Similar type. F. D. C. » 10 »

65354 ℟. Double Vereinsthaler 1867. Similar type. F. D. C. » 10 »

65355 ℟. Double Florin, 1871. Obv. Laur. head to r. ℞. Crowned double headed eagle. F. D. C. » 5 »

65356 ℟. Hungarian Florin 1869. Laur. head to r. ℞. Arms. F. D. C. » 3 »

65357 *N.* 4 Ducats, 1875. Obv. FRANC.IOS.I.D.G.AVSTRIAE IMPERATOR. Laur. bust to r. ℞. HVNGAR.BOHEM.GAL.LOD.ILL.REX A.A.1875. Crowned double headed eagle surcharged with arms; below (4). F. D. C. 2 » »

65358 ℟. Double Florin, 1877. F. D. C. » 4 6

65359 ℟. Silver Wedding Double Florin 1879. Obv. Conjoined busts of the Emperor and Empress to r. ℞. Fortune seated to l., holding rudder and cornucopia. F. D. C. » 4 6

65360 ℟. Similar. V. F. » 3 6

65361 ℟. Hungarian Florin; 1883. F. D. C. » 2 »

65362 ℟. Double Florin, 1890. E. F. » 3 6

65363 ℟. Hungarian 5 Kronen 1900. Obv. FERENCZ JOZSEF I.K.A.CS.ÉS M.H.S.D.O.AP.KIR. Laur. head to r. ℞. 5 KORONA 1900 below crown supported by two angels. F. D. C. » 6 »

65364 ℟. Hungarian Coronation Jubilee 5 Kronen 1907. Obv. Laur. head to r. ℞. Archbishop and Prime Minister placing crown on the head of Francis Joseph. F. D. C. » 6 »

65365 *N.* Diamond Jubilee 100 Kronen, 1908. Obv. Head to r. ℞. Austria seated on clouds; above, 1848-1908 100 COR.; below, DVODECIM LVSTRIS GLORIOSE PERACTIS. *Brilliant.* F. D. C. 4 15 »

65366 *N.* Diamond Jubilee 20 Kronen, 1908. Obv. Head to r. ℞. Arms. F. D. C. 1 2 6

65367 *N.* Diamond Jubilee 10 Krone, 1908. Similar type. F. D. C. » 11 6

65368 ℟. Diamond Jubilee Krone, 1908. Obv. Head to r. ℞. Crowned monogram. F. D. C. » 1 6

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65369 ℟. Innspruck Shooting Thaler 1885. Obv. Busts of archer to l. ℞. Tyrolian eagle. F. D. C. » 5 6

65370 ℟. Thaler of the Viennese Numismatic Society. Obv. Bust of Maria Theresa to r. ℞. HOC.NVMMO.PIE.SOCIETAS &c. Within panel : IVNONIS.MONETAE.PATRIAE.MEMORIAM. *Brilliant.* F. D. C. » 12 6

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SWISS SERIES

(*Continued from col. 11347.*)

LUCERNE.

65371 ℟. Half Thaler (20 Batzen), 1795. Obv. RESPUBLICA LUCERNENSIS. Crowned shield of arms between laurel-branches; ex., 20.BAZ. ℞. DOMINUS SPES POPULI SUI.1795. Four. L's disposed in cruciform fashion. V. F. » 3 6

65372 ℟. Thaler (40 Batzen), 1796. Similar type. V. F. » 6 6

65373 ℟. 40 Rappen 1796. Similar type; 40 in centre of ℞. F. D. C. » 4 »

65374 ℟. 10 Francs. 1804. Obv. CANTON LUCERN.10 FR. Crowned shield of arms; ex., 1804. ℞. SCHWEIZR.EIDG : Warrior reclining to l.. holding halberd and leaning on oval shield inscribed : XIX CANT. F. D. C. 2 10 »

65375 ℟. 10 Batzen. Obv. CANTON LUZERN 1812. Crowned shield of arms between palm-branches. ℞. SCHWEIZERISCHE EIDSGENOSSENSCHAFT. Warrior standing to l., halberd on shoulder, holding shield inscribed XIX CANTONE; ex., 10.BATZ. V. F. » 1 6

65376 ℟. 5 Batzen, 1813. Obv. CANTON LUZERN. Crowned shield. ℞. DOMINE CONSERVA NOS IN PACE. Within laurel wreath : 5 BATZ, 1813. F. » » 6

65377 ℟. Thaler (4 Francs) 1813. Obv. CANTON LUZERN 1813. Crowned shield between palm-branches. ℞. SCHWEIZER^E EIDSGENOSSEN^T. Warrior standing to l., holding halberd and shield inscribed XIX CANT.; ex., 4.FRANKEN. F. D. C. » 10 »

65378 ℟. Thaler, 1814. Similar type. F. D. C. » 12 6

65379 ℟. Thaler, 1814. Similar. E. F. » 7 6

NEUCHATEL.

65380 *Henri II, de Longueville* (1595-1663). Obv. OCVLI.DNI.ET.PAX.SVP.IVSTOS. Bare bust to r. ℞. HEN.AVR.DVX.LONGV.D : G.PR.NOVICASTR. Crowned shield of arms. *S.* F. » 5 »

65381 ℟. Similar type. M. » 3 »

65382 *Marie de Nemours* (1694-1707). ℟. 16 Kreutzer 1694. Obv. MARIA.D.G.PR.NOVI CASTRI.1694. Four crowned M's disposed in cruciform fashion; fleurs de lis in the angles; in centre 16 within circle. ℞. OCVLI.DOMINI.SVPER.IVSTOS. Crowned shield of arms. F, D. C. » 8 »

65383 ℟. 16 Kreutzer, 1694. Similar type. F. » 5 »

65384 ℟. 20 Kreutzer, 1695. Obv. MARIA.D.G.PR.SVP.NOVICASTRI. Laureated and veiled head to r. ℞. OCVLI.DOMINI.SVPER.IVSTOS.1695. Crowned shield of arms between CR—ZO. V. F. » 8 »

65385 ℟. 20 Kreutzer. Similar type. F. » 3 6

65386 *Frederick I, King of Prussia* (1707-1713). ℟. Thaler, 1713. Obv. FRID.D.G.REX.BOR.ET.EL.S.PR.AR.NEOC.ET.VAL. Laureated bust to r., below, I.P. (Jean Patry). ℞. SVVM CVIQVE 1713. Crowned shield of arms. V. F. 8 » »

65387 ℟. ½ Thaler, 1713. Similar type. V. F. 1 5 »

65388 ℟. 20 Kreutzer 1713. Obv. FRID.D.G.REX.BOR.ET.ELECT. Laur. bust to r. ℞ SVP.PR.AR.NEOC.ET.VAL.1713. Crowned shield between CR—20. M. » 3 »

65389 ℟. 10 Kreutzer, 1713. Similar type. F. » 10 »

65390 *Frederick William II* (1786-1797). Billon 4 Kreutzer 1790. Obv. F.G.BOR.REX.PR SUP.NOVIC.& VAL. Crowned shield of arms; ex. CR.4. ℞. SUUM CUIQUE 1790. Foliate cross. F. D. C. » 1 »

65391 Billon. 4 Kreutzer, 1791. Similar type. F. D. C. » 1 »

65392 ℟. 56 Kreutzer, 1795. Obv. F.G.BOR.REX.PR.SUP.NOVIC.& VAL. Crowned shield of arms between palm-branches. ℞. SUUM CUIQUE 1795. Two N's and two V's in panels placed in cruciform fashion around 56. V. F. 1 10 »

65393 ℟. 21 Batzen, 1796. Obv. F.G.REX.BOR.PR.SUP.NOVIC & VAL. Crowned shield of arms; ex., 21 BZ. ℞. SUUM CUIQUE 1796. Foliate cross. M. » 3 »

65394 *Frederick William III* (1797-1806). ℟. 21 Batzen, 1799. Obv. F.W.III.REX.BOR.PR.SUP.NOVIC & VAL. Bust to l.; below, 1799. ℞. SUUM CUIQUE. Crowned shield of arms supported by two wild men; ex., 21.BZ. E. F. » 10 »

65395 ℟. 21 Batzen, 1799. Similar type. V. F. » 6 6

65396 *Frederick William III* (1814-1840). Revolution of 1830. Prussian Reward to Loyalists. Obv. FIDÉLITÉ AU DEVOIR ET A LA PATRIE.1831. In the field, FG III under crown. ℞. Crowned shield of arms within oak and laurel-wreath. *With loop and ring.* F. D. C. » 5 »

65397 ℟. Another, similar. F. » 3 6

SAINT-GALL.

65398 ℟. Bracteate (X-XII Cent.). Paschal Lamb to l. V. F. » 2 6

65399 *City of Saint-Gall.* ℟. Thaler, 1622. Obv. ❀ MO : NO : CIVITA : SANGALLENSIS ❀ 1622. Bear rampant to l. ℞. SOLI ❀ DEO ❀ OPT : MAX : LAVS ❀ ET ❀ GLORIA. Crowned double headed eagle. V. F. 1 » »

65400 *Bishop Beda Unghern.* ℟. Thaler, 1776. Obv. BEDA.D.G.S.R.I.P ❀ Draped shield of arms. ℞. ABB.S.G.ES.I.A.V.E. Bear rampant to r., within wreath of olive and laurel; ex., date 1777. V. F. » 10 »

65401 ℟. Half Thaler, 1776. Similar type. V. F. » 6 6

65402 *Canton of St. Gall.* ℟. 5 Batzen 1814. Obv. CANTON ST.GALLEN 1814. Shield of arms between two laurel-branches. ℞. 5. BAZEN within oak-wreath. E. F. » 1 6

SCHAFFHAUSEN.

65403 ℟. ¼ Thaler 1633. Obv. ❀ : MONETA.NONA.SCAFVSENSIS. Arms. ℞. DEVS.SPES.NOSTRA.EST. Double headed eagle; ex., 1633. F. » 2 »

SOLEURE.

65404 ℟. Undated Dicken. Obv. SANCTVS + VRSVS : MAR'. Bust of St. Ursus to r. ℞. MONETA * SOLODORENS. Shield of arms surmounted by eagle between S-O. V. F. 1 5 »

65405 ℟. ¼ Thaler, 1788. Obv. RESPUBLICA SOLODORENSIS. Crowned

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shield of arms between laurel branches. ℞. ❀ CUNCTA PER DEUM ❀ 1788. Large S over cross. F. D. C. » 6 6

65406 Æ. ½ Thaler. Similar type. V. F. » 3 6

65407 Æ. Half Thaler, 1795. Similar type. F. D. C. » 5 »

65408 Æ. Half Thaler, 1795. Similar type. E. F. » 4 »

65409 Æ. Thaler (4 Francs), 1813. Obv. CANTON SOLOTHN 1813. Crowned shield of arms between laurel-branches. ℞. SCHWEIZER.EIDSGENOSST. Warrior standing to l., holding flag and shield; ex., 4.FRANKEN. *R.* E. F. » 17 6

65410 Æ. "Shooting" Thaler of 1855. Obv. HELVETIA. Helvetia seated to l., holding shield, and extending r. arm. ℞. Within wreath: 5 FR. 1855. Inscription on edge: EIDGEN.FREI-SCHIESEN * SOLOTHURN 1855. F. D. C. » 15 »

TICINO.

65411 Æ. Shooting Thaler of Lugano, 1883. Obv. LIBERTADE INTERME E DE' TIRANNI AGEVOL FREDA. Helvetia and river-god Ticino seated on mountain over tunnel. ℞. TIRO FEDERALE IN LUGANO 1883. Trophy; scenery in the distance. F. D. C. » 4 »

(*To be continued.*)

CONTINENTAL MEDALS.

(*Continued from col. 11349.*)

ITALY.

PAPAL MEDALS.

65412 **Paul III.** (1534-1550). Æ. Obv. PAVLVS.III.PONT.MAX.AN. XVI. Half-length bust to r. ℞. ALMA.ROMA. Bird's eye view of Rome. 42 mill. E. F. 4 » »

65413 Æ. Obv. PAVLVS.III.PONT.OPT.MAX.AN.XVI. Half-length bust to r. ℞. RVFINA — TVSCVLO.REST. View of Tusculum. 35 mill. V. F. » 4 »

65414 Æ. By *Alessandro Cesati*. Obv. **PAVLVS·III·PONT·MAX·AN·XVI.** Half-length bust to r. ℞. **EPNH·ZHNOΣ·EYPAINET.** Ganymedes, nude, standing to l., l. hand resting on eagle's neck, r. holding urn placed on his shoulder and watering a lily, the emblem of the Farnese. 40 mill. *A later strike.* F. D. C. 1 5 »

65415 **Pius IV.** (1559-1566). Æ. Obv. PIVS.IIII.PON.MAX.O.P. Bust to r. ℞. + PORTVS.CENTVM.CELL.INSTAVR.Q.VALLO. AVXIT. Map of the harbour of Civitavecchia. 32 mill. *Holed.* V. F. » 7 6

65416 **Pius V** (1566-1572). Æ. By *Giov. Antonio de' Rossi*. Obv. PIVS.V.PONTIFEX.MAX.AN.IIII. Bust to l.; below, .IO.ANT. R.F. ℞. FECIT.POTENTIA.IN.BRACHIO.SVO.DISPERSIT. SVPERBOS. Saint Francis of Assizes kneeling to l., in prayer, near basilica. 40 mill. *A later strike.* F. D. C. » 17 6

65417 Æ. By *Federigo Parmense*. Obv. PIVS.V.PONT.OPT.MAX.ANNO.VI. Bust to l.; below, F.P. ℞. DEXTERA.TVA.DOM.PERCVSSIT. INIMICVM.1571. Defeat of the Turkish fleet at Lepanto. 36 mill. E. F. » 5 »

65418 **Clement VIII.** (1592-1605). Æ. By *Giorgio Rancetti*. Obv. CLEMENS.VIII.PONT.MAX.A.XII. Bust to l.; on truncation, GIOR.R. ℞. .SALVA.NOS.DOMINE. Christ and his apostles in the boat. 41 mill. E. F. 2 5 »

65419 **Paul V.** (1605-1621). Æ. Gilt. By *Jacobo Antonio Moro*. Obv. PAVLVS.V.BVRGHESIVS RO.P.MAX.AN.XVI. Bust to r.; on truncation, I.A.M. ℞. SACELLVM.IN.PALATIO.QVIRIN.A. MDCXIX. Gate of the Quirinal Palace. 38 mill. E. F. 1 » »

65420 **Urban VIII.** (1623-1644). Æ. By Gaspare Molo. Obv. URBAN.VIII.PON.M.AN.VI. Bust to r., wearing tiara; on truncation, GAS.MOLO. ℞. BEATO ANDREA INTER SANCTOS RELATO. Transfer of the remains of St. Andrew in St. Peter's crypt; ex., ROMAE, M.DC.XXIX. 38 mill. V. F. » 8 6

65421 Æ. Obv. VRBANVS.VIII.PON.MAX.A.XVI. Bust to r. ℞. ORNATO. SS.PETRI.ET.PAVLI.SEPVLCHRO. Baldachin. 40 mill. V. F. » 4 »

65422 **Innocent XI** (1676-1689). Æ. Portrait plaque (uniface). INNOCENTI.XI.PONT.MAXIMVS. Bust to r., wearing tiara; on truncation, MB. 50 mill. *Mounted in black ebony frame.* V. F. 1 10 »

65423 **Benedict XIII.** (1724-1730). Æ. By *Hamerani*. Obv. BENEDICT.XIII.P.M.A.I. Bust to l.; below, H. ℞. DE.RORE. COELI. Rose. 24 mill. F. D. C. » 7 6

65424 **Clement XII** (1730-1740). Æ. By *Otto Hamerani*. Obv. CLEMENS.XII.PONT.MAX.AN.III. Half-length bust to r.; on truncation: OTTO.HAMERANI.F. ℞. ADORATE.DOMINVM.IN. ATRIO.SANCTO.EIVS. Porch of the Basilica of St. John in Lateran; below, on scroll: LATERAN.BASIL.PORTICVS; ex.. MDCCXXXIII; on rim, ALEX.GALILAEVS.ARCHI.INV. 72 mill. F. D. C. 2 5 »

65425 **Leo XII.** (1823-1829). Æ. By *Girometti*. Obv. LEO.XII.PONT. MAX.ANNO.II. Bust to l. ℞. Opening of the Porta Santa; ex., IAVAS.COELI.APERVIT. 42 mill. E. F. » 5 »

65426 **Pius VIII.** (1829-1831). Æ. By *Cerbara*. Obv. PIVS.VIII.PONT. MAX.ANNO.II. Bust to l. ℞. IVSTITIA ET PAX OSCVLATAE SVNT. Allegorical representations of Justice and Peace standing in front of lion and genius holding tiara; ex. MDCCCXXX.GIVS. CERBARA F. 42 mill. E. F. » 12 6

65427 **Gregory XVI.** (1831-1846). Æ. By *Girometti*. Obv. GREGORIVS XVI PONT.MAX.A.II. Bust to r. ℞. S.SEDIS.LATERAN. POSSESS.PRID.KAL IVN.MDCCCXXXII. Two genii on clouds holding tiara and keys. 42 mill. V. F. » 4 6

65428 Æ. By *Cerbara*. Obv. Bust to l. ℞. CATILLO.MONTE.AD.ANIE-NEM.AVERTENDVM.PERFOSSO.ELVVIONVM.CLADIBVS.OCCVRRIT. River-god reclining in front of mountain scenery. 43 mill. F. D. C. » 6 6

65429 Æ. By *Girometti*. Obv. Bust to r. ℞. MVSEVM.GREGORIANVM. EX.MON.ETRVSCIS.MDCCCXXXVII. River-god reclining to l. 43 mill. E. F. » 5 »

65430 Æ. By *Girometti*. Obv. Bust to l. ℞. MIRABILIS.DEVS.IN. SANCTIS.SVIS.VII.KAL.IVN.M.DCCC.XXXVIIII. Priests in adoration. 44 mill. F. D. C. » 5 »

65432 Æ. By *Cerbara*. Obv. Bust to r. ℞. ARCE ANCONITANA RESTITVTA NOVIS OPERIBVS MVNITA AN.M.D CCC XXXX II. View of the citadel of Ancona. 43 mill. F. D. C. » 7 6

65433 Æ. Similar type. V. F. » 5 »

65434 Æ. By *Girometti*. Obv. Bust to r. ℞. PORTV.TARRACINAE. SALVTARI.CIVIBVS.OPPORTVNO.NAVIGANTIBVS.APERTO.AN. MDCCCXXXXIII. View of the harbour of Terracina. 43 mill. V. F. » 4 6

65435 **Pius IX.** (1846-1878). Æ. By *Cerbara*. Obv PIVS.IX.P.M. EL.DIE.XVII.COR.DIE.XXI.ANNO.MDCCCXXXXVI. Bust to l. ℞. ROMAE.PARENTES.ARBITRIQVE.GENTIVM. Jugate heads of St. Peter and St. Paul to r. 43 mill. V. F. » 3 6

65436 Æ. By Bianchi. Obv. Bust to l. ℞. ADSCENSV.COMMODIORE. AD.COLLEM.QVIRINALEM.APERTO.EXORNATO. View of Piazza del Quirinal in Rome; ex., AN.MDCCCLXVII. 43 mill. E. F. » 8 »

65437 **Leo XIII.** (1878-1903). Æ. By *Bianchi*. Obv. LEO.XIII.PONT. MAX.ANNO.I. Bust to l. ℞. DEO.AVCTORE.ECCLESIAE.VNI-VERSAE.RECTOR.DATVS.X.KAL.MART.A.MDCCCLXXVIII. Arms. 43 mill. F. D. C. » 6 6

65438 **Pius X.** Æ. By *Chr. Lauer*. Obv. PIUS X PONTIFEX MAXIMUS. Bust three-quarter face to l. ℞. NAT.2.VI.1835.DIE 10.XI. 1884 MANT.EPISC. 15.VI.1893 VENET.PATR. 4.VIII.1903. PAPA. Arms. 50 mill. F. D. C. » 5 »

65439 Æ. By *Chr. Lauer*. Obv. As last. ℞. BORN 2.VI.1835.BISHOP OF MANTUA 10.XI.1884.PATRIARCH OF VENICE 15.VI.1893. POPE.4.VIII.1903. Pontifical attributes. 32 mill. F. D. C. » 5 »

65440 Æ. Decoration granted to the officers of the Swiss guard on the fourth Centenary of the creation of the corps, 1905. By *Johnson*. Obv. PIVS X PONT.MAX.ANNO III. Bust to r.; below, JOHNSON. ℞. HELVETIORVM.COHORTI.MDV-MDMV.PRO FIDE AC VIRTVTE. Arms. 35 mill. *With loop and ring. RR.* F. D. C. 3 » »

ORIENTAL.

COINS OF THE HOLY LAND.

(*Continued from col. 11350.*)

IUDAEA.

AELIA CAPITOLINA.

65441 *Domitian.* Æ². Obv. Laur. head to r. ℞. Female figure standing on prow of galley; to l., trophy. Madden, *Coins of the Jews*, p. 229, nº 3. *R.* F. » 12 6

65442 *Antoninus Pius.* Æ¹. Obv. ...AV... Laur. bust to r. ℞. Tetrastyle temple within which statue. *Madd.*, p. 25,, nº 13. *S.* F. » 6 6

65443 — Æ². Similar type. Larger coin. *S.* M. » 7 6

65444 — Æ². Obv. ... Laur. bust to r. ℞. Bust of Sarapis to r. *Madd.*, p. 254, nº 8. *S.* M. » 6 »

65445 — Æ². A variety of type. *S.* M. » 4 »

65446 *Lucius Verus.* Æ². Obv. Bust of Verus to r. ℞. Wolf and twins. *R.* M. » 4 6

65447 *Elagabalus.* Æ². Obv. Laur. and draped bust to r. ℞. Wolf and twins. *R. Madd.*, p. 267, nº 2. M. » 6 6

65448 *Diadumenian.* Æ². Obv. Bare head to r. ℞. Head of Sarapis to r. *Madd.*, p. 266, nº 4. *R.* M » 8 »

65449 — Æ². Obv. Similar; a characteristic portrait. ℞. Similar. *R.* F. » 12 6

65450 *Trajan Decius.* Æ². Obv. Laur. bust to r. ℞. Jupiter, with modius, seated to l. *Madd.*, p. 272, nº 3. *R.* F. » 12 »

65451 — Æ¹. Obv. .... **OST.MES. Q...** Radiate head of Emperor to r. ℞. **COL.OEL·KAR.** Tyche of the City turreted, standing to l.; in front, Roman standard; behind, Victory on column. *Madd.*, p. 274, nº 1. M. » 12 6

ASCALON.

65452 *Autonomous.* Æ¹. Obv. Veiled and turreted female head, to r. ℞. **AΣ.** Prow of galley, above **ΠΡ.** *M.*, 34. V. F. » 2 6

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65453 Æ³. Another similar. *Smaller size.* F. » 2 6
65454 Æ³. Obv. Radiate head to r. ℞. Jupiter hurling fulmen to r., between A—M, and monograms. *Leake* 28. F. » 3 »
65455 *Augustus.* Æ³. Obv. Turreted head to r. ℞. Astarte standing on prow of galley. F. » 2 »
65456 Æ³. Another, similar; in the field of ℞. AΣ-MP. V. F. » 4 »
65457 Æ³. Obv. Bare head of Augustus to r. ℞. AC. Prow of galley. *De S.*, 72. F. » 5 »
65458 Æ³. Obv. KAI-CAP within laurel-wreath. ℞. AC. Prow of galley. *S.* F. » 3 6
65459 *Caligula.* Æ³. Obv. Bare head to r. *R.* ƎA. Double conucopiae. *De S.*, Pl. IX, 15. F. » 2 »
65460 Æ³. Similar type. M. » 1 »
65461 *Domitian.* Æ². Obv. Laur. head to l. ℞. ACKAΛΩ. Tyche standing to l. *De S.*, p. 195; pl. x, nº 1. F. » 5 »
65462 Æ². Obv. CEB AC. Laur. head to r. ℞. AC—HYP. Mars standing to l. holding sword and shield. *De S*, pl. x, 2. V. F. » 12 6
65463 Æ². Similar type. F. » 6 »
65464 Æ². A variety; on obv. AC; on ℞. A. F. » 4 6
65465 — Æ². Obv. Laur. head to r. ℞. ACKAA... Fortune (?) holding cornucopiae standing to l., placing incense on altar (thymaterion) to l. *R.* F. » 5 »
65466 *Lucius Verus* (?) Æ. Obv. Laur. bust to r. ℞. ACKAAΩ. Half-length figure to l. *R.* M. 1 » »
65467 *Elagabalus.* Æ². Obv. Laur. and draped bust to r. ℞. ACKAAΩ. Tyche of the city standing to l. M. » 3 »

GAZA.

65468 ÆR. Drachm. Obv. Bearded bust of Melkarth (?) to r. ℞. Forepart of horse within dotted square in incuse; letters OƧ. *R.* V. F. 2 5 »
65469 *Hadrian.* Æ¹. Obv. ...AΔPI... Laur. and draped bust to r. ℞. EIW—ΓAZA. Io and Tyche of the city shaking hands; ex. ...EΠI ΓYP (year 193). *De S.*, Pl. XI, 4. *R.* M. » 8 6
65470 — Æ¹. Obv. AΔP.... Bust, as on last. ℞. Apollo and Diana in distyle temple. *Mionnet*, V, $\frac{539}{420}$. *R.* F. » 12 6
65471 *Marcus Aurelius.* Æ². Obv. Laur. bust to r. ℞. ΓAZA. Female figure standing to l., with modius on head; to r. ΔKC (year 224). *M.* V, $\frac{543}{450}$. *S.* M. » 3 6
65472 — Æ³. Obv. Laur. and draped bust to r. ℞. ΓAZA. Two females clasping hands; monogram between them. F. » 7 6
65473 Æ³. Similar type. M. » 3 »
65474 *Septimius Severus.* Æ¹. Obv. Laur. and draped bust to r. ℞. ΓAZA—ANC (year 261). Tyche of the City holding spear and cornucopiae. M. » 4 »
65475 *Gordian III.* Æ². Obv. K K MANTWNΓOPΔ. Laur. and draped bust to r. ℞. Jupiter standing to l.; at his feet, an eagle. *M.* V, $\frac{549}{483}$. *S.* M. » 6 »

(*To be continued.*)

PENNIES OF EDWARD THE CONFESSOR.

A small collection recently purchased.

BEDFORD.

65476 EADPARD REX ANGLO. The King enthroned holding sceptre and orb. ℞. ✠ SPOTA ON BEDEFORI. Cross voided with martlet in each angle. *B. M. Cat.*, type IX. *Hks.*, fig. 228. *R.* V. F. 1 2 6
65477 Obverse legend indistinct. Crowned bust facing. ℞. ✠ LEOFƎEGN ON BED. Small cross pattée. *B. M. Cat.*, type XIII. *Hks.*, fig. 225. *R.* M. » 5 »

CHICHESTER.

65478 EADPARD REX. Bust to right, crowned and with sceptre. ℞. ✠ ÆLFPINE ON CICECS. Cross voided, pyramid in each angle. *B. M. Cat.*, type XV. *Hks.*, fig. 223 *var. S.* V. F. » 12 6

DERBY.

65479 ✠ EADPARD RE. Crowned bust to right with sceptre. ℞. ✠ LIOFPINE ON DIRBI. Cross voided, limbs terminating in an incurved segment of a circle. *B. M. Cat.*, type XI. *Hks.*, fig. 222. *R.* V. F. » 17 6

EXETER.

65480 ✠ EDPE·RD RE. Diademed bust to left with sceptre pommée. ℞. ✠ ÆLIPINE ON ECXE: Over short cross voided quadrilateral ornament with three pellets at each angle and one in centre. *B. M. Cat.*, type III. *Hks.*, fig. 220. *R.* F. D. C. » 15 »
65481 ✠ EADPARRD RE A. ℞. ✠ ÆLFRIC ON EXECECS. *B. M. Cat.*, type XI. *Hks.*, fig. 222. *S.* E. F. » 10 »

GLOUCESTER.

65482 ✠ EDRERD RE. Diademed bust to left. ℞. ✠ EAPWLF ONGLEV. Cross voided. *B. M. Cat.*, type II. *Hks.*, fig. 229. *R.* V. F. » 15 »

HASTINGS.

65483 ✠ E--PNER·D RE. Diademed bust to left with sceptre pommée. ℞. ✠ BRID ON HESTINPOR. Cross voided, limbs gradually expanding and united at base by two circles; *pellet in one quarter. B. M. Cat.*, type V, *var. Hks.*, fig. 219, *var.* V. F. » 8 6
65484 ✠ EDPER·D REX. Bust to right, pointed helmet, sceptre terminating in cross. ℞. ✠ BRID : O : N HÆSTIEN. Cross voided, each limb terminating in three crescents. *B. M. Cat.*, type VII. *Hks.*, fig. 227, *var.* without annulet. V. F. » 7 6
65485 ✠ EADPARRD RE. ℞. ✠ DVNING ON HÆCST. *B. M. Cat.*, type XI, *var. with pellet in one quarter. Hks.*, 222, *var.* V. F. » 10 »
65486 — — F. » 5 6
65487 ✠ EADPARD REX AN. ℞. ✠ ƎREODRED ON HÆS. *B. M. Cat.*, type XIII and *Hks.*, fig. 225, *var. with two pellets in field. Edge chipped. S.* V. F. » 6 6

HUNTINGDON.

65488 ✠ EADPRRD RE. ℞. ✠ GODRIC ON HVNTE. *B. M. Cat.*, type XI. *Hks.*, fig. 222. *R.* V. F. » 15 »

IPSWICH.

65489 ✠ EADPARRD RE. ℞. ✠ BR[VN]ING ONGIPECSI. *B. M. Cat.*, type XI. *Hks.*, fig. 222. *R.* F. » 10 »
65490 ·EADPARD RE·. ℞. ✠ BRVNING ON CIPPE. *B. M. Cat.*, type XIII. *Hks.*, fig. 225. *S.* V. F. » 10 »

LEWES.

65491 ✠ EDPARD RE. ℞. ✠ ÆLFSIE ON LÆPEE. *B. M. Cat.*, type V. *Hks.*, 219, *var. without annulet.* V. F. » 7 6
65492 Same type. ℞. ✠ EDPERD ON LÆPE : E. F. » 10 »

LINCOLN.

65493 ✠ EDPA·RD RE. ℞. ✠ OƎGRIM ON LINCOL. *B. M. Cat.*, type V. *Hks.*, 219, *var. without annulet. Finely toned. S.* E. F. » 8 6

LONDON.

65494 ✠ EDPAD RE. ℞. ✠ ÆLFP ON LVND: *B. M. Cat.*, type II. *Hks.*, fig. 229. M. » 2 »
65495 — — F. » 3 6
65496 Same type. ✠ EDPERD RE. ℞. ✠ LIFING ON LVND. V. F. » 5 »
65497 ✠ EDPERD REX ANG. Diademed bust to left with sceptre. ℞. ✠ EADMVND O : N LV. Cross voided, each limb terminating in crescent and pellet; P A C X in angles. *B. M. Cat.*, type IV. *Hks.*, fig. 221. *R.* F. D. C. » 15 »
65498 ✠ EDPERD REX : ℞. ✠ BRICSIE ON LVND: *B. M. Cat.*, type V. *Hks.*, 219, *var. without annulet.* V. F. » 5 6
65499 Same type. REEX: ℞. ✠ BRIXSIE ON LVNDENE. V. F. » 6 6
65500 Same type. REX. ℞. ✠ EDRED ON LVNDE. E. F. » 7 6
65501 EADPARD REX AN. ℞. ✠ ÆLFPARD ON LVND. *B. M. Cat.*, type XIII. *Hks.*, fig. 225. F. D. C. » 10 »

NORWICH.

65502 ✠ EADPARRD R. ℞. ✠ LIOFRIC: ON NORDPI. *B. M. Cat*, type XI. *Hks.*, fig. 222. V. F. » 10 »
65503 Same type. ✠ EADPARRD RE. ℞. ✠ PVLFCSI : ON NORDPIC. F. » 7 6

ROMNEY.

65504 ✠ EADPARRD RE. ℞. ✠ PVLMÆR ON RVMED. Pellet in one angle. Cf. *B. M. Cat.*, type XI. *Hks.*, 222. *Slightly cracked. S.* V. F. » 5 »

SOUTHAMPTON.

65505 EADPARD REX ANGLO. ℞. ✠ PVLNOƎ ON HAM: *B. M. Cat.*, type IX. *Hks.*, fig. 228. *R.* F. D. C. 1 » »

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STEYNING.

65506 EADPARRD REA. ℞. ✠ DIORMAN ON ƧTÆNIG. *B. M. Cat.*, type XI. *Hks.*, fig. 222. *R.* E. F. » 15 »

65507 ✠ EADRARARD RE ✠ A. ℞. ✠ DIORMAN ON ƧTÆ. *B. M. Cat.*, type XIII. *Hks.*, fig. 225. *R.* V. F. » 12 6

THETFORD.

65508 ✠ EDPER··D REX:· ℞. ✠ ÆILƧIE ON ƎEODFO: *B. M. Cat.*, type V. *Hks.*, 219, *var. without annulet. S.* V. F. » 9 »

65509 ✠ EADPARRD RE. ℞. ✠ ATƧERE ON PIODFO: *B. M. Cat.*, type XI. *Hks.*, fig. 222. V. F. » 12 6

WILTON.

65510 ✠ EDPER·D R--X: ℞. ✠ ÆLFPI[NE] ON PILTVNE: *B. M. Cat.*, type V. *Hks.*, 219 *var without annulet. S.* F. » 10 »

65511 ✠ EDPED REX. ℞. ✠ ÆLFPINE ON PILTE:. *B. M. Cat.*, type VII. *Hks.*, fig. 227, *var. without annulet. S.* F. D. C. » 12 6

65512 EADPARD R[EX] ANƧLOV. ℞. ✠ ƎVRCIL ON PIL· *B. M. Cat.*, type IX. *Hks.*, fig. 228. *S.* M. » 6 6

WINCHESTER.

65513 ✠ EDPE·:· RD REX. ℞. ✠ LIFINC ON PINCESTRE. *B. M. Cat.*, type V. *Hks.*, 219, *var without annulet.* V. F. » 7 6

65514 EADPARD REX. ℞. ✠ ANDERBODE ON. *B. M. Cat.*, type XV. E. F. » 12 6

YORK.

65515 ✠ EDPARED REHX. ℞. ✠ SNÆBORN ON EOF· Annulet in field. *B. M. Cat.*, type XIII, *var a. Hks.*, 225, *var with annulet.* V. F. » 5 6

65516 EADPARD REX. ℞. ✠ EARCIL ON EOFRPIC. Annulet instead of pyramid in one angle of cross. *B. M. Cat.*, type XV, *var a. S.* V. F. » 10 »

AN INTERESTING PRIVATE COLLECTION OF THE COINS OF HENRY VIII.

SOVEREIGNS.

65517 **Second Coinage.** Mm. Lis. HANRIAVS ⁝ DAI ⁝ ƧRANIA ⁝ RAX ⁝ ANƧLIA ⁝ AT ⁝ FRANA' ⁝ DNS' ⁝ HIB'. The King, entrhroned a portcullis at his feet. ℞. IHSVS ⁝ AVTAM ⁝ TRANSIANS ⁝ PAR ⁝ MADIVM ⁝ ILLORVM ⁝ IBAT ⁝ Royal shield on double rose, within double tressure (inner beaded), two saltires in each spandril. *R.* V. F. 6 » »

65518 **Fourth** *or* **Fifth Coinage.** Mm. S. Roman E in legends. HENRIA' ⁝ 8 ⁝ DI' ⁝ ƧRA' ⁝ ANƧL' ⁝ FRANAIE ⁝ Z ⁝ HIBERN' ⁝ REX. The King enthroned, a rose at his feet. ℞. IHS' ⁝ AVTEM TRANSIENS ⁝ PER MEDIVM ⁝ ILLOR' ⁝ IBAT ⁝. Crowned shield with lion and dragon supporters; below, tablet inscribed with HR monogram. *R.* V. F. 4 10 »

HALF-SOVEREIGNS.

65519 Mm. ⊙. HENRIA' ⁝ 8 ⁝ D' ⁝ Ƨ' ⁝ ANƧL' FRANAI' ⁝ Z ⁝ HIB' ⁝ REX ⁝. The King enthroned, a rose at his feet. ℞. IHS' ⁝ AVTE' ⁝ TRANSI' PER MEDI' ⁝ ILLO' ⁝ IBAT (Lombardic M). Crowned shield with lion and dragon supporters; below, tablet inscribed with HR monogram. *S.* V. F. 1 15 »

65520 Mm. S. HANRIA' 8 &c., English A and A, otherwise as preceding. ℞. IHS' ⁝ AVTE ⁝ TRANSIE' ⁝ PER MEDI ⁝ ILLOR' ⁝ IBAT (Lombardic M). Same type. *S.* V. F. 1 5 »

ANGELS.

65521 **First Coinage.** Mm. Portcullis crowned. ⁝ HANRIA' ⁝ VIII' ⁝ DI' ⁝ ƧRA' ⁝ RAX' ⁝ ANƧL' ⁝ Z ⁝ FR ⁝. St. Michael slaying the dragon. ℞. PAR ⁝ ARVAA' ⁝ TVA ⁝ SALVA ⁝ NOS ⁝ XPA' ⁝ RADA'. Ship with H and a rose at sides of mast. V. F. 1 » »

65522 — Same mint-mark, type, and legend except FRA. E. F. 1 5 »

65523 Mm. Castle. HANRIA' ⁝ V·I·I·I &c., ending in F' ⁝ ⁝ ℞. RAD. Same type. V. F. » 17 6

65524 — Same mint-mark. HANRIA' ⁝ VIII &c., ending in FR' ⁝ ℞. RADA. V. F. 1 » »

65525 **Third Coinage.** Mm. Lis. HANRIA' ⁝ 8 ⁝ D' ⁝ Ƨ' ⁝ ANƧL' ⁝ FRA' ⁝ Z' ⁝ HIB' ⁝ RAX ⁝. The Archangel slaying the dragon. ℞. PER ⁝ ARVA' ⁝ TVA' ⁝ SALVA ⁝ NOS' ⁝ XPA' ⁝ RADA' ⁝. An annulet on the side of ship. *S.* V. F. 1 15 »

HALF-ANGELS.

65526 **First Coinage.** Mm. Portcullis crowned. Same type as the angel of this issue. Legends, HANRA' (*sic*) ⁝ VIII' ⁝ DI' ⁝ ƧRA' ⁝ RAX ⁝ ANL' ⁝ Z. ℞. O ⁝ ARVX ⁝ AVA ⁝ SPAS ⁝ VNIAT ⁝ V. F. 1 10 »

65527 Mm. Castle. Same type. Usual legends. V. F. 1 » »

65528 — — ANƧL. — F. » 15 »

QUARTER-ANGELS.

65529 **Third Coinage.** Mm. Lis. HANRIAVS ⁝ VIII ⁝ DI ⁝ ƧRA ⁝ ANƧL. ℞. FRANAIA ⁝ AT ⁝ HIBARNIA ⁝ RAX ⁝. *S.* F. 1 5 »

65530 — — ANƧLA. ℞. Roman N in FRANAIA. *S.* V. F. 1 10 »

65531 — — The Roman N in both obverse and reverse legends. HANRIAVS VIII DAI ƧRA ANƧL A. ℞. FRANAIA ⁝ AT ⁝ HIBARNIA ⁝ RAX ⁝. *A very curious variety, but unfortunately pierced.* V. F. 1 » »

CROWNS.

65532 **Second Coinage.** Mm. Rose. HANRIA' ⁝ VIII' ⁝ RVTILANS ⁝ ROSA ⁝ SIA ⁝ SPIA. A crowned rose between the crowned letters H and K. ℞. DAI ⁝ Ƨ' ⁝ R' ⁝ ANƧLIA' ⁝ Z ⁝ FRANA ⁝ DNS' ⁝ HIBARIA. Royal shield, crowned. V. F. 1 » »

65533 — — SINA. ℞. HIBARNIA. V. F. 1 5 »

65534 Mm. Lis. The letters H and K on both obverse and reverse. Obverse legend as 65532. ℞. HIBARNI. V. F. 1 » »

65535 Mm. Arrow. HANRIA' ⁝ VIII ⁝ RVTILANS ⁝ ROSA ⁝ SINA ⁝ SPIA. Crowned rose between the crowned letters H and R. ℞. DAI ⁝ Ƨ' ⁝ R' ⁝ ANƧLIA' ⁝ Z ⁝ FRANA' ⁝ DNS' ⁝ HIBARIA'. Royal shield crowned and between the crowned letters H and I. E. F. 1 10 »

65536 **Third** *or* **Fourth Coinage. Bristol.** Mm. (Obv.) Trefoil slipped, pierced; (℞.) VVS in monogram (*Sir William Sharington, master of the Bristol Mint*). ⁝ ⁝ HANRIA'·8· ROSA ⁝ SINA SPINA ⁝ (Quatrefoil after *Rosa* and *Sine*). Crowned rose between the crowned letters H and R. ℞. : D'·Ƨ'·ANƧLIA ⁝ ⁝ FRA'·7 HIB'·RAX ⁝: (Quatrefoil after *Anglie*). Crowned shield between the crowned letters H and R. *R.* V. F. 2 5 »

HALFCROWNS.

65537 **Second Coinage.** Mm. Rose, HANRIA' ⁝ 8 ⁝ DI ⁝ Ƨ ⁝ R ⁝ ANƧL' ⁝ Z ⁝ FRA'. Crowned shield. ℞. RVTILANS ⁝ ROSA ⁝ SINA ⁝ SPINA. Crowned rose between the letters H and K. E. F. 1 5 »

65538 Mm. Lis over rose on obverse, rose on reverse. H K on both sides. Legends as before. V. F. 1 5

65539 Mm. Lis over rose on obverse, lis on reverse. H K on both sides. Legends as before. V. F. 1 15 »

65540 Mm. Arrow. H I on both sides. FRANA'. V. F. 1 15 »

65541 **Fourth** *or* **Fifth Coinage.** Mm. ⊙. H R on both sides. HENRIA' ⁝ 8 ⁝ D' ⁝ Ƨ' ⁝ AGL' ⁝ FR' ⁝ Z ⁝ HI ⁝ REX. V. F. 1 » »

TESTOONS.

65542 Mm. Lis and ⊙. HANRIA' ⁝ VIII ⁝ DI' ⁝ ƧRA' ⁝ ANƧL' ⁝ FRA' ⁝ Z ⁝ HIB' ⁝ RAX ⁝. Crowned bust, full face. ℞. POSVI ⁝ DEVM ⁝ ADIVTOREVM ⁝ MEVM. Crowned rose between H and R, both crowned. *R.* F. 2 » »

65543 Same mint-marks. Roman E in obverse legend. HENRIA' ⁝ 8 ⁝ D' ⁝ Ƨ' ⁝ ANƧL' ⁝ FRA' ⁝ Z ⁝ HIB' ⁝ REX. ℞. Same as on the preceding coin except ADIVTORIVM. *R.* F. 2 » »

65544 Mm. ⊙. Obverse as preceding. ℞. Lombardic M. POSVI ⁝ DAVM ⁝ ADIVTORIVM ⁝ MAVM. *R.* F. 1 5 »

65545 Mm. S. Obverse as before. ℞. [CIVI]TAS LONDON (Three trefoils each side of the mint-mark, and three again between *Civitas* and *London*). *R.* F. 1 » »

65546 Mm. (℞.) VVS in monogram. HANRIA'·8·D'·Ƨ'·ANƧL'·FRA'·Z·HIB'·RAX (a rose after *Angl* and again after *Rex*). ℞. Quatrefoil each side of mint-mark. CIVITAS BRISTOLIA (A rose, two quatrefoils, and four pellets separating words). *R.* V. F. 3 15 »

GROATS.

65547 **First Coinage.** Mm. Portcullis crowned. HANRIA' ⁝ VIII' ⁝ DI' ⁝ ƧRA' ⁝ RAX ⁝ ANƧL' ⁝ Z' ⁝ F' ⁝. Crowned bust of Henry VII in profile to right. ℞. POSVI

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DAV' ✠ ADIVTORE' ✠ MAV. Shield on cross fourchée. E. F. » 15 »

65548 — — FR'. — E. F. » 15 »

65549 — — FRA'. — V. F. » 12 6

65550 Mm. Castle. Same type HANRIC' × VIII' × DI' × CRA' RAX × ACL' × Z × F'. E. F. » 15 »

65551 — — FR'. — V. F. » 7 6

65552 — — FRA'. — M. » 1 6

65553 Mm. Pheon. Same type. HANRIC' × VIII' × DI' × CRA' × RAX × ACL' × Z × FR'. V. F. » 7 6

65554 **Second Coinage. London.** Mm. Lis. HANRIC' ✠ VIII' ✠ D' ✠ C' ✠ R' ✠ ACL' ✠ Z ✠ FRANA. Crowned bust in profile to right. ℞. POSVI × DAV' × ADIVTORA' ✠ MAV'. Shield on cross fourchée; a saltire in the fork of each cross. V. F. » 4 »

65555 — — FRANAA. — F. » 2 »

65556 Mm. Lis, ℞. Rose. HANRIC' × VIII' × D' × C' × R' × ACL × Z × FRANA'. Same type. ℞. POSVI DAV' ✠ ADIVTOA' ✠ MAV. V. F. » 3 »

65557 — — FRANAA. — V. F. » 4 »

65558 — DI' × and FRANA. — F. » 2 6

65559 — — ADIVTORA'. — F. » 2 6

65560 Mm. Lis, ℞. Pheon. HANRIC' × VIII' × D' × C' × R' × ACL' × Z × FRANAA. ℞. POSVI DAV' ✠ ADIVTORA' ✠ MAV'. F. » 3 »

65561 Mm. Rose. HANRIC' × VIII' × D' × C' × R' × ACL' × Z × FRA' × . ℞. POSVI DAV' × ADIVTOA ✠ MAV. F. » 2 6

65562 — — FRANA. — V. F. » 4 »

65563 — — FRANAA. — V. F. » 3 6

65564 — FRANA and ADIVTORA. — E. F. » 5 »

65565 — FRANAA and ADIVTORA. — V. F. » 3 »

65566 — HARIA, FRANAA, and ADIVTORA. V. F. » 7 6

65567 Mm. Rose. HANRIC' × VIII' × DI' × C' × R' × ACL' × Z × FRA'. ℞. POSVI DAV' ✠ ADIVTORA' ✠ MAV. V. F. » 5 »

65568 — Different style of bust. Same legends. V. F. » 5 »

65569 — — FRAA. — F. » 2 »

65570 — — — (*Large square* A). F. » 2 6

65571 — — FRANA. Bust as no 65567. V. F. » 3 6

65572 — — — Bust as no 65568. F. » 2 6

65573 — — FRANAA. — V. F. » 4 »

65574 Mm. Rose, ℞. Lis. HANRIC' × VIII' × D' × C' × R × ACL' × Z × FRAA. ℞. POSVI DAV' × ADIVTOA' × MAV. F. » 4 »

65575 Mm. Sun and clouds. HANRIC' × VIII' × D' ✠ C' × R' × ACL' × Z ✠ FRA' ✠ ℞. POSVI DAV' ✠ ADIVTORA' ✠ MAV. *R.* V. F. » 15 »

65576 — — FRANA. — V. F. » 10 »

65577 Mm. Arrow. HANRIC' × VIII' × D' × C' × R' × ACL' × Z × FRANA'. ℞. POSVI DAV × ADIVTORA' ✠ MAV. F. » 2 6

65578 — — FRANAA. — V. F. » 4 »

65579 — ACLIA × Z × FRANA' × — V. F. » 3 »

65580 — ACLIA × Z × FRANAA ✠ — F. » 2 »

65581 Mm. Pheon. HANRIC' ✠ VIII' × D' × C' × R' × ACL' × Z × FRANA'. ℞. POSVI × DAV' ✠ ADIVTORA' MAV. V. F. » 4 »

65582 — — FRANAA. — V. F. » 4 »

65583 Mm. Pheon. *Arabic 8.* HANRIC' × 8 × D' × C' × R' × ACL' × FRA' Z × HIB' × RAX. ℞. POSVI DAV' × ADIVTORA' × MAV' × . *RR.* F. 1 » »

65584 Mm. Pheon, ℞. Lis. HANRIC' × VIII' × D' × C' × R' × ACL' × Z × FRANA'. ℞. POSVI DAV' ✠ ADIVTORA' ✠ MAV. V. F. » 4 »

65585 — — FRANAA. — V. F. » 4 »

65586 **York.** Mm. Cross. HANRIC' × VIII' × D' × C' × R' × ACL' × Z ✠ FRA. ℞. CIVITAS × ✠ EBORACI. Shield on cross fourchée; T VV (*Thomas Wolsey*) at sides of shield; cardinal's hat below. F. » 4 »

65587 — — FRA'A'×. — E. F. » 10 »

65588 — — FRANA' ×. — F. » 3 6

65589 — — FRANAA. — F. » 3 6

65590 Mm. Acorn. HANRIC' × VIII' × D' × C' × R' × ACL' × Z × FRANA'. Same type. F. » 4 »

65591 **Third Coinage. London.** Mm. Lis. HANRIC' × 8 × D' × C' × ACL' × FRA' × Z × HIB' × RAX. Bust of Henry VIII, facing, crowned, bearded, and wearing mantle. ℞. POSVI DAV' ✠ ADIVTORA ✠ MAV. Shield on cross fourchée; annulet in each fork. V. F. » 5 »

65592 — Another, same type and legends; single trefoil stops on reverse. V. F. » 5 »

65593 — Trefoil stops on both obverse and reverse. Annulet and pellet in each fork of cross. F. » 3 »

65594 Mm. Lis. HENR[IC 8] D' G' AGL' FRA' Z HIB' REX. (Mascle stops). ℞. POSVI DEV ADIVTORE MEV. (Mascle stops). Annulet and pellet in each fork of cross. M. » 2 »

65595 Mm. Lis. HANRIC' × 8 × D' × C' × ACL' × FRA' × Z × HIB' × RAX. ℞. POSVI DAV' ✠ ADIVTORA' ✠ MAV. A saltire in each fork of cross. V. F. » 5 »

65596 Mm. Lis (℞. only). HENRIC' 8. D'.G'.AGL'.FRA'.Z.HIB'.REX. ℞. POSVI DE'. ADIVTORE'.MEV. A half-rose in each fork of cross. F. » 3 »

65597 Mm. Arrow (℞. only). HENRIC' × 8 × D' × G' × AGL' × FRA × Z × HIB' E × REX × . ℞. POSVI DEV' ADIVTORE' MEV'. (Mascle stops). Broken annulet in each fork of cross. F. » 4 »

65598 Mm. Arrow. HENRIC' 8 D' G' AGL' FRA'... HI'REX. (Mascle stops). Reverse as preceding. F. » 5 »

65599 Mm. Arrow. Legends almost obliterated. A half-rose in each fork of cross. M. » 2 »

65600 Mm. Martlet. HENRIC'.8.D'.G'.AGL'.FRA'.Z.HIB'.REX. A half-rose in each fork. V. F. » 5 »

65601 Mm. Picklock (℞. only). HENRIC'. 8'. D'.G'.AGL'.FRA'.Z.HIB'. REX. A half-rose in each fork. E. F. » 10 »

65602 Mm. K (obv. only). HENRIC' 8 D' G' AGL' FRA' Z HI' REX. (Pierced quatrefoil stops). A broken annulet in each fork of cross. V. F. » 5 »

65603 Mm. K (obv.), K over arrow on reverse. HENRIC 8 D G AGL FRA [Z] HIB REX. (Lozenge stops). A broken annulet in each fork of cross. F. » 7 6

65604 Mm. K (obv. only). HENRIC × 8 × &c. A half-rose in each fork of cross. F. » 4 »

65605 No mint marks. HANRIC' 8 D' C' ACL' FRA' Z HIB' RAX. (Trefoil (?) stops). ℞. ✠ CIVITAS ✠ LONDON. The letter S in each fork of cross. V. F. » 5 »

65606 No mint marks. HENRIC' × 8 D' × G' × ... FRA' × Z [H]IB' × REX ×. ℞. ✠ CIVITAS LONDON ✠. The letter S in each fork of cross. V. F. » 4 »

65607 Mint mark E (℞. only). HENRIC' 8 D G AGL FRA Z HIB REX. (Lozenge stops). ℞. CIVITAS LONDON. A broken annulet in each fork of cross. V. F. » 6 »

65608 Mint mark E (℞. only) HENRIC'.8.D'.G'.AGL' FRA'.Z.HIB'.REX. ℞. CIVITAS LONDON. A half-rose in each fork of cross. V. F. » 5 »

65609 **Canterbury.** No mint mark. HANRIC' × 8 ✠ D' × C' × ACL' FRA' × Z HIB' × RAX ×. ✠ CIVITAS ✠ CANTOR ✠. E. F. » 7 6

65610 No mint mark. HENRIC' × 8 ✠ D' × C' × ACL' × FRAN' × Z × HIB' × REX. V. F. » 4 »

65611 No mint mark. HENRIC' 8 × DI' × GRA' × AGL' × FRA' × Z HIB' × REX. F. » 3 »

65612 No mint mark. HENRIC' 8 D' G' AGL' FRA' Z HIB' REX. (Lozenge stops). A half-rose in each fork of cross on reverse. V. F. » 4 »

65613 — Trefoil instead of lozenge stops. A broken annulet in each fork of cross. V. F. » 4 »

65614 **Bristol.** Mm. (℞). VVS in monogram. HANRIC' × 8 × D' × C' × ACL' × FRA' × Z × HIB' × RAX. ℞. CIVITAS BRISTOLIA. A small annulet in each fork of cross. E. F. » 10 »

65615 — — Nothing in the forks of cross. V. F. » 7 6

65616 Mm. (℞). VVS in monogram. HANRIC'.8.D'.C'.ANC'. FRA'. Z. HIB'. RAX. A rose after *Rex*. ℞. A small lis in each fork of cross. A rose after *Civitas* and a lis before *Bristolie*. F. » 6 »

65617 Mm. (℞). VVS in monogram. Similar obverse, but without the rose after *Rex*. ℞. A small annulet in each fork of cross. A cinquefoil after *Civitas*, a small quatrefoil before *Bristolie*. M. » 4 »

65618 Mm. (℞.) VVS in monogram. HANRIC'. 8. D'. C'. ACL'. FRA'. Z HIB'. RAX. ℞. A small trefoil in each fork of cross. A rose after *Civitas*, a lis before *Bristolie*. F. » 5 6

65619 — Quatrefoil after *Rex*. A small trefoil in each fork of cross. A rose after *Civitas*, a small quatrefoil before *Bristolie*. M. » 4 »

65620 — — Three pellets after *Rex*. — F. » 5 »

65621 — Quatrefoil after *Rex*. A small annulet in each fork of cross. F. » 4 »

65622 **York.** No mint mark. HANRIC' × 8 × D' × C' × ACL' × FR]A' × Z × HIB' × RAX × . ℞. ✠ CIVITAS ✠ ✠ EBORACI. V. F. » 6 6

65623 No mint mark. HENRIC' 8 D' G'AGL FRA Z HIB REX. Reverse as preceding. F. » 3 6

65624 No mint mark. HENRIC' × 8 × DI' × [GR]A × AGL' × FRA' × Z × HIB' × REX. Roman lettering on reverse. F. » 3 6

65625 No mint mark. HENRIC' × 8 × D × G × AGL × FRA × Z × HIB × REX. ℞. CIVITAS EBORACI. Mascles in group of three, dividing and separating the words. F. » 4 6

65626 — No mascles. A half-rose in each fork. M. » 2 6

65627 **Fourth Coinage. London.** Mm. Lis. Bust three-quarters to right, with short plain collar. HANRIC' 8 D C ACL FRA Z h RAX. ℞. POSVI DAV ADIVTORA MAV. Annulet and pellet in each fork of cross. F. » 4 »

65628 Mm. Lis. Bust with deeper collar. HIB. Annulet and pellet in each fork of cross. F. » 3 »

65629 Mm. Arrow. Bust with short plain collar. HENRIC' 8 D' G' AG' FRA' Z HIB' REX. (Mascle stops). F. » 3 6

65630 Mm. Martlet. Same legend. Bust with deeper collar. A half-rose in each fork of cross. F. » 3 6

65631 No mint mark. Bust with deeper collar. HANRIA × 8 × D' × C' × ACL' × FRA' Z × HIB' × RAX. ℞. CIVITAS LONDON. The letters S and A alternately in forks of cross. V. F. » 8 6

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65632 **Bristol**. (℞.). Mm. VVS in monogram. HENRIC' 8 D' G' ANG' FRA Z HIB' REX. A rose after *Rex*. ℞. CIVITAS BRISTOLIE. A small lis in each fork of cross. A rose after *Civitas*, a lis before *Bristolie*. V. F. » 10 »
65633 — Another, similar type, but without the rose after *Rex*. V. F. » 7 6
65634 Mm. (℞.) TC (*Thomas Chamberlain*) in monogram. Legends as before. A trefoil in each fork of cross. A rose after *Civitas*, a quatrefoil before and after *Bristolie*. V. F. » 10 »
65635 — — Without the quatrefoil after *Bristolie*. F. » 5 6
65636 — — Quatrefoil after *Rex*, otherwise as preceding. F. » 5 6
65637 **York**. No mint mark. HENRIC' 8' D' G' ... Z HIB' REX. (Lozenge stops). Bust with short plain collar. ℞. CIVITAS EBORACI. Annulet in forks of cross. F. » 3 »
65638 No mint mark. Bust with deeper collar. HENRIC' 8 D' G' ANG' FRA' Z HIB' REX. ℞. CIVITAS EBORACI. Nothing in the forks of the cross. F. » 5 »
65639 **Fifth Coinage. London**. Mm. Martlet. HENRIC' 8 D' G' AGL' FRA' Z HIB' REX. (Lozenge stops). Bust in collar and doublet. ℞. POSVI DEV' ADIVTORE' MEV. (Lozenge stops). A half-rose in each fork of cross. F. » 5 »
65640 Mm. Martlet. Different bust. Same legends; pellet stops. F. » 3 6
65641 Mm. (℞). Picklock. — — F. » 7 6
65642 Mm. (℞). Bow. [HENRI]C' 8' D' G' AGL' FRA' Z HIB' R[EX]. ℞. REDDE CIVIQ^J QD SV[VM E]ST. *R*. M. » 10 »
65643 Mm. (℞). E. Roman lettering. HENRIC' 8 D' G' AGL' FRA' Z HIB' REX. (Lozenge stops). ℞. CIVITAS LONDON. A half-rose in each fork of cross. F. » 3 6
65644 — — Pellet stops. — F. » 3 6
65645 **Canterbury**. No mint mark. HENRIC' 8 D' G' AGL' FRA' Z HIB REX. (Lozenge stops). ℞. CIVITAS CANTOR. A half-rose in each fork of cross. V. F. » 5 »
65646 Mm. Rose. (Obv. only). Pellet instead of lozenge stops. — M. » 2 6
65647 **York**. No mint mark. HENRIC' 8 D' G' AGL' FRA' Z HIB' REX. (Lozenge stops). ℞. CIVITAS EBORACI. A half-rose in each fork. F. » 3 »
65648 — Another, different bust. Pellet stops. — F. » 3 »

HALF-GROATS.

65649 **First Coinage. London**. Mm. Portcullis crowned. HENRIC' VIII' DI' G RA' REX AGL Z. Crowned bust of Henry VII in profile to right. ℞. POSVI DEV' ADIVTORE' MEV'. Shield on cross fourchée. V. E. » 5 »
65649^a — — The mint mark on the obverse only. M. » 1 6
65650 **Canterbury**. Mm. Martlet. Same type and legends, with the addition of the letters VV A (*Archbishop Warham*) above the shield. F. » 4 »
65651 Mm. Cross fitchée, ℞. Lis. HENRIC' VIII' DI' G RA' REX AGL' Z. ℞. CIVITAS CANTOR VV A at sides of shield. *R*. E F. 1 10 »
65652 Mm. Pomegranate. HENRIC' VIII' DI' G RA' REX AGL'. Reverse as preceding. F. » 5 6
65653 — — AGL' Z. V. F. » 7 6
65654 — — AGL Z FR'. E. F. » 12 6
65655 **York**. Mm. Martlet. HENRIC' VIII' DI' G RA' REX AL' ℞. POSVI DEV' ADIVTORE' MEV'. The letters X B (*Christopher Bainbridge*) at sides of shield. *R*. V. F. » 12 6
65656 Mm. Cinquefoil. HENRIC' VIII' DI' G RA' REX AL' Z. ℞. CIVITAS EBORACI. Two keys and a cardinal's hat below the shield. V. F. » 6 6
65657 Mm Star. HENRIC' VIII' DI G RA REX AL. Reverse as preceding. E. F. » 7 6
65658 — — AL' Z — V. F. » 5 »
65659 — — AGL' Z — V. F. » 5 »
65660 Mm. Escallop. HENRIC' VIII' DI' G RA' REX AGL' Z. Reverse as before, CIVITAS EBORACI. Two keys and a cardinal's hat below the shield. V. F. » 5 »
65661 — — Legend ends AGL'. F. » 3 6
65662 Mm. Cross, ℞. Escallop. HENRIC' VIII' DI' G RA' REX' AL'. Reverse as before. V. F. » 5 »
65663 Mm. Cross. HENRIC' VIII' DI' G RA' REX AGL'. ℞. CIVITAS EBORACI. T VV (*Thomas Wolsey*) at sides of shield; two keys and cardinal's hat below. V. F. » 5 »
65664 — — AL'. The letters TVV obliterated. F. » 3 6
65665 **Second Coinage. London**. Mm. Lis. HENRIC' VIII' D' G' R' AGL' Z FR'. Crowned bust in profile to right. ℞. POSVI DEV' ADIVTORE' MEV. Shield on cross fourchée. V. F. » 3 »
65666 — — FRA' — V. F. » 3 »
65667 Mm. Lis (obv. only). HENRIC' VIII' D' G 'R' AGL' Z FRA'. ℞. POSVI &c. A saltire in each fork of cross. V. F. » 3 »
65668 Mm. Lis, ℞. Rose. HENRIC' VIII' D' G' R' AGL' Z FRA'. Nothing in the forks. V. F. » 3 »
65669 Mm. Rose. HENRIC' VIII' D' G' R' AGL' Z FR'. V. F. » 4 »
65670 Mm. Rose. Roman N and E. HENRIC' VIII' DI' G' R' AGL' Z FRA'. ℞. POSVI DEV' ADIVTOE' MEV. A saltire in each fork of cross. *RR*. V. F. 1 10 »
65671 Mm. Rose (obv. only). HENRIC' VIII' D' G' R' AGL' Z FRA'. ℞. POSVI DEV' ADIVTOE' MEV. Saltires in forks of cross. V. F. » 3 »
65672 Mm. Rose, ℞. Lis. HENRIC' VIII' D' G' R' AGL' Z F'. ℞. POSVI DEV' ADIVTOE' MEV. Nothing in forks of cross. V. F. » 2 6
65673 — — FR' — V. F. » 2 6
65674 Mm. Arrow. HENRIC' VIII' D' G' AGL' Z FR'. ℞. POSVI DEV' ADIVTOE' MEV. V. F. » 3 6
65675 **Canterbury**. Mm. Rose (obv. only). Roman E. HENRIC' VIII' DI' G' R' AGL' Z F'. ℞. CIVITAS CANTOR. Saltire in each fork of cross. *R*. F. » 12 6
65676 — — *Pierced*. F. » 3 »
65677 Mm. Rose (?) HENRIC' VIII' D' G' R' AGL' Z FR'. ℞. CIVITAS CANTOR Nothing in forks of cross. F. » 2 6
65678 Mm. ? HENRIC' VIII D' G' R' AGL' Z F'. ℞. CIVITAS CANTOR. The letters VV A (*Archbishop Warham*) at sides of shield. V. F. » 3 »
65678^a — — FR' F. D. C. » 7 6
65679 — — DI' and F' V. F. » 3 »
65680 — — DI' and FR' V. F. » 3 »
65681 Mm. ? Roman E. HENRIC' VIII' DI' G' R' AGL' Z FR'. Large C in CANTOR. VV A at sides of shield. *R*. E. F. » 12 6
65682 — — F' Usual C. Saltire in each fork of cross. No letters at sides of shield. *Pierced*. F. » 3 6
65683 Mm. ? Roman E and N. HENRIC' VIII' DI' G' R' AGL' Z FR'. ℞. CIVITAS CANTOR. Saltire in each fork of cross, VV A at sides of shield. *Plugged*. F. » 7 6
65684 — — GRA' and F'. Nothing in forks. F. » 15 »
65685 Mm. Cross fleury. HENRIC' VIII' D' G' R AGL Z F'. ℞. CIVITAS CANTOR Nothing in forks. VV A at sides of shield. F. D. C. » 7 6
65686 — — FR' — V. F. » 5 »
65687 — — FRA' — F. » 1 6
65688 Mm. Cross fleury on obverse, T on reverse. HENRIC' VIII' D' G' R' AGL' Z F'. ℞. CIVITAS CANTOR. The letters VV A at sides of shield. V. F. » 5 »
65689 — — FR'. — V. F. » 7 6
65690 — — FRA' — V. F. » 5 »
65691 Mm. T. HENRIC' VIII' D' G' R AGL' Z FR'. ℞. CIVITAS CANTOR The letters VV A at sides of shield. V. F. » 7 6
65692 Mm. Catherine Wheel. HENRIC' VIII' D' G' R' AGL' Z F'. ℞. CIVITAS CANTOR. The letters T C (*Thomas Cranmer*) at sides of shield. V. F. » 5 »
65693 — — FR'. — V. F. » 3 6
65694 Mm. Catherine Wheel (obv. only). HENRIC' VIII' D' G' R' AGL' Z F'. ℞. CIVITAS CANTOR The letters T C at sides of shield. V. F. » 4 »
65695 — — FR'. — E. F. » 6 6
65696 — — FRA' — F. » 2 »
65697 **York**. Mm. Cross. HENRIC' VIII' D' G' R' AGL' Z F'. ℞. CIVITAS EBORACI. Shield on cross fourchée; T VV (Thomas Wolsey) at sides of shield; cardinal's hat below. E. F. » 5 »
65698 — — FR'. — V. F. » 3 6
65699 — — FRA' — F. » 2 6
65700 — — DI' and F'. *Pierced*. M. » 1 »
65701 — — DI' and FR' — V. F. » 4 »
65702 Mm. Key. HENRIC' VIII' D' G' R' AGL' Z F'. ℞. CIVITAS EBORACI. Shield on cross fourchée; E L (*Edward Lee*) at sides of shield. F. » 4 »
65703 — — FR'. — V. F. » 6 6
65704 — Legend ends F'. LE at sides of shield. F. » 4 »
65705 — — FR'. LE. — V. F. » 5 »
65706 Mm. Key. No initials at side of shield. FR'. M. » 1 6
65707 **Third Coinage. London**. Mm. Arrow, ℞. Picklock. HENRIC 8 D G A F Z HIB REX. Same type as the groats of this issue ℞. POSVI DEV ADIVTORE MEV. Shield on cross fourchée. Lozenge stops. F. » 3 6
65708 Mm. K (℞. only). HENRIC 8 D G AG. . . . . REX. Lozenge stops as on the preceding piece. ℞. POSVI &c. F. » 5 »
65709 Mm. E (℞. only). HENRIC 8 D G AG FR E HI REX. ℞. CIVITAS LONDON. F. » 5 »
65710 **Canterbury**. No mint mark HENRIC' 8 D' G' AGL' FR' Z HIB' REX. ℞. CIVITAS CANTOR. F. » 4 »
65711 No mint mark. HENRIC' 8 D' G' AGL' FR' Z HIB' REX. Lozenge stops. ℞. Roman lettering. CIVITAS CANTOR. No stops. E. F. » 10 »

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65712 No mint mark. HENRIC'.8.D'.G'.A..... HIB'.REX. ℞. CIVITAS CANTOR. V. F. » 7 6

65713 **Bristol.** Mm. (℞.) VVS in monogram HENRIC'.8.D'.G'.ANG.FR'.Z HIB'.REX. ℞. CIVITAS BRISTOLIE. Quatrefoil (?) after *Civitas*. V. F. » 7 6

65714 — — Lis (?) before BRISTOLIE. M. » 3 »

65715 Mm. (℞) T C in monogram. HENRIC'.8.D'.G'.ANG'.FR'.Z HIB'.REX. ℞. CIVITAS BRISTOLIE. A quatrefoil after *Civitas*. F. » 8 6

65716 **York.** No mint mark. HENRIC'×8×D'×G'×ANGL'FR'×Z×HIB'×REX. ℞. CIVITAS EBORACI. V. F. » 3 6

65717 — Roman lettering on reverse. F. » 2 »

65718 No mint mark. HENRIC'o8oD'oG'oAG'oFR'oZoHI'oREX. ℞. CIVITAS EBORACI. F. » 3 6

65719 **Fifth Coinage. York.** No mint mark. HENRIC 8 D G AG FR Z HIB REX. Lozenge stops. F. » 5 »

PENNIES.

65720 **First Coinage. London.** Mm. (Obv.) Portcullis crowned. HENRIC'×DI'×GRA'×REX'×ANGL'. The King enthroned. ℞. CIVITAS××LONDON. Shield on cross fourchée. V. F. » 6 6

65721 — — ANGL'×Z×F'. F. » 4 6

65722 Mm. (Obv.) Pheon. HENRIC'×DI'×GRA'×REX×ANGL'. Same type. F. » 4 »

65723 No mint mark. HENRIC'×DI'×GRA'×REX×A. Same type. V. F. » 5 »

65724 **Durham.** Mm. Lis. HENRIC'×DI'×GRA'×REX×AL×Z. ℞. CIVITAS DVRRAM. The letters T D (*Thomas Ruthall*) above the shield. E. F. » 10 6

65725 — — ANGL'. F. » 5 »

65725a Legends obliterated. T D below shield. M. » 2 6

65726 Mm. Rose. H[EN]RIC'×DI'×GRA'×REX×ANGL'. The letters D VV (*Wolsey*) at sides of shield, cardinal's hat below. *Edge broken*. F. » 3 »

65727 **York.** No mint mark. HENRIC'..... XAN. ℞. CIVITAS EBORACI. Two keys below the shield. V. F. » 7 6

65728 **Second Coinage. London.** Mm. (Obv.) Lis. H'×D'×G'×ROSA×SINE×SPIN. The King enthroned. ℞. ××CIVITAS××LONDON. Shield on cross fourchée. V. F. » 6 6

65729 Mm. (Obv.) Arrow. H'×D'×G'×ROSA'×..... A. V. F. » 5 »

65730 Mm. (Obv.) Rose. H'×D'×G'×ROSA'×SIE'×SPIN. V. F. » 5 »

65731 **Durham.** Mm. (Obv.) Crescent. H'×D'×G'×ROSA'×SIE'×SPIN. ℞. CIVITAS××DVRRAM. The letters T VV (*Thomas Wolsey*) at sides of shield and a cardinal's hat below. V. F. » 7 6

65732 Mm. Crescent, ℞. Trefoil. F. » 5 »

65733 Mm. Trefoil. SPINA. V. F. » 7 6

65734 Mm. (Obv.) Trefoil. SPIN. F. » 5 »

65735 Mm. Star. SPIN. V. F. » 5 »

65736 Mm. (Obv.) Star. H'×D'×G'×ROSA'×SIE'×SPIN'. The letters E D (Cuthbert Tonstall) at sides of shield. E. F. » 7 6

65736a — — M. » 2 »

65737 **Third Coinage. London.** No mint mark. H'.D'.G'.ROSA.SINE.SPINE'.· Bust of Henry VIII, nearly full face, bearded, crowned, and wearing mantle. ℞. CIVITAS LONDON. Shield on cross fourchée. V. F. » 7 6

65738 — SPI. — V. F. » 5 »

65739 — SP. Lozenge stops. V. F. » 7 6

65740 No mint mark. H' D' G' [RO]SA SINE SP. Trefoil(?) stops. *R*. V. F. » 5 »

65741 Mm. K H D G ROSA SINE..... Mascle stops. *R*. F. » 7 6

65742 **Canterbury.** No mint mark. H D G ROSA SINE SPI. Mascle stops. ℞. CIVITAS CANTOR. V. F. » 7 6

65743 No mint mark. H D G ROSA SIN SPIN. Lozenge stops. ℞. CIVITAS CANTOR. V. F. » 7 6

65744 **Bristol.** Mm. (Obv.) Trefoil slipped. HE 8 D G [ROSA SINE] SPINA. ℞. CIVITAS BRIS[TOLIE]. Quatrefoil after *Civitas*. V. F. 1 5 »

65745 **York.** No mint mark. H.D.G.ROSA.SINE.SPINE. ℞. CIVITAS EBORAC. V. F. » 5 »

65746 — SPI. ℞. CIVITAS EBORACI. V. F. » 5 »

65747 — SIN.SPI. ℞. CIVITAS EBORACI V. F. » 5 »

65748 **Fifth Coinage. London.** No mint mark. Bust with plain collar. H.D.G.ROSA.SINE.SPINE. ℞ CIVITAS LONDON. V. F. » 5 »

65749 **Canterbury.** No mint mark. H.D.G.ROSA.SINE.SPINE. ℞. CIVITAS CANTOR. F. » 4 »

65750 **York.** H:D:G:ROSA:SINE:SPINE. ℞. CIVITAS EBORACI. F. » 5 »

HALFPENCE.

65751 **First Coinage. London.** Mm. (Obv.) Pheon. Full-face bust with arched crown. HENRIC'×DI×GRA'×..... ℞. CIVITAS LONDON. Cross fourchée, three pellets in each angle. F. » 7 6

65752 **Canterbury.** Mm. Lis. on obverse, arrow(?) on reverse. [HENR]IC'×DI'×GRA'×REX×AG.. The letters VV A (*Archbishop Wareham*) at sides of neck. ℞. CIVITAS CANTOR. *R*. V. F. 1 » »

65753 **Second Coinage. London.** Mm. (Obv.) Lis. H'×D'×G'×SPIN. ℞. CIVITAS LONDON. Cross pattée, three pellets in each angle. V. F. » 10 »

65754 Mm. (Obv.) Arrow. H'×D'×G'×ROSA×SIE'×SPIN. V. F. » 10 »

65754a — SPINA'. V. F. » 7 6

65755 Mm.? H'×D'×G'×ROSA'×SIE'×SPINA (Roman N). ℞. CIVITAS LONDON. V. F. » 9 »

65756 **Canterbury.** Mm.? H'×D'×G'×ROSA' [SIE'×S]PIN. The letterss T E (*Thomas Cranmer*) at sides of head. ℞. CIVITAS CANTOR. V. F. 1 » »

65757 **York.** Mm. (Obv.) Key. H'×D'×G'×ROSA'×SIE'×..... The letters E L (Edward Lee) at sides of neck. ℞. CIVI[TAS] EBORACI. F. 1 » »

65758 Another, L [E] at sides of bust. Legends almost obliterated. F. » 15 »

65759 **Third Coinage. London.** Full-face bust, crowned, and wearing mantle. [H.D.] G.ROSA.SIN.SP. ℞. CIVITAS LONDON. Cross fourchée, three pellets in each angle. V. F. » 15 »

65760 — Another, reading LONDEN. E. F. 1 5 »

65761 **Canterbury.** Same type. Obverse legend indistinct. ℞. CIVI[TAS] CANTOR. V. F. » 7 6

65762 **Bristol.** H'.D'.G'.ROSA.SINE.SPINA. No mint mark. ℞. CIVIT[AS B]RISTOLL. Trefoil in each fork of cross. *RR*. V. F. 2 » »

65763 **York.** Obverse legend almost obliterated. ℞. CIVITAS EBORAC. M. » 5 »

MISCELLANEOUS ENGLISH COINS.

Recent Purchases.

WILLIAM I.

65764 **Penny. Shaftesbury.** ✠ PILLELM REX. Crowned bust facing, with sceptre. ℞. ✠ IELNOƎ ON SCIEFT. Cross pattée, P Ā X S in angles. *Hks.* 242. V. F. » 15 »

65765 — **Winchester.** ✠ LIFPOLD ON PINC. *Hks.* 241. E. F. » 7 6

EDWARD III.

65766 **Noble.** EDVVARD DEI GRA REX ANGL' Z FRANC D HYB (*Small quatrefoil stops*). The King standing in ship; three ropes from bow and three from stern. ℞. ✠ IHE×AVTEM×TRANSIENS×P×MEDIVM×ILLORVM×IBAT. Cross fleury with E in centre. Lis above head of lion in second quarter. V. F. 1 15 »

RICHARD II.

65767 **Noble.** RICARD'×D×G×REX×ANGL×Z×FRANC×D×HIB'×Z×AQ. The King standing in ship and holding sword and shield; one rope from prow, three from stern. ℞. ✠ IHE×AVTEM×TRANSIENS×PER×MEDIVM×ILLORV×IBAT. Cross fleury with R in centre, &c. *This variety — with the pellets in angle of mint-mark — is not given by Kenyon. R.* V. F. 3 10 »

HENRY IV.

65768 **Noble.** HENRIC'×DEI×GRA×REX×ANGL Z FRANC'×D'×HIB'AQ. The King standing in ship and holding sword and shield; one rope from prow, three from stern; trefoil slipped and lion ornaments on side of ship; annulet and trefoil slipped below. ℞. ✠ IHE×AVTEM×TRANSIENS×PER×MEDIVM×ILLORV×IBAT. Cross fleury with H in centre, &c.; trefoil slipped above head of lion in fourth quarter. 105½ grains. *RR*. F. 4 15 »

HENRY VI.

65769 **Noble.** HENRIC DI' GRA REX ANGL×Z×FRANC' DNS' HIB (Pine-cone after *Henric*, mascle after *Rex*). ℞. Mm. Lis. IHE AVT TRANSIENS PER MEDIVM ILLORVM IBAT (Mascle after *Per*, pine-cone after other words). Cross fleury with H in centre, &c.; a lis above head of lion in second quarter. *R*. V. F. 3 » »

RICHARD III.

65770 **Groat.** Mm. Rose and sun united. RICARD'×DI'×GRA×REX ANGL×FRANC. Crowned bust facing within tressure of nine arches. ℞. POSVI &c. CIVITAS LONDON. Cross fourchée with three pellets in each angle. *R*. E. F. 1 5 »

65771 — Another, mm. boar's head. *R*. V. F. 1 5 »

HENRY VIII.

65772 **Crown.** Mm. Rose. HENRIC'×VIII'×RVTILANS×ROSA×SINE×SPIN'. A crowned shield between the

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letters h and K both crowned. ℞. Roman E and N. DEI ✱ G' ✱ R' ✱ ANGLIE' ✱ Z ✱ FRANC' ✱ DNS' : hIBERNIE'. Crowned shield of arms. *An interesting variety not included in the collection catalogued in cols.* 11417-24 *R.* V. F. 1 10 »

EDWARD VI.

65773 **Crown. 1551.** Mm. Y. EDVVARD' : VI : D' : G' : ANGL' : FRANC' : Z : hIBER' : REX. The King on horseback to right; date below. ℞. : POSVI : DEVM : ADIVTORE' : MEV' : Shield on cross fourchée. *A remarkably fine coin from the Barron, Murdoch, and Rostron collections. R.* E. F. 9 10 »

65774 **Shilling.** Mm. Tun. : EDVVARD'.VI : D'.G'.ANGL'. FRA'.Z : hIB'.REX : Crowned bust facing between a rose and the mark of value XII. E. F. » 10 »

65775 **Sixpence.** Mm. Tun. Same type. EDVVARD'.VI D'. G' ANGL'.FRA'.Z.hIB'.REX. Same type. V. F. » 10 »

65776 **Penny. York.** E.D.G.ROSA.SINE.SPINA. A rose. ℞. CIVITAS EBORACI. Shield on cross fourchée. *S.* V. F. » 10 »

MARY.

65777 **Groat.** MARIA ∘∘ D'∘G'∘ANG'∘FRA'∘Z ⁝ hIB'∘ REGI'∘ (Pomegranate after *Maria*) Crowned bust in profile to left. ℞. VERITAS TEMPORIS FILIA (A pomegranate after *Veritas*). Shield on cross fourchée. *S.* E. F. 1 » »

PHILIP AND MARY.

65778 **Shilling. 1554.** PHILIP.ET.MARIA.D.G.R.ANG.FR.NEAP. PR.HISP. Busts face to face; crown and date above. ℞. .POSVIMVS.DEVM.ADIVTOREM.NOSTRVM. Shield surmounted by crown and value mark. *S.* F. » 10 »

65779 **Sixpence. 1554.** PHILIP.ET.MARIA.D.G.R.ANG.FR.NEAP. HISP. Same type. ℞. POSVIMVS.DEVS.ADIVTOREM.NOSTRVM. V F. » 15 »

65780 **Penny.** P.Z.M.D.G.ROSA S[INE.SP]I. A rose. ℞. CIVITAS LONDON. Shield on cross fourchée. *S.* V. F. » 10 »

ELIZABETH.

65781 **Angel.** Mm. A. ELIZABETH : D'.G'.ANG'.FR'.ET.HI'.REGINA. St. Michael slaying the dragon. ℞. A : DNO : FACTVM : EST : ISTVD ET : EST : MIRABI'. A ship with E and a rose at sides of mast. E. F. 1 5 »

65782 **Halfcrown.** Mm. I. : ELIZABETH : D'.G'.ANG'.FRA'.ET : HIBER'.REGINA : Crowned bust to left, with sceptre and orb. ℞. : POSVI &c. Shield on cross fourchée. E. F. 3 » »

JAMES I.

65783 **Crown. First Coinage.** Mm. Lis. .IACOBVS.D'.G'.ANG'. SCO'.FRAN'.ET.HIB'.REX. The King on horseback to right; ground line. ℞. .EXVRGAT.DEVS.DISSIPENTVR.INIMICI. Shield of arms. *RR.* V. F. 7 10 »

65784 **Halfcrown. Second Coinage.** Mm. Trefoil slipped. IACOBVS.D : G : MAG : BRIT : FRAN : ET.HIB : REX. Similar type to the crown. ℞. QVÆ DEVS CONIVNXIT NEMO SEPARET. *R.* F. D. C. 4 » »

CHARLES I.

65785 **Tower Crown** *Hks.* 1*a*. Mm. Lis. CAROLVS.D'.G'.MAG'. BRI'.FRA'.ET HIB'.REX. The King on horseback to left. ℞. CHRISTO.AVSPICE.REGNO. Square garnished shield on cross fourchée. *A splendid coin from the Barron, Murdoch, and Gibbs collections. R.* F. D. C. 15 » »

65786 — *Hks.* 3*a*. Mm. Crown. CAROLVS.D'.G'.MAG'.BRI'.FR'. ET.HI'.REX ⁝ Different style of horse and rider. ℞. Oval garnished shield. Legend as before. *Another remarkably fine crown. R.* F. D. C. 16 » »

65787 **York. Halfcrown.** Mm. Lion. CAROLVS.D : G.MAG.BRIT. FRAN.ET.HIB.REX. The King on horseback to left. EBOR below. ℞. CHRISTO AVSPICE REGNO. Oval garnished shield, crowned and between the crowned letters C R; a floral spray towards *Auspice*, a larger towards *Regno*; two very small sprays above the crown. *R.* E. F. 1 17 6

THE COMMONWEALTH.

65788 **Halfcrown. 1654.** Usual type. *S.* V. F. » 15 »
65789 **Sixpence. 1653.** — *S.* V. F. » 15 »
65790 **Sixpence. 1656.** — *S.* V. F. » 15 »

OLIVER CROMWELL.

65791 **Crown. 1658.** OLIVAR.D.G.R.P.ANG.SCO.HIB &c. PRO. Laureate bust to left. ℞. PAX.QVÆRITVR.BELLO. Crowned shield, date above. *The flaw scarcely noticeable. R.* E. F. 4 15 »
65792 — Another, *the flaw more distinct.* E. F. 4 5 »
65793 **Halfcrown. 1658.** Same type as the crown. *R.* F. D. C. 2 » »
95794 **Shilling. 1658.** — *R.* F. » 10 »

CHARLES II.

65795 **Hammered Broad. First Coinage.** Mm. Crown. CAROLVS.II.D.G.MAG.BRIT.FRAN.ET.HIB.REX. Laureate bust to left. ℞. FLORENT.CONCORDIA.REGNA. Crowned oval shield between C R. *R.* F. D. C. 6 15 »
65796 **Five Guineas. 1675.** Usual type. E. F. 6 » »
65797 **Two Guineas. 1664.** Elephant below the bust. V. F. 3 » »
65798 **Crown. 1662.** Rose under bust; no date on edge. F. » 5 6
65799 — Another, same date, but without the rose under bust. *Edge plain. R.* E. F. 2 » »
65800 — **1676.** Usual type. — E. F. 1 15 »
65801 — **1679.** — — E. F. 1 15 »
65802 **Halfcrown. 1670.** Usual type. *Brilliant. A finely struck piece.* F. D. C. 5 » »
65803 — Another, same date. V. F. » 12 6
65804 **Shilling. 1663.** — *Brilliant.* F. D. C. 1 10 »
65805 — — — *Almost F.D.C.* » 15 »
65806 — — — F. » 3 »
65807 **Sixpence. 1677.** — — F. D. C. » 5 »
65807a — — — E. F. » 3 »
65808 — **1681.** — — E. F. » 4 »

JAMES II.

65809 **Crown. 1687.** — *Toned.* F. D. C. 2 5 »
65809a — — *Almost as fine.* 1 15 »
65810 **Halfcrown. 1687.** — — *S.* F. D. C. 1 10 »
65811 **Shilling. 1687.** — — *S.* E. F. » 12 6
65812 **Sixpence. 1686.** — — *S.* E. F. » 10 »
65813 — **1688.** — — *S.* E. F. » 7 6

WILLIAM AND MARY.

65814 **Five Guinas 1694.** Usual type. — V. F. 5 15 »
65815 **Crown. 1691.** TERTIO. — — *A choice piece from the Barron and Clarkson cabinets. R.* F. D. C. 4 10 »
65816 — Another, same date. E. F. 2 10 »
65817 **Halfcrown. 1691.** Same type as the crown. *S.* E. F. 1 5 »
65818 — **1689.** ℞. Crowned shield of arms, 1, England; 2, Scotland; 3, Ireland; 4, France. V. F. » 5 6
65819 **Shilling. 1693.** Same type as the crown. *R.* V. F. » 10 »
65820 **Sixpence. 1693.** — *R.* E. F. » 10 »

WILLIAM III.

65821 **Crown. 1695.** OCTAVO. — *Perfect.* F. D. C. 1 10 »
65822 **Shilling. 1697.** Usual type. — V. F. » 3 6

QUEEN ANNE.

65823 **Guinea. 1702.** — *R.* E. F. 2 5 »
65824 **Crown. 1707.** After the Union. *Ex. Barron coll. R.* F. D. C. 3 15 »
65825 **Halfcrown. 1712.** Roses and plumes. *S.* E. F. » 10 »
65826 **Shilling. 1703.** VIGO. — *S.* E. F. » 5 »
65827 — **1708.** Plain. — V. F. » 3 »

GEORGE I.

65828 **Crown. 1723. SSC.** *R.* E. F. 2 5 »
65829 **Halfcrown. 1715.** Roses and plumes. *R.* E. F. 1 » »
65830 **Shilling. 1718.** Roses and plumes. *S.* F. D. C. » 10 »
65831 **Sixpence. 1717.** Roses and plumes. *S.* F. D. C. » 10 »

GEORGE III.

65832 **Spade Guinea. 1798.** — F. D. C. 2 7 6

WILLIAM IV.

65833 **Crown. 1831.** GULIELMUS.IIII D : G : BRITANNIAR : REX F : D · Bust to right. ℞. Shield of arms encircled by the Collar of the Garter on mantle and crowned. ANNO 1831. *R.* E. F. 6 » »

VICTORIA

65834 **Pattern Five Pound Piece. 1839.** VICTORIA D : G : BRITANNIARUM REGINA F : D : Bust of Queen Victoria to left. ℞. DIRIGE DEUS GRESSUS MEOS. The Queen, as Una, and the lion. Ex. : MDCCCXXXIX. *R.* F. D. C. 8 » »
65835 **Proof Sovereign. 1839.** — *R.* F. D. C. 1 7 6
65835a **Proof Half-Sovereign. 1839.** — *Plain edge.* F. D. C. » 15 »
65836 **Proof Crown. 1839.** — *Plain edge. R.* F. D. C. 1 10 »
65837 **Proof Halfcrown. 1839.** — *Plain edge. R.* F. D. C. » 10 »
65838 **Proof Shilling. 1839.** — *Plain edge. R.* F. D. C. » 7 6
65839 **Proof Sixpence 1839.** — *Plain edge. R.* F. D. C. » 4 »

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65840 **Proof Groat. 1839.** — *Plain edge. R.* F. D. C. » 5 »

65840a **Proof Maundy Set. 1839.** — *The four pieces.* F. D. C. » 10 »

65841 **Proof Penny, Halfpenny, and Farthing. 1839.** *The set.* F. D. C. » 15 »

65842 **Proof FivePound Piece. 1887,** The Jubilee issue. F. D. C. 6 » »

65843 **Proof Two Pound Piece. 1887.** — F. D. C. 3 » »

65844 **Proof Sovereign. 1887.** — F. D. C. 1 5 »

65845 **Proof Half-Sovereign. 1887.** — F. D. C. » 12 6

65846 **Proof Crown. 1887.** — F. D. C. » 7 6

65847 **Proof Four Shilling Piece. 1887.** — F. D. C. » 6 6

65848 **Proof Halfcrown. 1887.** — F. D. C. » 4 »

65849 **Proof Florin. 1887.** — F. D. C. » 3 6

65850 **Proof Shilling 1887.** — F. D. C. » 2 »

65851 **Proof Sixpence. 1887.** — F. D. C. » 2 6

65852 **Proof Threepence. 1887.** — F. D. C. » 1 »

65853 **Proof Sovereign. 1893.** — F. D. C. 1 5 »

65854 **Proof Half-Sovereign. 1893.** — F. D. C. » 12 6

MISCELLANEOUS SCOTTISH COINS.

Recent Purchases.

Including many fine pieces and some rarities.

WILLIAM THE LION.

65855 **Penny.** ✠ LI VVIEATATO. Crowned head to left, with sceptre. The crown formed by a sigle row of pellets surmounted by a cross. ℞. ✠ hVE VVALTE : O. Short double cross with star of six points in each angle. *S.* E. F. » 12 6

ALEXANDER III.

PENNIES.

65856 + ALEXANDER DEI ERA. Crowned bust to left, with sceptre. ℞. REX SCOTORVM +. Long cross pattée with star of seven points in each angle. V. F. » 4 »

65857 — Two stars of seven points, one of six, and a mullet of six points. V. F. » 4 »

65858 — Two stars of seven points, two mullets of six points. V. F. » 4 »

65859 — One star of seven points, three mullets of six points. V. F. » 4 »

65860 — Another, similar reverse, but different bust, and with sceptre sloping forward instead of being held upright. V. F. » 4 »

65861 — Four mullets of five points; small pellet in one angle. E. F. » 5 »

65862 — Four mullets of five points; two pellets and one pellet in opposite angles. V. F. » 4 »

65863 — Two mullets of five and two of six points. V. F. » 4 »

65864 — One mullet of five and three of six points. V. F. » 4 »

65865 — Four mullets of six points. V. F. » 4 »

65866 — — — V. F. » 3 »

65867 — — — Cross potent instead of plain cross. *Extremely fine.* » 7 6

65868 — — — The cross on obverse almost obliterated by the legend; cross potent on reverse. V. F. » 4 »

JOHN BALIOL.

65869 ✠ IOhANNES DEI ERA. Crowned bust to left, with sceptre. ℞. REX SCOTORVM ✠. Long cross pattée with a mullet of five points in each angle. *Burns*, 219. V. F. » 12 6

65870 — Two mullets of five points, two stars of five points; pellet on sceptre handle. *Burns*, 221. F. » 10 »

DAVID II.

GROATS.

65871 *Small head.* ✠ DAVID DEI ERA EOTORVM ✠. (Rosette stops). Crowned bust to left, with sceptre; plain tressure of six arcs and segment. ℞. ✠ DNS PTEATORMS Z LIBATORMS. VILLA · EDINBVRCh. Long cross pattée with a mullet in each angle. *A variety not given by Burns.* Cf. p. 245, no 15. V. F. » 8 6

65872 *Intermediate head.* ✠ DAVID DEI ERA REX SCOTORVM. Tressure of six arcs. ℞. ✠ DNS PTEATORMS · Z · LIBATORMS. VILLA EDINBVRCh. V. F. » 6 6

65873 *Robert II head.* Star on sceptre-handle. Tressure of six arcs, trefoils in spandrils. ✠ DAV [ID D]EI ERA REX SCOTORVM ℞ ✠ DNS PTEATORMS · Z · LI[BAT]ORMS. VILLA EDINBVRCh. 58 grains. *Burns*, 301. *R.* V. F. » 12 6

HALF-GROATS.

65874 *Robert II head.* ✠ DAVID · DEI · ERA · REX · SCOTOR[VM]. ℞. [✠ D]NS PROTEATOR MEA[VS.] VILLA EDINBVRCh. *Burns*, 293. *R.* V. F. » 7 6

65875 — Star on sceptre handle. Trefoils in spandrils. *Burns*, p. 263, no 22. *R.* E. F. » 12 6

PENNIES.

65876 **Rex Scottorum.** ✠ DAVID DEI ERAEIA. Crowned bust to left, with sceptre. A bar across the sceptre. ℞. REX SCOTTORVM. Long cross pattée with mullet in each angle. *Burns*, 246. V. F. » 5 6

65877 — Another, different style of bust. *Burns*, 244. E. F. » 10 »

65878 **Edinburgh.** *Small head.* ✠ DAVID · REX · SCOTORVM. Crowned bust to left, with sceptre. ℞. VILLA EDINBVRCh. Long cross pattée with mullet in each angle. *Burns*, 266. *R.* V. F. » 12 6

65879 — *Intermediate head.* Same legends. *Burns*, 270, *var.* V. F. » 12 6

65880 — *Robert II head.* A star behind the neck. 14½ grains. *Burns*, 300 A. *This piece is very much finer than that illustrated in Burns. RR.* V. F. 2 » »

ROBERT II.

GROATS.

65881 **Edinburgh.** ✠ ROBERTVS DEI ERA REX SCOTTORVM. Crowned bust to left, with sceptre. Tressure of six arcs, saltires in spandrils. No star on sceptre handle. ℞. ✠ DNS PEATORT MS · Z · LIBATORMS. VILLA EDINBVRCh. Cf. *Burns*, 334. *R.* V. F. » 12 6

65882 **Perth** ✠ ROBERTVS DEI ERA REX SCOTTORVM. Star on sceptre-handle. Tressure of six arcs, trefoils in spandrils. ℞. ✠ DNS PTEATOR MS · Z · LIBATORMS. VILLA DE PERTh ✠. *Burns*, 317. E. F. » 12 6

65883 — — V. F. » 8 6

HALF-GROAT.

65884 **Edinburgh.** ✠ ROBERTVS · DEI · ERA · REX · SCOTTOR'. Crowned bust to left, with sceptre. Tressure of six arcs, trefoils in spandrils. Star on sceptre-handle. ℞. ✠ DNS PROTEATOR MEVS. VILLA EDINBVRCh. *Burns*, p. 276, no 5. *R.* V. F. » 12 6

PENNIES.

65885 **Perth.** ✠ ROBERTVS[· REX ·] SCOTTOR. Crowned bust to left, with sceptre. No ornament on sceptre-handle. ℞. VILLA DE PERTh ✠. Cf. *Burns*, 324. *R.* V. F. 1 » »

65886 — Saltire sceptre handle. SCOTO. Cf. *Burns*, 323. *R.* P. » 2 6

ROBERT III.

GROATS.

65887 **Edinburgh.** ✠ ROBERTVS : DEI : ERA : REX : SCOTORVM. Crowned full-face bust within tressure of seven arcs, with three pellets on points. ℞. ✠ DNS PTEATORMS · Z · LIBATORMS. VILLA EDINBVRCh. *Burns*, 348. *An extremely fine groat.* » 12 6

65888 — — F. » 3 »

65889 — Three pellets after SCOTORVM. VILLA EDINBVRCh. *Burns*, 340. V. F. » 7 6

65890 — ✠ ROBERTVS ✠ DEI ✠ ERA ✠ REX ✠ SCOTORVM ✠. Tressure of nine arcs. ℞. DNS &c. VILLA ✠ EDINBVRCh ✠. *Burns*, 355. V. F. » 5 »

65891 **Perth.** ✠ ROBERTVS DEI ERA REX SCOTTORVM. Tressure of seven arcs, trefoils on points. ℞. ✠ DNS PTEATOR MS · Z · LIBATORMS. VILLA · DE · PERTh ✠. *S.* V. F. » 10 »

HALF-GROAT.

65892 **Edinburgh.** ✠ ROBERTVS : DEI : ERA : REX : SCOTO. Crowned bust facing within tressure of seven arcs with three pellets on points. ℞. ✠ DNS P[TEATOR] MS · Z · LIBATO. VILLA EDINBVRC. *R.* F. » 7 6

JAMES I.

GROATS.

65893 **Edinburgh.** ✠ [IA]COBVS[✠ DEI]✠ TRAEIA ✠ REX ✠ SCOTOR✠✠✠. Crowned full-face bust with sceptre, within tressure of eight arcs. I (*Jacobus*) to right of neck, lis to left; lis and two saltires on breast. ℞. ✠ DNS ✠ PTEATOT[OR M]S Z L[I✠]BATORM+VILLK✠

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ꝏD ✠ IꝎBV✠RꞒh. Long cross with lis and pellets in alternate angles. A saltire and a pellet with the lis in one quarter; a point between the pellets in two quarters. *Burns*, 446. F. » 4 »

65894 — Another, legends indistinct. Tressure of eight arcs. I (*Jacobus*) to right of neck; lis and two saltires on breast. VILLA ✠ ꝏD IꝎBVRꞒh. Lis on centre of cross. Saltire and pellet with lis in one quarter, pellet in opposite quarter; a point between the pellets in other two quarters. F. » 5 »

65895 **Linlithgow.** [I]ACOBVS ✠ DEI ✠ TRACIA ✠ REX ✠ SC... Tressure of six arcs. I (Jacobus) on sceptre-handle. A lis to right of neck; a lis and two saltires on breast. Rx. ✠ DNS ✠ PTECTOR MS I LIBATO ✠ VILLA ✠ BE LINL ✠ ITHC. A lis in centre of cross; a saltire and a pellet with the lis in one quarter; a point between the pellets in the other quarters. *Burns*, 489. *R.* V. F. 1 5 »

65896 **Perth.** ✠ IACOBVS ✠ DEI ✠ TRACIA ✠ REX ✠ SCOT ✠. A lis and two saltires on breast. Tressure of seven arcs. Rx. ✠ DNS ✠ PTECTOR MS Z LIBAT ✠ VILLA ✠ DE ✠ PER ✠ Th ✠. A lis on centre of cross. A point between the pellets in both quarters. *Burns*, 490 A. *R.* V. F. » 15 »

JAMES II.

GROATS.

65897 ✠ IACOBVS ☋ DEI ꞒRACIA REX SCOTOR. Crowned full-face bust with sceptre, within tressure of eight arcs. Rx. ✠ DNS PTECTOR MS Z LI☋BERAT. VILLA EDINBVRꞒh. Long cross with pellets and fleur-de-lis in alternate angles. Cf. *Burns*, 495. *R.* V. F. » 6 »

65898 — Another, similar type. Reverse legend ends LIBE ✠ VILLA EDIN ✠ BVR. M. » 2 6

65899 ✠ IACOBVS DEI ꞒRACIA REX SCOT. Same type as before. Rx. [✠ D]NS PTECTOR MS Z LIBERAT. ✠ VILLA EDIN BVRꞒ. *Burns*, 66, nº 86. V. F. » 6 »

65900 Mm. Crown. IACOBVS DEI ꞒRA REX SCOTTORVM. Crowned bust facing within tressure of nine arches. A saltire each side of neck. Rx. Mm. Crown. DNS PTECTOR MS Z LIBER ATTORMS. VIL LA E DIN BVRG. (Crown before VIL). Long cross with crown and pellets in alternate angles; a saltire between the pellets. Cf. *Burns*, 544. V. F. » 12 6

JAMES III.

GROAT.

65901 Mm. Cross fleury. IACOBVS DEI ꞒRA REX SCOTORM. Crowned bust facing within tressure of seven arcs. Rx. Mm. Cross fleury. DNS PTECTOR MES S LIBERATVRM. VILLA EDENBEOVRꞒE. Long cross with mullet and pellets in alternate angles. *Burns*, 605. V. F. » 12 6

PENNY.

65902 ✠ IACOBVS DEI [ꞒRA] REX. Crowned full-face bust. Rx. ✠ VILLA EDIN[BVR]Ꞓh. Long cross with three pellets in each angle. Cf. *Burns*. 616. F. » 7 6

JAMES IV.

GROAT.

65903 IACOBVS DEI ꞒBACIA BEX CCOTR (The B instead of R in *Gracia* and *Rex*. Cf. *Burns*, p. 158, nos 47-50). Crowned bust three-quarters to left; an annulet on the inner circle in front. Rx. Mm. Cross fleury. DNS P ROTECTOR M ET ERATO VIL LA E DIN BVRꞒ (Cross fleury before VIL). Long cross with crown and three pellets (enclosing annulet) in alternate angles, arranged as *Burns*, 644. V. F. » 10 »

PLACK.

65904 Mm. Crown. IACOBVS: 4 DE[I: G]RA: REX: SCOTORVM. Shield of Scotland, crowned, within a tressure of four arcs; a crown at each side of the shield. Rx. Floriated cross with crown in each angle, and compartment in centre containing a saltire. VILLA DE [ ] EDINBVRG. V. F. » 5 »

PENNY.

65905 IACOBV[S] DEI ꞒRA REX SCOT. Crowned full-face bust. *Third style of head*. Cf. *Burns*, p. 226, nos 12, 13*a*. Rx. VIL|LA..|...|NBVR. Cross pattée, lis and crown in alternate angles. V. F. » 10 »

JAMES V.

GROATS.

65906 + IACOBVS DEI ꞒRA REX SCOTORVM Crowned bust three-quarters to right, within tressure of eight arcs. Rx. + VILLA EDINBVRꞒh. Cross with foliated ends, a mullet of six points and a thistle in alternate angles, arranged as *Burns*, 577. F. » 4 »

65907 + IACOBVS: 5: DEI: Ꞓ[RA: RE]X: SCOTORV. Crowned bust in profile to right. Rx. : OPPIDV :[EDI]NBVRꞒI. Shield of Scotland on cross fourchée. *Edge broken.* *Otherwise* V. F. » 4 »

PLACKS.

65908 Mm. Crown. IACOBVS : DEI : GRA : REX : SCOTORVM : Shield within a trefoil; above and at each side, a crown. Rx. VILLA DE EDINBVRG. Floriated cross with crown and St. Andrew's cross in alternate angles, and a compartment in centre containing a mullet. Cf. *Burns*, 767. V. F. » 5 »

65909 — Another, trefoil stops on both obverse and reverse. Cf. *Burns*, p. 261. F. » 2 6

BAWBEE.

65910 IACOBVS . D . G . REX . SCOTORVM. Crowned thistle between 1 and 5. An annulet above the initial. Rx. ✠ OPPIDVM . EDINBVRGI. St. Andrew's cross encircled by a crown and between two lis. *Burns*, 772. E. F. » 12 6

MARY.

Period I. 1542-1558.

Before Mary's marriage with Francis.

65911 **Testoon. 1555.** ✠ MARIA . DEI . G . SCOTOR . REGINA . 1555. The initial **M** crowned; a crowned thistle on each side; (a small trefoil below the letter, and an annulet above first thistle). Rx. DILICIE . DNI . COR . HVMILE. Shield on cross potent (An annulet over the upper limb of cross). *Burns*, 782. *R.* V. F. 2 » »

65912 **Testoon. 1556.** ✠ MARIA DEI G SCOTOR REGINA 1556. Crowned shield between **M** and **R** (An annulet under each letter). Rx. Mm. Crown. IN . VIRTVTE . TVA . LIBERA . ME . 1556. Cross potent with plain cross in each angle. *Burns*, 790. *S.* F. » 15 »

65913 **Testoon. 1558.** Similar type. *Burns*, 795. *S.* V. F. 1 5 »

65914 **Bawbee. Edinburgh.** ✠ MARIA . D . G . R . SCOTORVM. Crowned thistle between the letters **M R**. Rx. ✠ OPPIDVM EDINBVRGI. St. Andrew's cross, fluted, encircled by a crown, and between two cinquefoils. V. F. » 2 6

65915 — — F. » 1 »

65916 — Cross partly fluted. V. F. » 2 »

65917 — — REGINA . SCOTORV. V. F. » 2 »

65918 — Plain cross. REGINA . SCOTORV. V. F. » 2 6

65919 — — — V. F. » 1 6

65920 **Bawbee. Stirling.** + MARIA . D . G . REGINA . SCOTORV. Similar obverse. Rx. Mm. Crown. OPPIDVM . STIRLINGI. Cross potent with plain cross in each angle. V. F. » 5 »

65921 **Half-Bawbee. Edinburgh.** + MARIA·D·G·R·SCOTORVM. Crowned thistle between **M R**. Rx. [O]PPIDVM· EDINBVRG. St. Andrew's cross, fluted, encircled by a crown; cinquefoil below. *S.* V. F. » 5 »

65922 **Plack. 1557.** ✠ MARIA DEI G SCOTOR REGINA 1557. Crowned shield between the crowned letters **M R**. Rx. ✠ SERVIO ET VSV TEROR 1557. Cross with crown in each angle and centre voided lozenge-shaped enclosing cross. V. F. » 2 »

65923 **Lion** *or* **Hardhead. 1555.** ✠ MARIA . D . G . SCOTOR . REGINA. The letter **M** crowned. Rx. ✠ VICIT . VERITAS . 1555. Crowned lion rampant. *Burns*, 867. *R.* V. F. » 12 6

Period II. 1558-1561.

After Mary's marriage with Francis.

65924 **Testoon. 1560.** + FRAN . ET . MA . D . G . R . R . FRANCO . SCOTORO . Q. Crowned shield, arms of France and England impaled, between a plain cross and St. Andrew's. Rx. ✠ . VICIT . LEO . DE . TRIBV . IVDA . 1560. Monogram of **F M** crowned, between a lis and a thistle, both crowned. *Burns*, 883. E. F. 2 2 »

65925 — Another, obverse legend ends *B*. Saltire cross as reverse mint-mark. *Burns*, 882. E. F. 2 2 »

65926 **Nonsunt. 1559.** ✠ FRAN . ET . MA . D . G . R . R . SCOTO . D . D . VIEN. Crowned monogram of **F M**, between dolphin and thistle, both crowned. Rx. Compartment enclosing legend

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IAM.NON SVNT.DVO SED.VNA.CARO; above, cross potent: on either side, double barred cross; below, the date, 1559. *Burns*, 891. V. F. » 6 »

65927 **Lion** *or* **Hardhead. 1559.** ✠ FRA.ET.MA[D.G.R.R.] SCOT.D.D.VIEN. Crowned monogram of **F M**, between two dolphins. ℞. VICIT.VERITAS.1559. A crowned lion rampant. *Burns*, 893. F. » 10 »

65928 — Another, countermarked with a heart and star. F. » 10 »

Period IV. 1565-1567.

After Mary's marriage with Henry Stuart, Lord Darnley.

65929 **Ryal. 1565.** .MARIA.& HENRIC'.DEI.GRA.R.&.R.SCOTORV. Crowned shield of Scotland between two thistles. ℞. Mm. Thistle. . EXVRGAT . DEVS . & . DISSIPENTR INIMICI . EI'. Crowned palm-tree with a tortoise creeping up the stem: scroll inscribed DAT GLORIA VIRES; date below. *Burns*, 904. *S*. V. F. 1 5 »

Period V. 1567.

After Darnley's death.

65930 **Ryal. 1567.** .MARIA . DEI .GRA.SCOTORVM.REGINA. Reverse legend as before. Same type. *Countermarked with a crowned thistle. S.* M. » 10 »

JAMES VI.

65931 **Ryal** *or* **Sword-dollar. 1570.** ⁝ IACOBVS . 6 . DEI. GRATIA.REX.SCOTORVM ⁝ Crowned shield between the crowned letters **I R**. ℞. ⁝ PRO.ME.SI.MEREOR.IN.ME. Sword and crown; mark of value and date. *S*. E. F. 2 » »

65932 — Another, countermarked with a crowned thistle. E. F. 1 10 »

65933 — — F. » 15 »

65934 **Noble** *or* **Half-Merk. 1574.** .IACOBVS.6.DEI.GRATIA. REX.SCOTORVM. Crowned shield between the marks of value, 6—8. ℞. ✠ SALVVM.FAC.POPVLVM.TVVM.DNE.1574. Cross with thistle and crown in alternate angles, and voided centre containing star. *S*. V. F. » 10 »

65935 **Thirty-shilling piece. 1582.** IACOBVS.6.DEI.GRATIA. REX.SCOTORVM. Half-length figure of the King to left, crowned, and holding sword. ℞. HONOR.REGIS.IVDICIVM. DILIGIT.1582. Crowned shield of arms between **I** and **R** and the value marks ˣ ˣ ˣ and **S**. *Burns*, 933. *R*. F. 2 » »

65936 **Ten-shilling piece. 1594.** Mm. Quatrefoil. .IACOBVS.6. D.G.R.SCOTORVM. Bust in armour to right, head bare. ℞. .NEMO.ME IMPVNE.LACESSIT.1594. A triple-headed thistle, crowned. *S*. F. » 6 »

65937 **Ten-shilling piece. 1595.** Same type and legends. F. » 4 6

65938 **Thistle Merk. 1602.** IACOBVS.6.D.G.R.SCOTORVM. Crowned shield of arms. ℞. REGEM.IOVA.PROTEGIT.1602. A thistle, crowned. V. F. » 5 »

65939 **Half-Thistle Merk. 1602.** Same type and legends. V. F. » 10 »

65940 **Quarter-Thistle Merk. 1601.** — M. » 2 »

65941 **Quarter-Thistle Merk. 1602.** — F. » 5 »

65942 **Eighth of Thistle Merk. 1602.** — *R*. V. F. » 15 »

65943 **Plack.** IACOBVS.6.D : G.R.SCOTOR. Crowned shield of Scotland. ℞. OPPIDVM.EDINBVRGI. A thistle, crowned. F. » 2 »

65944 — Another. IACOB.6.D.G.R SCO'. ℞. OPPID'.EDINB'. F. » 2 »

65945 **Hardhead.** Mm. Quatrefoil. .IACOB.D.G.R.SCO'. The letters **I R** crowned. ℞. ·VINCIT.VERITAS. Lion rampant, crowned; two pellets for value. V. F. » 2 6

65946 **Sword and Sceptre Piece. 1602.** Mm. Quatrefoil. ·IACOBVS.6.D.G.R.SCOTORVM Crowned shield. ℞. ·SALVS. POPVLI.SVPREMA.LEX. Sword and sceptre in saltire between two thistles; crown above; date below. V. F. 1 5 »

65947 **Sword and Sceptre Piece. 1604.** Same type and legends. *Very rare of this date.* V. F. 2 » »

65948 — Another, same date, but in poor condition. » 15 »

65949 **Sixty shilling Piece.** *First issue.* Mm. Thistle. ·IACOBVS. D.G.MAG'.BRIT'.FRAN'.&.HIB'.REX. The King on horseback to right; ground line. ℞. ·QVÆ.DEVS.CONIVNXIT.NEMO. SEPARET. Shield of arms. *Burns* 972. *An extremely fine coin from the Barron and Murdoch collections. S.* 6 10 »

65950 **Thirty shilling piece.** *First issue.* Same type and legends. *Burns*, 973. F. » 5 »

65951 **Two shilling piece.** Mm. Thistle. .I.D.G.ROSA.SINE. SPINA. A rose, crowned. ℞. TVEATVR.VNITA.DEVS. A thistle, crowned. *Burns*, 976. V. F. » 3 »

65952 **Twopence.** ·IACOBVS.DEI.GRA.MAG.BRIT. A triple-headed thistle. ℞. ·FRANCIE.ET.HIBERNIE.REX. A lion rampant, crowned; two pellets for value. *Burns*, 993. F. » 2 »

CHARLES I.

THIRTY SHILLING PIECES.

65953 Mm. Thistle-head. CAROLVS.D : G.MAGN.BRITAN.FRAN.ET.HIB. REX. The King on horseback to left; similar *to Burns*, 1006. ℞. QVÆ.DEVS.CONIVNXIT.NEMO.SEPARET. Crowned shield of arms. V. F. » 15 »

65954 — — F. » 10 »

65955 Mm. Leaved thistle on obverse, thistle head on reverse. .CAROLVS.D : G.MAG.BRIT.FRAN.&.HIB.REX. The King on horseback to left. ℞. QVÆ.DEVS &c. Crowned shield. *Burns*, 1023. E. F. 1 » »

65956 — — V. F. » 15 »

65957 Mm. Leaved thistle. ⁝ CAROLVS : D : G.MAGN.BRITAN : FRAN : ET : HIB : REX ⁝ The King on horseback to left; F (*Falconer*) under near kind hoof. ℞. QVÆ.DEVS &c. Crowned shield. F above crown to left, star to right. *Burns*, p. 470, no 41. F. » 12 6

TWELVE SHILLING PIECES.

65958 Mm. B (*Briot*). CAR.D : G.MAG.BRIT.FRAN.ET.HIB.REX. Crowned bust to left; XII behind the head. ℞. QVÆ.DEVS &c. Crowned shield between two crowned letters **C** and **R**. *Burns*, 1007. F. D. C. 1 » »

65959 Mm. (Obv.) Thistle. CAROLVS.D.G.MAGN.BRITAN.FRANC.ET. HIB.REX. The letter F (*Falconer*) at end of legend. Different style of bust. ℞. QVÆ.DEVS &c. Same type as before. *Burns*, 1020. E. F. » 15 »

65960 Mm. Thistle. CAROLVS.D : G : MAGN : BRITAN : FRAN : ET HIB : REX. Same style as preceding, but without the F at end of obverse legend. F above crown on reverse. *Burns*, p. 471, nº 43. V. F. » 10 »

HALF-MERKS.

65961 CAROLVS.D.G.SCOT.ANG.FR.&.HIB.R. Crowned bust to left; VI behind the head. ℞. CHRISTO.AVSPICE.REGNO. Crowned shield. *Burns*, 1001. *R*. F. » 10 »

SIX-SHILLING PIECES.

65962 Mm. B (*Briot*). CAR.D : G.MAG.BRIT.FRAN.ET.HIB.REX. (B at end of legend). Crowned bust to left; VI behind the head. ℞. QVÆ.DEVS.CONIVNXIT.NEMO.SEPAR. Crowned shield between the crowned letters **C R**. The letters B to right above crown. F. » 5 »

65963 Similar type, but without Briot's mark, and with F (*Falconer*) above the shield on reverse. SEPARET. F. » 5 »

FORTY PENNY PIECES.

65964 CAR.D : G.SCOT.ANG.FR.ET.HIB.R. Crowned bust to left, XL behind the head. ℞. SALVS.REIPVB.SVPREMA.LEX. A crowned thistle; F (*Falconer*) above the crown. V. F. » 5 »

TWENTY PENNY PIECES.

65965 Mm. B (*Briot*). CAR.D : G.SCOT.ANG.FR.ET.HIB.R. (legend commencing from below). Crowned bust to left; B below; XX behind the head; a lozenge above and another below the mark of value. ℞. IVSTITIA.THRONVM.FIRMAT. A crowned thistle; B above the crown. E. F. » 5 »

65966 — Another, also with legend commencing from below, but without Briot's mark. CAR.D : G.MAG.BR.FR.ET. HIB.R. No lozenges about value mark. ℞. IVSTITIA.THRONVM. FIRMA.F (*Falconer*) above the crown. V. F. » 3 »

65967 Mm. Lozenge. Legend commences above. CAR.D.G.SCOT.ANG. FR.&.HIB.R. ℞. IVST.THRONVM.FIRMAT. V. F. » 2 6

TWO-SHILLING PIECE.

65968 CAR.D.G.SCOT.ANG.FRAN.&.HIB.R. Crowned bust to left; II behind the head. ℞. IVST.THRONVM.FIRMAT. Crowned shield. *Burns*, 1027. F. » 2 »

TURNERS.

65969 *First issue.* ·CAROLVS.D.G.MAG.BRIT. A tnistle. ℞. FRAN.&. HIB.REX. A lion rampant, crowned; two pellets behind. *Burns*, 1039. F. » 1 »

65970 *Second issue.* Mm. Lozenge. CAR.D : G.SCOT.ANG.FR.ET.HIB.R. A crown above II and **C R**; three lozenges below. ℞. Mm. ⊙. NEMO.ME.IMPVNE.LACESSET. A thistle. *Burns*, 1042. V. F. » 2 6

65971 — Mm. A flower. Same type and legends. F. » 2 »

65972 — Mm. A saltire. — F. » 2 »

65973 — Mm. Lion. CAR·D·G·SCO·AИG·FR·ET·H·R. ℞. ИEMO·ME·IMPVИE·LACESS. F. » 2 »

65974 *Third issue.* Mm. Lozenge. CAR.D.G.SCOT.ANG.FRA.ET HIB.R. A crown above **CR**. ℞. NEMO.ME.IMPVNE.LACESSET. A thistle. F. » 1 »

CHARLES II.

MERKS.

65975 **1669.** CAROLVS.II.DEI.GRA. Laureate bust to right; a leaved thistle below. ℞. ·MAG BRI.FRA ET.HIB.REX.1669. Four shields arranged in the form of a cross; ℑ under a crown

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in each angle; the mark of value XIII in the centre. V. F. » 10 »
4
65976 **1673**. Similar type. — V. F. » 7 6

HALF-MERKS.

65977 **1671**. Thistle under bust. — F. » 5 »
65978 **1675**. Without thistle. — V. F. » 10 »

QUARTER-DOLLARS.

65979 **1677**. CAROLVS.II·'DEI.GRA. Laureate bust to left; in front, F (*Falconer*). ℞. ·SCO ANG.FR ET.HIB REX.1677. Four crowned shields arranged in the form of a cross with ℭ in centre and a thistle in each angle. E. F. » 12 6
65980 **1681**. — — V. F. » 10 »

EIGHTH-DOLLAR.

65981 **1676**. — — F. » 5 »

SIXTEENTH-DOLLAR.

65982 **1677**. ℞. St. Andrew's cross with crown in centre, and thistle, rose, lis, and harp in angles. E. F. » 5 »
65983 **1681**. — — V. F. » 3 6

BAWBEES.

65984 **1677**. CAR.II.D.G SCO.ANG.FR.ET.HIB.REX. Laureate bust to left. ℞. NEMO.ME.IMPVNE.LACESSET.1677. A thistle, crowned. M. » 1 6
65985 **1678**. AN FR.ET.HIB.R. — F. » 3 »
65986 — — M. » 1 6
65987 **1679**. — — V. F. » 4 »

TURNERS.

65988 *First issue*. Mm. Cross of five pellets. CAR.D : G SCOT.ANG.FRA. ET.HIB.R. A crown above **C R**; on the right, mark of value II. ℞. NEMO.ME.IMPVNE.LACESSET. A thistle. V. F. » 3 »
65989 *Second issue*. **1677**. CAR.II.D.G.SCO.ANG.FRA.ET.HIB.REX. Sword and sceptre crossed under a crown. ℞. NEMO.ME IMPVNE.LACESSET.1677. A thistle. V. F. » 4 »

JAMES VII.

65990 **Ten-Shilling Piece. 1687**. IACOBUS.II DEI.GRATIA. Laureate bust to right, ·10· below. ℞. ·MAG.BR.FRA.ET.HIB. REX.1687. Two sceptre in saltire, crowned shield in each angle. *R*. F. » 6 »
65991 — **1688**. — *Rare date*. V. F. 1 » »

WILLIAM AND MARY.

65992 **Ten-shilling Piece. 1691**. GVLIELMVS.ET.MARIA.DEI. GRATIA. Busts to left; 10 below. ℞. MAG.BR.FR.ET.HIB. REX.ET.REGINA.1691. Crowned shield. *S*. E. F. » 15 »
65993 **Five-shilling Piece. 1694**. GVLIELMVS.ET.MARIA.DEI. GRA. Busts to left; V below. ℞. MAG.BR.FR.ET.HIB.REX.ET. REGINA.1694. Crown above cipher of *W. M. Pierced*. *S*. F. » 2 »
65994 **Bodle. 1691**. The letters *W. M.* in monogram under a crown. D.G.MAG.BR.FR.ET HIB.REX.ET.REGINA. ℞. NEMO. ME.IMPVNE.LACESSET.1691. A thistle, crowned. *S*. F. » 2 6
65995 Another, **1692**. — — V. F. » 5 »

WILLIAM III.

65996 **Forty-shilling Piece. 1695**. GVLIELMVS DEI GRATIA. Laureate bust to left. ℞. MAG.BRIT.FRA.ET HIB.REX.1695. A crowned shield. Edge PROTEGIT ET ORNAT.ANNO REGNI SEPTIMO *S*. E. F. 2 » »
65997 **Twenty-shilling Piece. 1695**. Same type. *S* V. F. » 10 6
65998 Another, **1696**. — *A splendid coin*. F. D. C. 1 12 6
65999 **Ten-shilling Piece. 1696**. Same type. *R*. M. » 3 6
66000 **Five-shilling Piece 1695**. ℞. NEMO.ME.IMPVNE. LACESSET.1695. A thistle crowned. *S*. V. F. » 5 »
66001 **Bodle. 1695**. GVLIELMVS.D.G.MAG.BR.FR.ET.HIB.REX. Sword and sceptre in saltire under a crown. ℞. NEMO.ME. IMPVNE.LACESSET.1695. A triple headed thistle, crowned. *Burns*, 1081. F. » 4 »
66002 **Bodle. 1697**. GVL.D.G.MAG.BR.FR.ET.HIB.REX. *Type as Burns*, 1082. F. » 4 »

QUEEN ANNE.

66003 **Five-shilling Piece. 1705**. ANNA.DEI.GRATIA Bust to left. ℞. NEMO.ME.IMPVNE.LACESSET.1705. A triple-headed thistle. F. » 2 6
66004 **Halfcrown. 1707**. Same as the ordinary English issue but with E (Edinburgh) below the bust SEXTO *The first head, as on all the English halfcrowns before the Union, and not as illustrated in Burns*, 1086. V. F. » 7 6
66005 **Shilling, 1707**. E below the bust. *The third bust of Hawkins. Burns*, 1089. E. F. » 5 »
66006 **Shilling 1708**. E below the bust. Same type. F. » 2 6
66007 **Sixpence. 1708**. E* below the bust. *Burns*, 1093. F. » 2 »

TRADE TOKENS IN THE EIGHTEENTH CENTURY

(*Continued from col. 11365*).

SURREY.

66008 **Penny**. (1). **Godstone**. Tower. ℞. Globe. *R*. F. D. C. 1 » »
66009 — (2). **Guildford**. Tower. ℞. Globe. *R*. F. D. C. 1 » »
66010 — (3). **Lambeth**. Palace. ℞. Globe. *R*. F. D. C. 1 » »
66011 — (4). — Sir George Cook. *R*. F. D. C. » 15 »
66012 — (5). — ℞. French Liberty. *R*. F. D. C. 1 » »
66013 **Halfpenny**. (6). **Bermondsey**. St. Mary Magdalen's. F. D. C. » 4 6
66014 — (6bis). — ℞. Dove and olive-branch. V. F. » 10 »
66015 — (7). — Priory. F. D. C. » 7 6
66016 — (11). **Croydon**. Garraway's. F. D. C. » 1 6
66017 — (12). — — *R*. M. » 3 »
66018 — (12). — — *R*. F. D. C. » 10 »
66019 — (13). **Guildford**. Arms. &c. F. D. C. » 1 »
66020 — (15). **Lambeth**. Sir George Cook. F. D. C. » 5 6
66021 — (20). **Rotherhithe**. St : Mary's. F. D. C. » 4 »
66022 — (21). **Southwark**. Christ Church F. D. C. » 5 6
66023 — (22). — St : John's. F. D. C. » 5 6
66024 — (23). — St : Olive's. F. D. C. » 5 6
66025 — (25). — St : Thomas. F. D. C. » 5 6
66026 **Farthing**. (26). **Lambeth**. Denton's. *R*. F. D. C. » 10 »
66027 — (27). — Castle *R*. V. F. » 7 6
66028 — (30). — Sir Jeffry Dunstan. *R*. F. D. C. » 5 6
66029 — (31). — — *R*. F. D. C. » 7 6
66030 — (32). — — *R*. F. D. C. » 7 6
66031 — (33). — — *R*. F. D. C. » 7 6

SUSSEX.

66032 **Penny**. (1). **Battle**. Abbey. ℞. Globe. *R*. F. D. C. 1 5 »
66033 **Halfpenny** (2). — Ruins. *R*. F. D. C. » 10 »
66034 — (3). **Brighton**. Camp token. F. D. C. » 1 »
66035 — (4a). — — F. D. C. » 1 6
66036 — (6). — — F. D. C. » 1 »
66037 — (7). — A city besieged. *R*. F. D. C. » 10 »
66038 — (10). — — *R*. F. D. C. » 10 »
66039 — (11). W. Mighell's. F. » 1 6
66040 — (12). — — V. F. » 2 6
66041 — (13). — — M. » 1 6
66042 — (14). **Chichester**. Dally's. F. D. C. » » 6
66043 — (16a). — — F. D. C. » 1 »
66044 — (16b). — — F. D. C. » 2 »
66045 — (18). — Sharp's. F. D. C. » 2 »
66046 — (19). — — F. D. C. » 2 6
66047 — (20). **Eastbourne**. Fisher's. F. D. C. » 1 »
66048 — (21). **East Grinstead**. Boorman's. F. D. C. » » 6
66049 — (22). **Frant**. Ring's. F. D. C. » 1 »
66050 — (24) **Hastings**. James Tebay. V. F. » 1 6
66051 — (24bis) — — E. F. » 1 6
66052 — (25). **Horsham**. M. Pintosh. *R*. F. D. C. » 10 »
66053 — (25a). — — *R*. F. D. C. » 10 »
66054 — (31). **Northiam**. John Foller. F. D. C. » 1 »
66055 — (32). — — F. D. C. » 1 6
66056 — (33). **Rye**. G. Bennett *RR*. F. D. C. » 15 »
66057 — (37). **Winchelsea**. R. Maplesden. V. F. » 2 6
66058 — (38). — — V. F. » » 6

WARWICKSHIRE.

66059 **Halfcrown**. (1). **Birmingham**. B.W.H. *R*. V. F. » 12 6
66060 — (1a). — — *R*. F. D. C. » 15 »
66061 **Penny**. (5). **County**. Caesar's Tower. F. D. C. » 2 »
66062 — (6). **Birmingham**. Association. *R*. F. D. C. 1 5 »
66063 — (9). — Freeth. F. D. C. » 2 »
66064 — (9). — — *Brass*. F. D. C. » 7 6
66065 — (13). — G. Barker. *RR*. F. D. C. 5 » »
66066 — (13bis). — Bissett's. *Tin*. V. F. » 15 »

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66067	—	(14).	—	Bn. Jacob. *R.*	F. D. C.	»	10	»
66068	—	(15).	—	*J. K.*	F. D. C.	»	2	6
66069	—	(16).	—	*T. W. R.*	F. D. C.	»	16	»
66070	—	(17a).	—	Yeomanry. *R.*	F. D. C.	1	12	6
66071	—	(18b).	—	— *R.*	F. D. C.	1	15	»
66072	—	(19).	—	T. Welch. *RR.*	F. D. C.	2	2	»
66073	—	(20).	—	T. Wyon.	F. D. C.	»	2	6
66074	—	(21a).	**Coventry**. St : Michaels. *R.*		F. D. C.	»	12	6
66075	—	(22).	—	Philemon Holland. *R.*	F. D. C.	1	»	»
66076	**Halfpenny**.	(25).	**County**. Shakespeare.		V. F.	»	2	6
66077	—	(26).	—	—	V. F.	»	2	6
66078	—	(27).	—	—	F. D. C.	»	2	6
66079	—	(29).	—	—	V. F.	»	1	»
66080	—	(30).	**Birmingham**. Boy with screw.		F. D. C.	»	»	6
66081	—	(30a).	—	—	V. F.	»	1	6
66082	—	(31).	—	—	F. D. C.	»	3	6
66083	—	(35).	—	—	F. D. C.	»	2	6
66084	—	(36).	—	— *R.*	F. D. C.	»	7	6
66085	—	(37a).	—	Arms. ℞. Britannia. E. PAYABLE IN LONDON.	V. F.	»	7	6
66086	—	(38).	—	Arms. ℞. Ship.	E. F.	»	»	6
66087	—	(38a).	—	— —	F. D. C.	»	2	»
66088	—	(39d).	—	Arms. ℞. Dragoon.	V. F.	»	2	6
66089	—	(39e).	—	E. PAYABLE IN LONDON.	F. D. C.	»	7	6
66090	—	(40).	—	Allin's.	F. D. C.	»	1	6
66091	—	(41).	—	Alston's.	F. D. C.	»	2	6
66092	—	(41a).	—	— *S.*	F. D. C.	»	4	6
66093	—	(42a).	—	Barker's. *RR.*	F. D. C.	1	5	»
66094	—	(43a).	—	— *Tin. RR.*	E. F.	1	10	»
66095	—	(44).	—	— *RR.*	F. D. C.	1	10	»
66096	—	(46).	—	Bigg's.	E. F.	»	»	6
66097	—	(46a).	—	— *S.*	V. F.	»	2	6
66098	—	(47a).	—	—	V. F.	»	»	6
66099	—	(48).	—	Coining & Copper Co.	F.	»	1	»
66100	—	(49c).	—	—	F.	»	1	6
66101	—	(49d).	—	—	F.	»	2	»
66102	—	(49e).	—	—	F.	»	1	6
66103	—	(49f).	—	—	V. F.	»	3	»
66104	—	(51a).	—	Company. *S.*	V. F.	»	2	6
66105	—	(51b).	—	— *S.*	F. D. C..	»	2	6
66106	—	(51c).	—	— *S.*	V. F.	»	2	6
66107	—	(52).	—	Mining & Copper Co.	F	»	1	»
66108	—	(54).	—	— *S.*	E. F.	»	3	6
66109	—	(55).	—	—	F.	»	1	6
66110	—	(58).	—	— *S.*	F.	»	2	»
66111	—	(59).	—	— *S.*	V. F.	»	2	6
66112	—	(60).	—	— *S.*	F.	»	2	6
66113	—	(61).	—	—	E. F.	»	1	6
66114	—	(62).	—	—	F. D. C.	»	1	»
66115	—	(65).	—	— *S.*	V. F	»	2	»
66116	—	(67).	—	—	F.	»	1	»
66117	—	(70c).	—	— *S.*	V. F.	»	2	6
66118	—	(75).	—	—	F.	»	1	»
66119	—	(75b).	—	—	F.	»	1	6
66120	—	(76).	—	— *S.*	E. F.	»	2	6
66121	—	(80).	—	Bissetts'.	F. D. C.	»	»	6
66122	—	(81).	—	Clarke's. *RR.*	F. D. C.	1	»	»
66123	—	(82).	—	Donald & Co.	V. F.	»	1	»
66124	—	(83).	—	Hallan's (*an original*). *RR.*	V. F.	»	15	»
66125	—	(84).	—	— *R.*	F. D. C.	»	10	»
66126	—	(88).	—	— *R.*	F. D. C.	»	12	»
66127	—	(91).	—	— *R.*	F. D. C.	»	5	»
66128	—	(92).	—	Hickman's.	F. D. C.	»	1	»
66129	—	(93).	—	— *RR.*	F.	1	12	6
66130	—	(94).	—	Kempson's Ashted Chapel.	F. D. C.	»	2	»
66131	—	(98).	—	Barracks.	F. D. C.	»	2	6
66132	—	(101).	—	St. Bartholomew's.	F. D. C.	»	2	»
66133	—	(103).	—	Blue School.	F. D. C.	»	1	6
66134	—	(104).	—	— *R.*	F. D. C.	»	10	»
66135	—	(106).	—	Charity School.	F. D. C.	»	1	6
66136	—	(109).	—	Brass Works.	F. D. C.	»	2	»
66137	—	(111).	—	Brewery.	F. D. C.	»	2	»
66138	—	(113).	—	Free School.	F. D. C.	»	2	»
66139	—	(115).	—	Hospital. *R.*	F. D. C.	»	10	»
66140	—	(116).	—	—	F. D. C.	»	1	6
66141	—	(118).	—	Hotel.	F. D. C.	»	1	6
66142	—	(120).	—	St : John's Chapel.	F. D. C.	»	1	6
66143	—	(121).	—	St : Martin's.	F. D. C.	»	1	6
66144	—	(124).	—	St : Mary's Chapel.	F. D. C.	»	1	»
66145	—	(127).	—	Old Meeting. 1791.	F. D. C.	»	2	»
66146	—	(129).	—	— — 1794.	F. D. C.	»	1	6
66147	—	(132).	—	New Meeting. 1791.	F. D. C.	»	2	»
66148	—	(134).	—	Meeting 1786.	F. D. C.	»	2	»
66149	—	(136).	—	Navigation Office.	F. D. C.	»	2	»
66150	—	(138).	—	New Jerusalem Temple.	F. D. C.	»	3	»
66151	—	(140).	—	Old Cross.	F. D. C.	»	2	»
66152	—	(144).	—	St : Pauls Chapel.	F. D. C.	»	1	6
66153	—	(146).	—	St : Philip's Church.	F. D. C.	»	3	6
66154	—	(147).	—	—	F. D. C.	»	2	»
66155	—	(149).	—	Soho.	F. D. C.	»	2	»
66156	—	(150).	—	— *R.*	F. D. C.	»	15	»
66157	—	(152).	—	Theatre.	F. D. C	»	2	6
66158	—	(153).	—	—	F. D. C.	»	2	»
66159	—	(155).	—	Welch Cross.	F. D. C.	»	3	»
66160	—	(156).	—	— *R.*	F. D. C.	»	7	6
66161	—	(158).	—	Workhouse.	F. D. C.	»	4	6
66162	—	(160).	—	Library.	F. D. C.	»	2	»
66163	—	(162).	—	George III.	F. D. C.	»	1	»
66164	—	(163).	—	Lutwyche's.	V. F.	»	2	6
66165	—	(163b).	—	—	F. D. C-	»	»	6
66166	—	(163c).	—	— E. Plain (not in collar).	F. D. C.	»	2	6
66167	—	(164).	—	— — (Mule).	V. F.	»	1	»
66168	—	(165).	—	Pye's. *RR.*	F. D. C.	1	5	»
66169	—	(166).	—	Skidmore's.	F. D. C.	»	3	6
66170	—	(171).	**Coventry**. Reynolds & Co. Lady Godiva.		F. D. C.	»	1	6
66171	—	(172).	—	—	F. D. C.	»	2	
66172	—	(175).	—	—	V. F.	»	2	»
66173	—	(176).	—	—	F. D. C.	«	2	6
66174	—	(177).	—	—	V. F.	»	1	6
66175	—	(178).	—	—	E. F.	»	2	»
66176	—	(178c).	—	—	V. F.	»	1	6
66177	—	(178d).	—	—	V. F.	»	2	»
66178	—	(179).	—	—	V. F.	»	2	6
66179	—	(181).	—	—	V. F.	»	1	6
66180	—	(181b).	—	—	F. D. C.	»	2	6
66181	—	(185).	—	— *RR.*	F. D. C.	»	7	6
66182	—	(186).	—	—	V. F.	»	1	»
66183	—	(186a).	—	— E. PAYABLE AT LIVERPOOL OR BRISTOL.	V. F.	»	4	6
66184	—	(188).	—	—	V. F.	»	2	6
66185	—	(189).	—	—	F. D. C.	»	3	»
66186	—	(191).	—	— (Mule).	V. F.	»	2	6
66187	—	(193).	—	Coventry Cross. ℞. John of Gaunt.	F.	»	2	6
66188	—	(195).	—	Kempson's. Bablake Hospital.	F. D. C.	»	3	»
66189	—	(196).	—	— ℞. Handel. *R.*	F. D. C.	»	15	»
66190	—	(197).	—	Barracks. ℞. Arms	F. D. C.	»	3	»
66191	—	(198).	—	— ℞. Handel. *R.*	F. D. C.	»	15	»
66192	—	(199).	—	Cathedral. ℞. Arms.	F. D. C.	»	3	»
66193	—	(200).	—	— ℞. Handel. *R.*	F. D. C.	»	15	»
66194	—	(201).	—	Cook St. ℞. Arms.	F. D. C.	»	2	»
66195	—	(202).	—	— ℞. Handel. *R.*	F. D. C.	1	»	»
66196	—	(203).	—	Cross. ℞. Arms.	F. D. C.	»	2	»
66197	—	(204).	—	— ℞. Handel. *R.*	F. D. C.	»	15	»
66198	—	(205).	—	County Hall. ℞. Arms.	F. D. C.	»	2	6
66199	—	(206).	—	— ℞. Handel. *R.*	F. D. C.	»	12	6
66200	—	(207).	—	Drapers' Hall. ℞. Arms.	F. D. C.	»	2	»
66201	—	(209).	—	Fords' Hosp ℞. Arms.	F. D. C.	»	2	»
66202	—	(210).	—	— ℞. Handel. *R.*	F. D. C.	»	15	»
66203	—	(211).	—	Free School. ℞. Arms.	F. D. C.	»	2	»
66204	—	(212).	—	— ℞. Handel. *R.*	F. D. C.	»	17	6
66205	—	(213).	—	New Front ℞. Arms.	F. D. C.	»	3	»
66206	—	(215).	—	Grey Friars Gate. ℞. Arms.	F. D. C.	»	1	6
66207	—	(215).	—	The same in *Silver*. *R.*	F. D. C.	2	10	»
66208	—	(216).	—	Grey Friars' Gate. ℞. Handel. *R.*	F. D. C.	»	17	6
66209	—	(217).	—	Grey Friars Steeple. ℞. Arms.	F. D. C.	»	2	»
66210	—	(218).	—	— ℞. Handel. *R.*	F. D. C.	»	15	»
66211	—	(219).	—	St. John's Church. ℞. Arms.	F. D. C.	»	2	»
66212	—	(221).	—	St. Mary Hall. —	F. D. C.	»	2	6
66313	—	(222).	—	— ℞. Handel. *Silver plated. R.*	F. D. C.	1	»	»
66214	—	(223).	—	Mill Lane. ℞. Arms.	F. D. C.	»	2	»
66215	—	(225).	—	Spon Gate. ℞. —	F. D. C.	»	1	6
66216	—	(227).	—	Trinity Church. —	F. D. C.	»	2	6
66217	—	(229).	—	White Friars Gate. —	F. D. C.	»	1	6
66218	—	(231).	—	White Friars. —	F. D. C.	»	2	6
66219	—	(231a).	—	— — — E. Plain-in collar.	F. D. C.	»	12	6
66220	—	(233).	—	Nicksons'. *RR.*	F. D. C.	1	5	»
66221	—	(234).	—	— *RR.*	F. D. C.	1	5	»
66222	—	(236).	—	Sharps "Peeping Tom". *RR.*	F. D. C.	1	10	»
66223	—	(238).	**Meriden**. Archer. *R.*		F. D. C.	»	10	»
66224	—	(240).	**Newton**. John Webb. *RR.*		F. D. C.	1	10	»
66225	—	(241).	**Nuneaton**. Lady Godiva.		V. F.	»	3	6
66226	—	(242a).	**Stratford**. Shakespeare. *R.*		F. D. C.	»	10	»
66227	—	(244).	— —		F. D. C.	»	5	»

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66228	—	(247).	—	—	F. D. C.	»	5	»
66229	—	(250).	**Willey**.	Wilkinson. Barge.	V. F.	»	2	»
66230	—	(251).	—	— — *Silver. R.*	F. D. C.	2	»	»
66231	—	(253).	—	— Forge with window. *RR.*	F. D. C.	1	»	»
66232	—	(254).	—	— Forge. 1787.	F. D. C.	»	3	6
66233	—	(256).	—	— — —	F. D. C.	»	3	6
66234	—	(257).	—	— — —	V. F.	»	2	6
66235	—	(258).	—	— — *A proof.*	F. D. C.	»	2	»
66236	—	(260).	—	— — —	V. F.	»	1	6
66237	—	(262).	—	— — Chain border.	F. D. C.	1	5	»
66238	—	(264).	—	— — 1788.	V. F.	»	2	6
66239	—	(266).	—	— — 1790.	V. F.	»	1	6
66240	—	(266[a]).	—	— — —	V. F.	»	1	»
66241	—	(270).	—	— — 1792.	V. F.	»	1	»
66242	—	(271).	—	— — —	V. F.	»	1	6
66243	—	(272).	—	— — 1793.	F. D. C.	»	1	»
66244	—	(273).	—	— — —	V. F.	»	2	»
66245	—	(276).	—	— — — (*proof*).	E. F.	»	2	»
66246	—	(276[a]).	—	— — — (*proof*).	F. D. C.	»	1	6
66247	—	(277).	—	— — — (*proof*).	E. F.	»	1	»
66248	—	(277[d]).	—	— — —	F.	»	1	»
66249	—	(278[c]).	—	— — —	V. F.	»	1	6
66250	—	(282).	—	— — 1795.	V. F.	»	3	6
66251	—	(283).	—	— — —	V. F.	»	2	6
66252	—	(284).	—	— Vulcan. 1790.	V. F.	»	2	»
66253	—	(285).	—	— — — *R.*	F. D. C.	»	7	6
66254	—	(286).	—	— — —	F.	»	1	»
66255	—	(286[bis]).	—	— — — *R.*	F. D. C.	»	7	6
66256	—	(288).	—	— — —	V. F.	»	2	6
66257	—	(289).	—	— — 1791.	V. F.	»	2	6
66258	—	(290).	—	— — —	E. F.	»	2	6
66259	—	(291).	—	— — —	F.	»	1	»
66260	—	(292).	—	— — — *R.*	V. F.	»	10	»
66261	—	(293[a]).	—	— — —	F.	»	2	»
66262	—	(297).	—	— — 1792.	F. D. C.	»	4	6
66263	—	(300[b]).	—	— — —	V. F.	»	2	6
66264	—	(300[c]).	—	— — —	F.	»	1	6
66265	—	(300[f]).	—	— — —	V. F.	»	2	»
66266	—	(300[g]).	—	— — —	V. F.	»	2	»
66267	—	(304).	—	— Mining tools.	V. F.	»	2	6
66268	—	(306).	—	— Justice seated.	V. F.	»	2	6
66269	—	(307).	—	— *H. M. Co.*	F.	»	1	6
66270	—	(308).	—	— Female and harp.	F.	»	1	»
66271	—	(309).	—	— Harp.	V. F.	»	1	6
66272	—	(309[bis]).	—	— Justice seated.	V. F.	»	2	6
66273	—	(311[bis]).	—	— Obv.: As 300. Rx. Female with mining tools.	V. F.	»	3	6
66274	—	(313[b]).	—	Wilkenson. Rx. Vulcan.	V. F.	»	2	»
66275	—	(313[e]).	—	— —	F.	»	1	»
66276	—	(315[a]).	—	— Forge.	E. F.	»	1	6
66277	—	(315[c]).	—	— —	E. F.	»	1	6
66278	—	(316).	—	Wilkison. Rx. Barge.	F. D. C.	»	3	»
66279	—	(316[b]).	—	— — Edge plain.	V. F.	»	3	6
66280	—	(317).	—	— Forge.	V. F.	»	3	6
66281	—	(320[a]).	—	— —	V. F.	»	2	6
66282	—	(321[a]).	—	— Vulcan.	V. F.	»	3	»
66283	—	(322[a]).	—	— —	V. F.	»	2	6
66284	—	(325[a]).	—	— —	V. F.	»	2	»
66285	—	(325[d]).	—	— E. PAYABLE AT BIRMINGHAM OR LIVERPOOL.	F. D. C.	»	7	6
66286	—	(327).	—	— Mining tools.	V. F.	»	2	6
66287	—	(328).	—	— —	V. F.	»	2	6
66288	**Farthing**.	(331).	**Birmingham**.	Dr Johnson. *R.*	F. D. C.	»	10	»
66289	—	(332[a]).	—	Copper Co.	F. D. C.	»	4	6
66290	—	(333).	—	— *R.*	V. F.	»	10	»
66291	—	(334).	—	— *R.*	F. D. C.	»	10	»
66292	—	(335).	—	Genl. Elliot. *R.*	F. D. C.	»	12	6
66293	—	(336).	—	John Howard.	V. F.	»	4	6
66294	—	(336[a]).	—	—	F. D. C.	»	»	6
66295	—	(337).	—	Lutwyche's.	F. D. C.	»	»	6

WESTMORLAND.

66296	**Penny**.	(2).	**Kendal**.	*R.* & *D.*	F. D. C.	»	10	»
66297	—	(3).	—	Castle. Rx. Globe. *R.*	F. D. C.	1	»	»
66298	**Halfpenny**.	(4).	—	*R.* & *D.* Rx. Mining tools. *R.*	E. F.	»	10	»
66299	—	(5).	—	Justice.	F. D. C.	»	2	6
66300	—	(6).	—	Ship.	F. D. C.	»	4	6
66301	—	(6[b]).	—	— —	F. D. C.	»	4	6
66302	—	(7).	—	— —	F. D. C.	»	2	6

(To be continued.)

VARIA

FORGERIES OF CURRENT COINS IN SILVER.

The following details, supplied by Mr. W. J. Webster, of the type and fineness of the false sixpences recently put in circulation will be of interest to our readers. It will be observed that the counterfeit is actually above "standard" silver.

ED.

DIFFERENCES IN DETAIL BETWEEN A MINT SIXPENCE 1907 AND ONE FROM A COUNTERFEIT DIE OF THE SAME DATE.

No. 1. The artist's initials under the King's bust on the counterfeit are written DI S with a wide interval between I and S; on the Mint Sixpence it should be written DES.

No. 2. The King's bust on the counterfeit is treated in a much coarser manner than on the Mint specimen, on the former of which there is no expression of life in the King's eye. Weak and badly defined lettering on both sides.

No. 3. The fleurs-de-lis in the crown on the reverse are badly designed, more like crosses, and the 7 in date (1907) is not *barred* and has a curved limb on the counterfeit piece.

Mint	Counterfeit
Æ. 9.25.	Æ. 9.27 up to 9.29.

***

CARNEGIE HERO MEDAL.

The design for the Carnegie Hero Medal to be awarded in connection with the Carnegie Hero Trust Fund, was submitted to the King at Biarritz, France, during the last week in March, 1909, and finally approved. The medal has been struck in bronze, and the first presentation took place in April, 1909.

The following is a description of the medal: —

O—Legend: — HE SERVES GOD BEST WHO MOST NOBLY SERVES HUMANITY. Two symbolical figures.

R—Legend: — PRESENTED BY THE TRUSTEES OF THE CARNEGIE HERO FUND. Encircled by a broad, simple wreath of Victor's bay, the inscription: — FOR HEROIC ENDEAVOUR TO SAVE HUMAN LIFE. At the base of the wreath, the date, 1909.

***

CHINESE COINAGE.

Foreign help in reforming the Chinese coinage is not permitted. Currency confusion is becoming greater. A recent Imperial Edict admitted that, "China's financial system being in a state of confusion, a speedy adjustement of the currency is essential," and the method of adjustment was to increase the confusion. By Edict of October 5th, 1908, inspired by the ex-Viceroy Chang Chih-tung, the supreme muddler of the Empire, a tael or ounce silver coin of a totally new exchange value with debased subsidiary coinage is declared the standard coin of the country. Yet there is improvement in some directions. Minted coins are found everywhere throughout the Empire and have almost supplanted the silver ingots which were till recently the main currency of the country.

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Vol XVII. — N° 199 **June 1909**

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MONTHLY

NUMISMATIC CIRCULAR

THE *Monthly Numismatic Circular* will be forwarded post free on receipt of half-a-crown (= 3 francs = 2 ½ marks = 60 U. S. A. cents, in P. O. O. or stamps) for one year's subscription.

Should any applicant not receive it regularly by post, please notify the omission to us, when it shall be at once rectified. All communications respecting the Numismatic Circular (either referring to its literary portion or to its catalogue of coins, &c. for sale) should be made to our West-End house, 17 and 18 Piccadilly, London, W., where all letters and orders will receive immediate attention.

Cheques crossed National Provincial Bank of England, Piccadilly Branch.

Any coins or medals can be had on approval if the applicant is known to us, or, if not, on receipt of references. Postage on coins, as a rule, is paid out.

Orders for coins from the annexed list will be executed in rotation, but preference will be given to clients who are willing to purchase outright, providing the coins answer to the description.

Coins not approved of can be returned.

LA *Circulaire mensuelle de Numismatique* sera adressée franco à toutes les personnes qui voudront bien en faire la demande en nous faisant parvenir 3 francs 20 centimes par mandat postal pour un abonnement annuel.

Nous prions nos correspondants d'adresser toutes lettres et communications relatives à la partie littéraire du journal ou au catalogue des monnaies et médailles, à notre établissement, 17 et 18, Piccadilly, Londres, W.; nous y répondrons immédiatement.

Les ordres seront exécutés à tour de rôle en donnant la préférence aux commandes effectives.

Toutes les pièces seront envoyées *à condition*, si le client le désire, mais le port de retour est à sa charge.

Les personnes qui ne nous seraient pas connues sont priées de nous fournir des références.

DAS *Numismatische Circular* wird portofrei, nach Empfang von 2 ½ Mark (3 Kronen ö. W.) als Jahresbetrag, geschickt.

Sollte jedoch ein Abonnent dasselbe nicht regelmässig erhalten, so bitten wir, uns gefälligst Anzeige davon zu machen, um weitere Unregelmässigkeiten zu verhüten.

Alle Mittheilungen, welche dieses "Numismatische Circular" betreffen (gleichviel ob dieselben sich auf den literarischen Teil oder auf das Verzeichnis der Münzen, &c. zum Verkauf beziehen), sollten an unser West End Etablissement, 17 und 18 Piccadilly, London, W., gerichtet werden, wo Briefe und Aufträge sofortige Erledigung finden.

Jede Münze oder Medaille wird zur Ansicht gesandt. Bestellungen werden nach Reihenfolge des Einganges effectuirt und Nichtconvenirendes zurückgenommen.

Rückporto zu Lasten der Herren Besteller.

Uns unbekannte Herren Sammler werden um Aufgabe genügender Referenzen ersucht.

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GREEK COINS.

(*Continued from col. 11379.*)

ROMANO-CAMPANIAN COINS.

NOTES ON TYPE II.

Obv. Laureated head of Apollo to left, in front **ROMANO**: border of dots.

Rev. Unbridled horse galloping to right, above in field a star of sixteen rays. Sometimes the ground is slightly indicated.

Dr Dressel (*Zeitschr. für Numism.*, XIV, 1886, p. 161), has pointed out that certain bronze coins of Beneventum appear to have been engraved by the same artist who wrought this type of Apollo.

The head was apparently copied from coins of Syracuse issued from 345-317 B.C. during the time of Timoleon. Compare these coins with no 252 of the Brit. Mus. Catalogue. The Pegasus type distingued the Carthaginian coins, and the unbridled horse those of the Campanians. Apollo had long been worshipped by the Romans. Livy relates (IV, 25) how a temple to this god was vowed in the year 430 B.C. on account of a pestilence, and dedicated during the next year, by the Consul Caius Julius (IV, 29). In the year 350 B.C. either this old temple was restored or another built (Livy, VII, 20).

Mr. A. Sambon says "The head of Apollo on the didrachm with the legend **ROMANO** offer three varieties, having a striking analogy with the coins of Beneventum, Suessa, and Cales. A similar head is also found on Campanian Asses which have been attributed to Capua, but which may also have been issued from Suessa.

The Reverse type may be not only a symbol of the Campanian people but also a reference to the cavalry supplied to the Roman armies by the Campanian allies.

We may compare this type of the horse and star with the silver coins of Arpi in Apulia, a city which concluded an alliance with Rome in 326 B.C. (Livy, IX, 13) and was loyal to the Romans throughout the wars with Pyrrhus.

NOTES ON TYPE III.

Obv. Head of Heracles to right, with very slight beard, his hair bound with a fillet. The skin of a lion bound round his neck, and the club resting on his shoulders: border of dots.

Rev. A she-wolf to right, suckling the twins and turning her head towards them. In the exergue **ROMANO**. The letter **A** in the legend appears in many varied forms.

The type of the Obverse is very similar in style to that on the Syracusan coins with the legend **ΔΙΟΣ ΕΛΛΑΝΙΟΥ** issued between 282-278 B.C. Confer Brit. Mus. Catal. no 468, 469, 470,

They are similar also to coins issued by Pyrrhus circa 278 B.C. Confer Brit. Mus. Catal. no 493. There is evidence that the Romans about this time were interested in this cult for Livy (IX, 44) tells us that in 305 B.C. "the great statue of Hercules was erected on the Capitol and dedicated."

Rev. We are all familiar with drawings and photographs of the bronze wolf preserved in the Capitoline Museum at Rome, and it is natural to ask whether there can be found any connection between that famous bronze group and the type on these didrachms. Helbig has shown (Die öffentlichen Sammlungen Klassischer Alterthümer in Rom, p. 478) that at all events the supposition that this bronze is to be identified with that set up in Rome, by the Ædiles Gnaeus and Quintus Ogulnius, in the year 295 B.C. is wrong; because the Romans, who had by that time so much knowledge of the Greek art in Magna Graecia, could not then have executed any work in such an archaic style as that familiar bronze exhibits. But the new statue set up by the Ogulnian family shews that at the time when these didrachms were issued this was a popular subject in Rome; moreover the old bronze on the Capitol shews it had long been popular at any rate since the sixth century in Rome. Although the coin type is probably purely Roman in its associations yet it is interesting to note that the Greeks knew a similar story which they also commemorated on a coin type.

Romulus and Remus are not the only heroes who are said to have been exposed and saved by being nursed by a she-wolf and indeed this subject forms the type of a Greek coin issued from Cydonia in Crete about 350 B C. The legend to which that coin-type refers is told by Antoninus Liberalis who flourished about 150 A.D. He quotes this legend from Nicander of Colophon, who was flourishing in 150 B.C. (Ant. Lib., p. 40, ed. 1832). "Acacalis the daughter of Minos bore a son to Apollo in Crete, whom she cast forth in the woods, through fear of Minos. The wolves continually visited this child whom according to the counsel of Apollo they guarded, and supplied with milk in turns. Afterwards he was found by some herdsmen who took him to their home and brought him up. When the boy grew up fair and sturdy and Minos through jealous fear sought to slay him, he, Miletus, embarking by night on a light boat by advice of Sarpedon sailed to Caria, and there became the founder of the city Miletus".

Ovid in his Metamorphoses does not mention the wolves when he tells us (IX, 440) of the flight of Miletus; speaking of Minos he says "but he was then an invalid and stood in fear of the son of Deione, Miletus, proud of the strength of youth and his father Phoebus: and though believing that he was aiming at his kingdom, yet durst not drive him from his father's house" then follows the story of his flight in a swift ship over the Aegean waters, and his founding the city Miletus.

It is not unlikely that these Cretan coins may have been brought to Italy by merchants or by the Greek armies during the Pyrrhic wars, and it is possible that the Romans may have been reminded, by the type, of their own legend concerning Romulus and Remus.

It is because so many of the other types of this Romano-Campanian series are copied from Greek coins that it seems possible that this type also was derived from a Greek source.

NOTES ON TYPE IV.

Obv. Head of a female wearing Phrygian Helmet to right, the helmet is described as of leather. At the top of the crest is a small griffin's head. Behind is a cornucopiæ: border of dots.

Rev. Victory standing to right, tying a crown to a palm branch; to left **ROMANO**: to right one of the following letters **A** or **Α**, **Δ**, **H**, **Σ**, **I** or **ϟ**, **Λ**, **M**, **O**, **P**, **Σ**, **T**, or **BB** or **ΔΔ** or **ΣΣ**.

The weights vary from 101 grains to 98 grains.

In a work by Comte Alberic du Chastel de la Howardries, "Syracuse, ses monnaies d'argent et d'or, la coiffure antique", on Plate X no 116, we may see a similar head described as "Tête coiffée du bonnet phrygien."

The Reverse has a lion to left with Palm tree behind. The head is called by some that of Dido and the coins are Carthaginian, but the headdress is not really the same as that on the Roman coin. Early Electrum coins of Phocaea of the fourth Cent B.C. bear a head very much more similar.

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Confer Haeberlin's remarks on this type in the *Corolla Num.*, p. 186 and the illustrations on Plate VI.

This head of Roma in the Phrygian helmet is interesting as a very early piece of evidence of the reception by the Romans of Greek legends concerning the history of Rome. The story of Aeneas settling in Italy can be traced back to the poems of Arctinus, one of the earliest poets who followed the Homeric age. The legend was made popular in S. Italy and Sicily by Stesichorus of Himera, the Sicilian poet, who died about 550 B.C.

Mommsen (B^h II, c. IX) says "It was the great remodeller of myths, Stesichorus, who first in his 'Destruction of Ilion' brought Æneas to the land of the West, that he might poetically enrich the fable-world of his birth and of his chosen home, Sicily and Lower Italy, by contrasting the Trojan and Hellenic heroes also there. With him originated the poetical outlines of the fable as thence forward fixed, especially the group of the hero, with his wife and his little son, and his aged father bearing the household gods, departing from burning Troy, and the important identification of the Trojans with the Sicilian and Italian Autochthones". The poet was guided by the feeling that the old races of Italy were less widely removed from the Greeks than were other barbarians.

According to Hellanicus who wrote about 400 B.C. Odysseus and Æneas passed to Italy from the north through Thrace and Epirus, and he relates the story of the Trojan women burning the ships, and of Romulus founding the city and naming it after one of the women. Aristotle tells a similar story of burning the ships, and of the mixture of races producing the Latin nation. Callias in 280 B.C. mingled the stories of Odysseus Æneas and Romulus, making a woman named Romé marry Latinus and become the mother of Romulus. Mommsen says "The person wo really completed the conception subsequently current of this Trojan migration was Timaeus of Tauromenium in Sicily, who concluded his historical work in 262 B.C. It is he who represents Æneas as first founding Lavinium with its shrine of the Trojan Penates, and therefore founding Rome". Timæus also introduced the story of Dido, and said Rome and Carthage were founded in the same year.

The works of Timaeus were highly prized by Cicero (de Orat. II, 14), and although he was severely criticized by Polybius, we gather that he attempted to record the ancient myths as much as possible in the words of the earliest writers known to him. His care for Chronology may be seen in his invention of the plan, always afterwards adopted, of dating events by the Olympiads. He could not apply this method to the events before the year 776 B.C., when the first Olympiad was held, and therefore the story of the Trojan settlements which took place about 1184 B.C., according to the poets, was not treated by him as chronologically as the later events and he disregards the date given by the Roman annalists for the founding of Rome in the Olympiad VI, 4, that is 753 B C.

The Roman annalists may have applied the Greek story to Lavinium and Alba Longa and still regarded 753 as the year when Rome was founded. Thus they escaped the absurdity of talking of the son of Æneas being alive more than 400 years after the fall of Troy.

The coin with this earliest head of Roma is therefore a witness to the influence of Greek culture among the Romans who conquered Campania. The earliest Roman historians wrote in Greek and probably copied the story of Æneas from Timaeus, such was the case in regard to Quintus Fabius Pictor whose history was however written some ninety or at least sixty years after the issue of this coin.

There is evidence that the Roman claim to Trojan descent was publicly received in Rome as early as 258 B.C., for when C. Duillius erected a column in the city, to commemorate his victories over the Carthaginians, the inscription claimed the people of Segesta in Sicily as kindred on account of their Trojan descent. This may be a reference to Thucydides VI 2. Velleius Paterculus (I, VIII) in 30 AD dates "the foundation of Rome in the sixth Olympiad", "This event took place four hundred and thirty seven years after the taking of Troy". He had shewn, in the earlier portion, his knowledge of the Greek stories of the Trojan settlements in Southern Italy.

Niebuhr says Sallust is the only Latin Historian who traced the foundation of Rome to the Trojans, the thirteenth chapter of Niebuhr's history of Rome gives some account of the literature relating to "Aeneas and the Trojans in Latium".

The poems of Naevius and the history of Q. F. Pictor and other famous Roman works now lost may be regarded as so many links between the stories of Troy as told by Homer to the Greeks and these told by Virgil to the Romans of the Augustan age.

In this type the head of Roma is shewn for the first time in the sphere of figurative art, and is characterized by the Phrygian helmet, intimating the Trojan source of the citizens.

The head is idealized as that of a young victorious heroine, but not merely as that of one who has conquered, but as one who by her power to rule gave peace.

This is further intimated by the design of the Reverse, which shows the Victory tying the fillets on the trophy hung on the palm branch of peace.

Dr Haeberlin considers that this head was afterwards changed by making the helmet more like that on the head of Bellona on the uncias, on which we see a round helmet without wings. Bellona was used to represent Mars, and her name was among those of the gods called upon in the old form of invocation "O Jove, Jupiter, Mars-pater, Bellona" &c.

REVERSE TYPE.

Mr. A. Sambon has noticed that the coins bearing this type are distinguished by letters and symbols often identical with those on the coins of Cales. Dr. A. Evans attributes these coins to the year 300 B.C.

Mr. A. Sambon considers that the victory to which the Reverse type of these coins alludes was that of the battle of Ausculum 279 B.C. From Livy (X, 33) we learn that when L. Postumius Megellus was Curule Aedile he built, and in his second consulship dedicated, a temple of Victory in Rome. He was consul for the first time in 305 B.C., according to the Fasti, but some annalists place the date two years earlier.

It was this Megellus who took Sora and Arpinum in the valley of the Liris. In 295 B.C. he was made propraetor, and remained in Rome till after the battle of Sentinum. He was consul for the second time in 294 B.C. It was he who recommended the establishment of a Colony at Venusia.

Dionysius (1, 33) informs us that an older temple of Victory once stood on the Palatine hill, on the site on which Megellus built his temple.

Confer the figure of Nike on bronze coins of Ausculum.

NOTES OF TYPE NO V.

Obv. Head of Apollo laureate to right : border of dots.

Rev. A horse unbridled galloping to left, slight indication of earth : **ROMA**.

In style some specimens are fine and carefully wrought.

NOTES ON TYPE VI.

The youthful head of Mars may have been copied from the head of Achilles on the coins of Pyrrhus.

Obv. Helmeted head of Mars to right, with slight whiskers; behind a club : border of dots.

Rev. A horse unbridled galopping to right, slight indication of earth : above, a club : below, **ROMA** : circle plain.

In style these are inferior to the earlier types.

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NOTES ON TYPE VII.

Obv. Helmeted head of Mars to right with long horse-hair crest pendent. The face is sometimes hairless and on some coins slight whiskers appear.

Rev. Head and neck of a horse bridled to right; behind, a falx or sickle : beneath neck, **ROMA**. Weights from 101. to 98 grains.

These types seem to be copied from the early didrachms of this series.

The weight, style and fabric however are very different, in weight they are lighter, in style less bold, in execution feebler, in fabric thinner and flatter.

NOTES ON TYPE VIII, THE JANUS TYPE.

The last of these eight types, that bearing the head of Janus, is generally thought to have been minted in Capua, and the type of the deity who presided over the commencement of all Roman undertakings would have been just what we should expect if we regard these as the first coins issued from a new mint.

There is however another aspect of the cult of Janus which is peculiarly appropriate to Capua, namely that of which we read in the notes of Servius on Virgil Æn. 1.294 "Now indeed the gates of Janus were open in time of war that the view of the god might be opened upon the war, in whose power would be the going forth and the return, for that very idea was represented by his effigy as the leader of those who went forth, and who returned. Moreover Numa Pompilius made this temple formerly, whose gates he closed in the time of his reign."

Janus was the "Rector viarum" the god who presided over the departing and returning wayfarers. Now Capua was at the Southern end of the Appian Way, and the god who presided over that way, and over their return homewards, was a most suitable deity to be represented on the coins of such a city. Macrobius I, IX, 7 calls Janus "Portarum custos et rector viarum".

If however we associate this type with the other types which show the warlike spirit of the Romans, such as the head of Mars, and the horse types, emblems of the Roman cavalry, then the head of Janus may be regarded as that of the deity whose gates were called "the gates of war" (Plut. Num. XX, 1) Virgil (Æn., VII, 607) writes also of the "geminæ portæ belli".

His temple was open during war, that the genius of war might go forth with the armies and open to welcome the victors from the field.

The cult of Janus appears to be one of the most ancient of all those which obtained in Rome, and may be compared with that of Vesta, the goddess of the hearth. Janus was the god of the door, and as the temple of Vesta was the hearth of the city, so that of Janus was the gate of the city. The idea was probably common to the most ancient inhabitants of central Italy, and was not an importation from Greece. As to the name Janus, we find the ancient authors were as divided in opinion as the modern, and nothing certain is known.

However as Janus was the "Rector viarum" it seems likely that Cicero was right in deriving the name from the verb to go "ire", this is the view of Roscher. But Buttman, Schwegler, and Preller follow the lead of Nigidius Figulus, a friend of Cicero who has been called "a Pythagorean Mystic", and who derived Janus from Jana a form of Diana, making the masculine form Janus.

The root idea would be Dius meaning the clear sky. So Varro also (De re rust. 1, 27). Others, as Corssen, have suggested that the name should be derived from the root "div", divide, and regard Divanus as the original form of the name.

The Janiform heads are not however found only in Italy, for they occur on coins of Tenedos from 500 B.C. but on those, one of the heads is bearded and the other female; similar types are also found on coins of Lampsacus of the same date, and, on some issued between 412-350 B.C., both heads are beardless.

There are five different silver coins bearing the head of Janus.

1. Didrachm. Obv. Janus geminus, beardless, laureated; border of dots.

Rev. Jupiter in a quadriga galloping to right, driven by Victory. He holds a sceptre in his left hand, and hurls a fulmen with his right. Underneath is a tablet on which is the legend **ROMA** in incuse letters : a plain circle around. This incuse legend is similar to that on the earliest Roman denarii. Weight 108 to 96 grains.

2. Didrachm. Similar types, but differing only in that the legend **ROMA** is in relief, not incuse.

3. Drachms weighing 37 to 34 grains with the same type as no 2.

4. Drachms in good style weighing 52 to 50 grains.

Obv. the same as the former coins.

Rev. An unbridled horse galloping to right; underneath, **ROMA**.

5. One fifth of a drachm, weighing nearly 15 grains. Types same as no 4. Museum of Naples Coll. Santangelo.

These coins seem to have been long in circulation, for Trajan issued a restoration of this type and at Vienna is a specimen countermarked by Vespasian.

On p. 11 of the Brit. Museum Cat. is an illustration of a large bronze coin, size 1.85, bearing on the Obv. a beardless head of Janus wearing a pointed cap. On p. 48 of the same Catalogue is a description of an As of Central Italy : size 2.95, bearing on the Obv. a beardless Janus bound with diadem.

This Janus type is also found on coins of Volterra and of Rhegium and Capua with Oscan legends. Mr. A. Sambon dates these bronze coins of Capua 268 to 218 B.C.

The Obverse of the gold coins with the legend **ROMA** and the sacrificial scene on the Rev. also bears this Janus type. The style of these silver coins is very variable, some are of fine Greek style others very poor.

On page 371 of vol. XX of the *Rivista Italiana di Numismatica*, 1907, Mr. Arthur Sambon gives some valuable notes on these Janus coins.

He refers to the suggestion of Willers (*Corolla Numism.*, p. 310,) that Tiberius Veturius reproduced the type of the aureus in memory of L. Veturius who received in 209 five hundred pounds of gold and took part in the war against Hasdrubal, and therefore he thinks these gold coins were issued in 209 B.C. and he refers to Pliny (H.N. 33, 47).

This date appears too late for the didrachms which Mr. Sambon thinks were issued in 269 B.C. and says we know but little of the history of the Veturii.

This brief account of the eight silver coins of Rome's heroic age only serves to show how little we know of the mint cities and their government by the Romans. The greatness and wealth of Capua have so impressed some writers on the subject of the coinage that the divided condition of the citizens and the many notices of enmity and disloyalty to Rome have been apparently underestimated. Some coins such as those bearing the Janus head were most probably issued in that city, but that the Capuan was the only mint outside Rome used by her colonists in the South seems most unlikely when we regard the evidence of the eight types here described. Let us hope that some one will harmonize the valuable studies of Haeberlin, Sambon and Bahrfelt and present us with a more clear and well founded account than has yet been written.

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BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C.500 — A.D.1900.

(Including the names of several hitherto unpublished artists.)

One hundred and twenty-ninth article.

(Continued from col. 11396.)

POPPO (*Germ.*). Mint-master (*Muntzer*) at Volkach, 1407.

PORCH, ROBERT DE (*Brit.*). Mint-master in London, *anno* 36 of Edward III., 1364-65.

PORCHE, PERCIVAL DE (*Ital.*). A native of Lucca; Mint-master in London, *anni* 18, 19, 28 of Edward III. (1345-46, 1355); at Bruges, 6. May 1349 to 6. August of same year, and again from 7. August 1350 to 1. January 1352. His name occurs in contemporary London mint documents as *Percivall de Porche de Luca*.

Under Percival de Porche, by indenture of 1346, the weight of the Noble was diminished about ten grains, the Penny was reduced to twenty grains, and " the pound of silver was shorn into twenty-two shillings and sixpence by tale ".

BIBLIOGRAPHY. — Ruding, *Annals*, &c. — A. de Witte, *op. cit.*

PORCHE, ROBERT DU (*Ital.*). Mint-master at Ghent, 20. December 1354 to 29. November 1355.

PORCHÉE, JEAN-MARIE-FRANÇOIS (*French*). Contemporary Sculptor, born at Paris; pupil of J. Salmon. By him are Portrait-medallions, exhibited in 1887 and 1890 at the Paris Salon of Mme Louise Porchée; — E. Diffloth; — F. Porchée; — C. Porchée, &c.

PORCHER or **PORCHIN, EUGÈNE** (*French*). Contemporary Sculptor, born at Fontevrault (Maine-et-Loire); pupil of Thomas. He is the author of some Portrait-medallions in bronze, that of Mr. Charles Vapereau being one of the best known.

PORCHIN. *Vide* **PORCHER** *supra*.

PORRICE, L. (*French*). Designer of the obv. of a medal of the Dispensaire général of Lyons, 1818. Two specimens of this medal are in the Boston Collection.

PORRO, ALESSANDRO (*Ital.*). Mint-master at Milan, 1589.

PORRO, CHRISTOPHE (*Ital.*). Mint-engraver at Bourg, 1582.

PORRO, PIETRO PAOLO (*Ital.*). Mint-master at Turin, 1507-1509.

PORTA, FRANCESCO (*Ital.*). Mint-master at Milan, 1728.

PORTA, P. DE (*Ital.*). Sculptor and Medallist of the first half of the seventeenth century. Bolzenthal mentions a Portrait-medal by him of the Neapolitan lawyer Giovanni Simone Moccia, which displays a cultivated taste.

PORTE, JEHAN DE LA (*French*). Mint-master at Angers, 1382, and again from 8. December 1385 to 30. March 1386.

PORTENSCHLÄGER, IGNAZ (*Austr.*). Mint-engraver and Medallist at Salzburg, *circ.* 1695-1715. He was in the service of the Archbishops Johann Ernest and Franz Anton, for whom he cut the dies of the current coins only. He died in 1715, and was succeeded by J. A. Jetzl.

BIBLIOGRAPHY. — Gustav Zeller, *Die under fürsterzbischöflich-salzburgischen Münze angestellten, u. a. Münzeisenschneider, Graveure und Medailleure*, 1888.

PORTER, LIEUT. COLONEL G. M. (*Brit.*). Mint-master at Calcutta, 25. April—23. November 1897, 6. July—1. October 1900, and again appointed, 22. April 1904. to the office, which he was still holding in 1906.

PORTER, I. (*Brit.*). Medallist of the latter end of the eighteenth century and early part of the nineteenth. None of his productions are of much artistic interest, but the following are worth mentioning: Æ. Medalet of Nelson, in commemoration of the Battle of Trafalgar, 1806; — Large Medal with Portrait of the Duke of Wellington; ℞. Victory seated (some specimens occur in the form of medallic boxes containing 13 coloured engravings of the general's principal victories; published by Edward Orme, of Bond St.); — Thomas Crib, 1781-1848, on his fight with Molyneux, 1811; — Captain Coram, "the Foundlings' Friend", 1805.

PORTO, GIANBATTISTA DEL (*Ital.*). Mint-engraver at Modena, under Duke Ercole II. He worked for the Mint-master Pietro Scalabrini. To him is ascribed a Portrait-Teston, with the ℞. inscription MONETA COMVNITATIS MVTINAE.

POSCH, JACOB (*Austr.*). — "Hofpfenningmeister" to Archduke Charles, *circ.* 1567-1571.

POSCH, LEONHARD (*Germ.*). Sculptor and Medallist, born at Haasberg im Zillerthal (Tyrol) on 7. November 1750. He was apprenticed to a Sculptor at Salzburg and settled in Vienna in 1774, attracting there the notice of the Empress Maria Theresia. For reasons of health he had to give up sculpture for modelling, and he distinguished himself also as a mechanician. In 1803 he went to Hamburg and 1804 to Berlin, where he resided until 1810, when he moved to Paris. There he modelled Portraits of Princes and celebrated Personages. In 1814 he returned to Berlin on the entreaty of his son-in-law, Mint-warden gener l Loos, as a Professor of modelling at the Royal Mint, Royal Porcelain Works and Royal Foundry. In 1816 he obtained from the Prussian Royal Academy the privileges of an Academician, and not long after became a member of the Academy. He died on 1. July 1831 at Berlin.

Portrait-medal of Napoleon I.

Many works of sculpture by Posch exist. There is a bust of Napoleon by him, which came into Goethe's possession.

Fräulein Hildegard Lehnert and H. C. v. Kühlewein, in their monograph of the artist in *Berliner Münzblätter*, 1907, pp. 614-19, mention the following medallic productions by him: 1804-1810 (Berlin). Plaquettes of King Frederick William III of Prussia; — Queen Louise; — Prince Louis Ferdinand; — General Hulin (*circ.* 1806); — Major von Schill, 1809; — 1809. Prof. Hermbstädt; — Dr Erhard; — Iffland; — 1810. Dr Karsten; — Privy Councillor Rosenstiel; — 1811. Dr Wildenow; — also a large Medal in cast iron (1808) on the Restoration of Commerce and Mining; — 1814-1831. Berlin. Plaquettes of 1814. Prince Frederick William Charles of Prussia; — 1818. Prince William (later William I); — 1820. Prince Anton Heinrich Radziwill; — Prince Frederick William Ferdinand Radziwill; — Prince Frederick William Paul Radziwill; — Princess Frederica Louise Radziwill, Princess of Prussia; — Undated. Princess Wilhelmine Wanda Radziwill; — 1822. Princess Alexandrina (later Grand Duchess of

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Mecklemburg-Schwerin); — Princess Louise of Prussia (born 1. February 1808); — 1824. Crown Princess Elizabeth of Prussia; — Undated. General von Tauenzin; — 1814. Major von Röder; — 1815 or 1816. General von Gneisenau; — 1819. General von

Portrait of Queen Louise of Prussia.

L'Estocq; — 1821. Von Köckeritz; — after 1813. General von Scharnhorst; — 1817. Dr med. Klaproth; — 1821. State Minister von Kircheisen; — 1822. Prof. Dr Oerstädt; — Dr med. H. Meyer;

— 1824. Taubert, painter; — Privy Councillor Köls; — 1825. Dr med. Rudolphi; — 1827 Göthe; — Catalani, the singer; — — Count Anton Stolberg; — Undated. Police-President Le Coq; — State Minister von Bülow and consort; — Ladenberg; — Dr Reil; — Conrad Sprengel; — Dr. med. Horn; — Frl. von Gneisenau; — Fran von Bernstorff; — Kapellmeister Himmel; — Mint-warden general Loos; — Count Alexander zu Dohna, patrician of Berne, &c.

There is also a Self-portrait of Leonard Posch, reproduced in *Berl. Münzbl.*, 1907, Pl. XIX a, n° 1.

Posch reproduced the features ad vivos of Napoleon I (*illustrated*) on a plaquette and a medal, and while in Paris, where he worked under Denon, he no doubt also modelled portraits of some of his famous generals and other celebrated French contemporaries. In 1807 he executed a Portrait of Duke Charles Augustus of Weimar, of which specimens exist in cast iron, and also in ivory. His

signature occurs further on portraits of Baron Dr R. N. D. Desgenettes, Paris; — Baron Vivant Denon, Paris; — H. G. Oversted, Copenhagen, 1822; — Nicolaus I, as Grand Duke of Russia, uniface and unsigned, etc.

This artist was very successful in portraiture, and a prolific worker.

In a Sale Catalogue of Mr. Otto Helbing, Munich (14. December 1908) are described five bronze and one iron oval Portrait-plaquettes of Ladies of the Viennese Society of the beginning of the nineteenth century. The two reproduced here were acquired by Messrs. Spink & Son Ld and are charming examples of medallic work:

BIBLIOGRAPHY. — Hildegard Lehnert u. c. v. Kühlewein, *Leonard Posch*, 1907.

POSSENTI, VINCENZO (*Ital.*). Goldsmith of Pisa, second half of the sixteenth century; he worked also as a Medallist, and is mentioned by Bolzenthal.

POST, JOHAN (*Dan.*). Mint-master at Copenhagen, 1614-1622.

POSTUMUS, J. D. (*Dutch*). Contemporary Medallist of Amsterdam, whose works are not of much artistic merit. I have seen by him: Commemorative medal of the Amsterdam Universal Exhibition, 1895 (sev. var.); — Sharpshooters' Club "Nederlands Burgerwacht" of Amsterdam, Prize Medals, 1874 (2 var.); — Visit of the German Emperor and Empress to Amsterdam, 1891; — Amsterdam International Exhibition, 1867; — Jubilee of William II., 1872 (signed: **J. D. P.**); — Sharpshooters' Meeting at Amsterdam, 1874; Another, of 1894; — Second Centenary of the Amsterdam Synagogue, 1875; — Marriage of Prince Henry of the Netherlands with Princess Marie of Prussia; — Athletic Club of Purmaend, 1885; — Bakery Exhibition at Amsterdam, 1886; — 70th Birthday of Willem III. of Holland, 1887; — W. A. Scholten, of Groningen, 1889; — 50th Anniversary of Limburg's Incorporation with Holland, 1889, &c.

The commemorative medal of the Emperor and Empress of Germany's Visit to Amsterdam, 1891, which bears the portraits of William II. and Augusta, and the Queen Regent of Holland with Queen Wilhelmina, was engraved by Posthumus, for the editor, J. Schulman. It is a poor production.

POTARD, POTART or **COCTARD, PIERRE** (*French*). Engraver of Jetons at Paris, *circ.* 1532-1542. The following jetons are by him: 1532. Jetons for the Receiver of the town of Bourges; — Jetons banaux;

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— 1533. Jetons for Jean Ballue and Michel Javelle; — Jetons for Michel Pérignon; — 1537. Jetons for Jean Grolier, treasurer of France; — 1542. Jetons for Margaret of France, &c.

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — Rondot, *op. cit.*

POTEL, ALPHONSE (*French*). Contemporary Sculptor and Medallist, who in 1886 exhibited a Portrait-medallion of Mme Marguerite de Chavandre.

POTEVIN, GEORG RICHARD (*Germ.*). Mint-engraver and Medallist at Würzburg, 1763-1776, under Bishop Adam Friedrich, Count of Seinsheim. His signature is usually **P. F.**

POTHUS. This signature occurs on a gem, formerly in the Millingen collection, representing Three Masks.

POTIER (*French*). Contemporary Sculptor and Medallist, born at Coutance; pupil of Giraud. At the Salon of 1885 he exhibited a Portrait-medallion of Mme J. E. L***, and another, entitled : Mme Madeleine.

POTIOLUS. A gem in red jasper of the Stosch collection, and representing Four Masks, bears this fictitious signature.

BIBLIOGRAPHY. — King, *op. cit.*, 1860.

POTT, ANTON (*Germ.*). Mint-master at Münster, Paderborn and Cleves; died in 1742. His signature occurs on coins as **A. P.** or **A. G. P.**

POTTENSTEIN JOHANN VON (*Austr.*). Mint-master-general for Bohemia, 1508-1510, and again, 1522-23.

POTTER, ELEUTHÈRE DE (*Belg.*). Painter, born at Brussels, died at an early age n Italy, 1854. The Brussels coin Cabinet possesses four cameos, executed in Italy by an unknown artist, one representing

Eleuthère de Potter.

a portrait of E. de Potter (*illustrated*) and the three others reproducing compositions of the painter : Hero allowing himself to

Hero and Leander.

be moved by Leander (*illustrated*); — Hero welcoming Leander on the shore; — Death of Hero.

BIBLIOGRAPHY. — *Les nouveaux camées de la Bibliothèque royale*, Gazette numismatique Dupriez, III, 10.

POTTER (*French*). Director of the Porcelain Manufactory, rue de Crussol, Paris, during the latter part of the eighteenth century. He issued silver coins of 20, 10 (2 var.), 7 and 5 Sols, all dated 1792. The issue was prohibited, at the same time as those of Monneron frères, Lefèvre, Lesage & Co and other firms, by the Assemblée nationale. For illustrations, *vide* Dewamin, *Cent ans de numismatique française*, III, pl. 11, nos 7-11.

PÖTTING, FRANZ KARL GRAF VON (*Austr.*). Mint-master-general for Bohemia, 1710-1721.

POUEY, LÉON ÉMILE (*French*). Contemporary Sculptor, born at Cauterets (Hautes-Pyrénées); pupil of Thomas. At the Salon of 1890 I noticed a Portrait-medallion bearing his signature.

POUJOULY, ANTOINE DE (*French*). Mint-master at Villefranche, 1543. His privy mark is an **A** between four annulets.

POULIN, JACQUES (*French*). Mint-master at Lyon, 1509-1513. He issued Ecus d'or au porc-épic, and Dizains, under Louis XII.

POULLAIN, HENRI (*French*). Général des Monnaies, 1613-1617. Briot made experiments of his inventions before him. *Vide* Mazerolle, *op. cit.*

POUPART, MARTIN (*French*). Mint-master at Angers, 1466.

POUPART, RENÉ (*French*). Mint-master at Angers, 1461-63, 1470-1484.

POURSOT, LAURENT (*French*). Money-changer at Tours, appointed Mint-master there in 1535. His privy mark is a reversed **L** between the words **FRANCISCUS** and **DEI** in the legends.

POUX or **POULX, CLAUDE** (*French*). Mint-engraver at Besançon, 1620 to 12 April 1655. Besides engraving the currency of that period, this artist executed also large Presentation pieces of Ferdinand II. (52 mill.) and reductions of the same (34 mill.), which are signed : **C. P.** and exist in gold, silver and copper. In 1640 he engraved also Proclamation medalets or jetons of Ferdinand III.

BIBLIOGRAPHY. — J. Gauthier et A. Vaissier, *Les pièces d'honneur des co-gouverneurs de Besançon (XVI-XVIIe siècles)*, Gazette numismatique française, 1903, pp. 360-1.

POUZEAUX (*French*). Mint-engraver at Toulouse, 1792.

POUZEAUX, JEAN JACQUES (*French*). Mint-engraver at Toulouse and Perpignan, *circ.* 1720-1730. His name occurs also as **POUSEAU**.

POUZEAUX, LOUIS PIERRE (*French*). Mint-engraver at Toulouse, 1727-1781.

POWNALL, THOMAS (*Brit.*). Gem-engraver of the second half of the eighteenth century, by whom are the following gems, described by Raspe : Bust of Aesculapius, crowned with laurel; cornelian; — Head of Bacchant, with mask of Silenus (2 var.); — Head of young Hercules with club upon left shoulder; — Bust of Hercules, showing hand; — Half-figure of Cleopatra, in profile, putting the aspic to her bosom; — Head of Homer; — Head of Socrates; — Head of Cicero; — Head of Julia Titi (3 var.); — Head of Antinoüs; — Head of Clodius Albinus; — Laur. head of an Emperor; — Head of a Lady in the character of Venus; — Others (sev. var.); — Bust of an Evangelist; — Bust of Cromwell; — Bust of Inigo Jones; — Bust of Milton (sev. var.; some signed : **POWNALL FEC.** 1779); — Bust of Nailor, poet (2 var. *one illustrated*); — Shakes-

Bust of the poet Nailor, sardonyx by Th. Pownall.

peare (2 var.); — Portrait of Mrs Wray; — Bust of a Turkish emperor; — A Greek head with mask of Silenus; — Head of Livia; — Portrait of an English lady (unknown); — Portrait of Mrs T. Pownall the artist's wife, etc.

All these were reproduced in paste by Tassie.

BIBLIOGRAPHY. — King. *op, cit.*, 1872. — Raspe, *Tassie Gems*, 1791.

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POWNALL, WILLIAM (*Brit.*). Gem-engraver of the second half of the eighteenth century, no doubt a relative of Thomas Pownall, possibly his son. Tassie reproduced in paste the following gems by this artist: Head of young Hercules (some varieties); — Head of Omphale; — Veiled head, with a butterfly in bosom; — Heads of Hector, Andromache and Astyanax; — Head of Socrates (signed: **W. P. F.**); — Unknown head with a torch (a fine engraving); — Head of Cicero (signed: **W. P. R.**); — Unknown head in the character of a Roman Empress; — Bust of Cromwell; — Princess Amelia, daughter of George II.; — Head of Alexander Pope; — Unknown head, with an order of knighthood; — Portrait of Mrs Hartley, of Covent Garden Theatre; — Head of a Zingara (sev. var.); — A fancy Head; — Head of Jupiter, etc.

The work on some of these gems is very fine.

BIBLIOGRAPHY. — *As above.*

POWOLNY, Professor **FRANZ** (*Austr.*). Sculptor of Vienna, who modelled for the firm of Reinemer and Spiegel two large Plaquettes, described in *Mittheilungen der Oesterreichischen Gesellschaft für Münz und Medaillenkunde*, 1909, p. 22.

POYNTER, SIR EDWARD JOHN (*Brit.*). Contemporary Painter and Sculptor, born at Paris, 20. March 1836; son of Ambrose Poynter, an architect, and grandson of Thomas Banks, **R.A**, an eminent sculptor. He was educated in England, but studied also at the Ecole

des Beaux Arts, Paris, and under Gleyre, 1856-1859. In January 1869 he became an Associate of the Royal Academy; **R.A.** in June 1876, and in November 1869 he was appointed President of the Royal Academy, receiving at the same time the honour of knighthood. For some years he was Professor of Art at the University College, London, and afterwards, Director of the Art Schools at the South Kensington Museum. In April 1894 he was elected Director of the National Gallery in succession to Sir F. Burton, and retired in 1906, his successor being Sir Charles Holroyd.

Florin, 1893.

Shilling, 1893.

A list of his numerous paintings would be out of place in this work, and I shall therefore only mention some of the most recent notable productions: 1891. Meeting of Solomon with the Queen of Sheba; — 1892. When the World was young; — 1893. Chloe, etc.

In 1893 Poynter exhibited two sets of designs for the Third Coinage of Queen Victoria. Two types of reverses for the Florin and Shilling were adopted by the Committee and approved of by the Queen. They were used until 1901.

The artist's heads of Queen Victoria for the Florin and Halfcrown remind one too much of that of Sir J. E. Boehm, which proved such a failure, and the St. George of the ℞. of the Crown is not very successful either, which may be said also of his other designs for the reverses of the Florin, Shilling, and Sixpence.

℞. of Ashantee War Medal
(designed by Sir E. J. Poynter).

By Sir E. J. Poynter is also the design of the ℞. of the Ashantee War Medal (*Vide* Spielmann, *British Sculpture and Sculptors of Today*, p. 170).

Dr F. Parkes Weber possessed two Portrait-medallions by this artist: Mrs Langtry, 1882 (*illustrated*), and Mrs Paget (later Lady Windsor), 1883. They are now in the British Museum.

Mrs Langtry.

At the Second Exhibition of the Society of Medallists, at the Dutch Gallery, London, 1901, I made a note of the following works by the artist: Shilling (reverse, design finally accepted by the Committee); — Half-crown (reverse, not chosen); — Florin (reverse, accepted design); — Medal for the Cambridge History Prize; — A. G. Liddell, portrait-medallion; — Drawing, designs for coinage, etc.

Poynter is the author of "Lectures on Art".

BIBLIOGRAPHY. — Plarr, *Men and Women of the time.* — Spielmann, *op. cit.* — Grueber, *op. cit.* — Gray, *op. cit.* — *Numismatic Circular*, 1893.

POZZI, GIAMBATTISTA (*Ital.*). A Milanese Medallist of the latter part of the sixteenth century. He is the author of a series of Portrait-medals of the Popes from St. Peter to Alexander V. († 1410), and,

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says Armand, they were probably executed in imitation of the medals of restitution of the Popes, engraved by G. Paladino in the fifteenth century. The essential difference between the works of the two artists consists in that Paladino modelled his portraits from authentic originals while the majority of Pozzi's medals offer only purely conventional or fancy portraits.

Bolzenthal states that Pozzi resided at Rome, and criticizes his productions as exhibiting very little artistic merit.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 298. — Gnecchi, *Le Monete di Milano*, LXII. — Bolzenthal, *op. cit.*, p. 164. — Ammon, *op. cit.*, p. 125. — Köhler's *Münzbelust.*, Pl. XVIII, 369.

POZZO, GIOVANNI (*Ital.*). A Medallist of Rome, who worked during the first half of the eighteenth century. He was a pupil of Otto Hamerani, but his medallions are treated in a different manner to the medals of his master. In style he imitated the Florentine portrait-pieces of the seventeenth and eighteenth centuries.

Among his most notable productions I may name the following which are all cast and chased, and in high relief: Conyers Middleton,

Baron Stosch.

1724 (signed : **GIO. POZZO. F. ROMA.** 1724); — Daniel Wray, 1726 (signed : **G. POZZO F.**); — Baron Philip Stosch, the famous antiquary and collector; ℞. MORIBVS ANTIQVIS (signed : **I. POZZO F. ROMAE**; obv. *illustrated*).

There is character in the portraits of Giovanni Pozzo, although the work is rather mediocre.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Franks and Grueber, *Med. Ill.* — Blanchet, *op. cit.*

P. P. P. *Vide* **PIETRO PAOLO ROMANO** *infra*.

P. P. P. *Vide* **PETER PAUL PECKSTEIN.** Mint-master at Breuberg, 1675.

P. P. W. *Vide* **PETER PAUL WERNER.** 1689-1771. Medallist at Nuremberg.

P. R. *Vide* **PETER RÜDESHEIM.** Mint-master at Dusseldorf, 1783-1804.

P. R. *Vide* **PHILIP ROETTIER.** Medallist, who worked in London, Brussels, and Antwerp; † 1732.

P. R. *Vide* **PETER RAST.** Mint-master at Stuttgart, 1746-1762.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

PRACHS, WOLFGANG (*Austr.*). Mint-warden at Gratz, 1527.

PRACHT, KARL (*Germ.*). Contemporary Sculptor, residing at Charlottenburg. At the Berlin Kunst-Ausstellung, 1907, he exhibited several medallic productions : The artist's Parents, bronze Plaquette; — Jubilee Plaquette Zahrzewo; — P. Agathe; — P. Elizabeth, &c.

PRADIER, JAMES (*French*). A famous Sculptor, born at Geneva on 23. May 1792, died at Bougival, 4. June 1862. Pupil of Lemot and Gerard, he won in 1813 the first Grand Prix de Rome. One of his best known statues is that of Jean Jacques Rousseau in the island of that name at Geneva. The medal by A. Bovy commemorating the erection of that monument bears the signature : **J. PRADIER** on the pedestal of the statue.

Pradier also signed some large Portrait-medallions cast in bronze.

His works of sculpture have an extraordinary charm, but are mostly sensuous in character.

"Pradier", writes M. Saulnier, "se plaisait à modeler des médaillons et des modèles de médailles et poussait ses élèves à s'intéresser à cet art. De son atelier sortirent deux grands prix de gravure en médaille : Bovy et Merley, à qui l'on doit une des monnaies d'or de la République de 1848 ; un second grand prix, Chapu" (*Art décoratif*, Nov. 1903, p. 60).

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — A. Etex, *Pradier, Étude sur sa vie et ses œuvres*, Paris, 1859.

PRÆTORIUS, BALTHASAR (*Austr.*). Administrator of the coinage in Lower Austria, 1613.

PRAETORIUS, FRIEDRICH WILHELM (*Germ.*). 1753-† 1813. Mint-master at Breslau, 1795-1805.

PRAGER, KILIAN (*Germ.*). Mint-engraver at Dresden, 1582.

PRAGER, KILIAN (*Germ.*). Son of the last, appointed Mint-engraver at Dresden after the death of his father in 1582 and in office until at least 1604, if not until about 1615. He worked under the Mint-master Hans Biener, who died in 1604, and possibly under his successor, Heinrich von Rehnen, who although he was a clever engraver, did not execute coin-dies and who in 1615 was employing Tobias Wolff, the medallist.

BIBLIOGRAPHY. — J.-A. Erbstein, *Erörterungen auf dem Gebiete der sächsischen Münz- und Medaillen-Geschichte*, Dresden, 1888.

PRAHM, JOHAN GEORG (*Dan.*). Mint-master at Königsberg, 1807-1814 (or according to Schlickeysen, 1807-1824). His issues are signed : **I. G. P.**

PRALBAND, HANS (*Germ.*). Mint-master at Hals (Bavaria), 1436. He was a native of Basle.

PRANDTEGG, JACOB VON (*Austr.*). Hofpfenningmeister, 1648.

PRANGHE, FRANZ HERMANN (*Germ.*). Mint-warden at Würzburg, 1762-1766. His initials **M. P.** occur on the coins.

PRATO, ANDREA DEL (*Ital.*) *Vide* **ANDREA GUAZZALOTTI** (Vol. II, p. 330). C. von Fabriczy does not accept the usual attribution to this artist of the medal commemorating the Victory of Alfonso over the Florentines at Poggio Imperiale in 1479 (*vide* description, vol. II, p. 331, 8). He says: "Compare with the style of the master the far weaker, almost indistinct, modelling, the vague, free treatment of the hair, the entirely characteristic composition and execution of the relief on the reverse (the sacrifice of a bull in the presence of a nude figure and another in armour); nay, take into consideration the form of the letters in the inscription, so different from his. We are much more inclined to recognise in the piece a work of Bertoldo di Giovanni (*q. v.*)

PRATO, FRANCESCO DAL. *Vide* **FRANCESCO DI GIROLAMO ORTENSI** (Vol. IV, p. 331). Florentine Medallist, 1512-1562.

PRATO, GIROLAMO DAL (*Ital.*). Father of the last, is mentioned by Bolzenthal in the following terms : "This artist was such a skilful Designer, Sculptor, *Nielleur*, etc., that he was called Cellini the Lombard. He cast medals in honour of some Popes and Princes, &c., which are as famous for their workmanship as for their good likenesses." The period of Girolamo dal Prato's activity would be comprised in the first half of the sixteenth century.

BIBLIOGRAPHY. — Bolzenthal, *op, cit.*, p. 108.

PRATT, BELLA LYON (*Amer.*). Contemporary Sculptor and Medallist, born at New York, now residing at Boston, where he is instructor in sculpture at the Fine Arts Museum. He is a pupil of Falguière. At the Salon of 1897 I noticed two Portrait-medallions by him of young Girls, and in 1898 four others, two in silver, and the two others in bronze. In 1908 he executed a Portrait-medal of

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Archbishop O'Connell to commemorate the Centenary of the R.C. Diocese of Boston. This medal is very artistic.

Mr. P. first became known through the groups which he designed for the Chicago Exposition. He afterwards executed important commissions for the Congressional Library in Washington, and the Pan-American Exposition at Buffalo, &c.

His initials **B. L. P.** occur under the truncation of the head of Liberty on the new issue of Half and Quarter Eagles of the United States. Pratt is the designer of the obverse of these coins. The reverse has the standing eagle, nearly as on the Eagles designed by St. Gaudens.

PRAXITELES (*Greek*). A famous Sculptor, born at Athens, perhaps about 390 or 392 B.C. He executed statues in both marble and bronze, and was unrivalled in the exhibition of the softer beauties

The Cnidian Aphrodite (Vatican).

of the human form, especially the female figure. In this he attained to the highest excellence in his nude statue of Venus at Cnidus, which called forth the rapturous admiration of the classic world. We find it recorded on the Cnidian coins, some specimens of which are reproduced here, representing either the full figure of the goddess or only her head.

Æ. Caracalla and Plautilla.

The entire statue is represented on copper coins of Cnidus, struck under Caracalla and Plautilla. The head alone occurs as obverse type on a number of varieties of copper coins of the same mint, issued during the first century of our era (*Vide* L. Forrer, *Die Darstellung der Aphrodite des Praxiteles auf den Münzen von Knidos*, Frankfurt-am-Main, 1904, where 6 varieties are described and illustrated).

An antique cameo in the Bibliothèque Nationale, Paris, described by M. Babelon, *camées*, &c., reproduces also the famous statue, which is one of the wonders of ancient Greek art.

The other works of Praxiteles are too well-known to be recorded here, but there is only one original extant, the beautiful Hermes

Bust of the Cnidian Aphrodite (Berlin).

carrying the youthful Dionysos which was discovered in 1877 in the temple of Hera at Olympia.

Æ. Coins of Cnidus (First Cent. A.D.)

Amongst the copies of the Roman period, we have a Silenus, Satyr, two figures of Eros, two of Dionysos, Artemis, Apollo, Zeus, etc.

PRÉ, CASIN DU (*French*). Money-changer on the Grant-Pont, Paris, who reopened the Amiens Mint on 13. November 1423. The mint-mark adopted was an *Agnus Dei* for the Anglo-gallic coins. (*Vide* E. Faivre, *op. cit.*, p. 27.)

PRÉAULT, AUGUSTE (*French*). Sculptor, born at Paris, 6. October 1810, died there 14. January 1879; pupil of David d'Angers and Moine. At the Salon of 1833 he exhibited a frame of medals; — 1837. Head of an Old Man; — 1849. Two frames of medals; — 1853. Virgil, portrait-medallion in bronze; — Dante, portrait-medallion; — 1864. Aulus Vitellius, medal; — 1865. Portrait-medallion of a Lady; — 1866. La Vierge aux épines, bronze medallion; — 1868. Adam Mikiewiecz, portrait-medallion; — 1869. Portrait of a Child; — 1870. Aulus Vitellius, medallion in bronze; — Paul Huet, portrait-medallion; — 1875. M. Hue, portrait-medallion; — M. Aicar, portrait-medallion, etc.

This artist's medallions are executed in the style of David d'Angers portraits. M. Roger Marx reproduces in *Médailleurs français*, p. 11 his Portrait-medallion of Auguste Vacquerie.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*, II, 312. — Roger Marx, *Méd. français*.

PRÉAULX, PIERRE DE (*French*). Mint-master at Rouen, under Charles VII, in 1446.

PRÉCAIRE, LOUIS (*French*). Worker in pewter and Founder (*potier en estaing*) and Medallist of Lyons, *circ.* 1658; died between 1676

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and 1689. He invented in 1659 an alloy resembling dull silver, which he called *matière blanche*, and in which were cast some of the medallions of Jacques Mimerel, Claude Warin and Nicolas Bidau.

Précaire executed modelled and cast medallions.

BIBLIOGRAPHY. — N. Rondot, *Médailleurs lyonnais*. — Rondot and De La Tour, *op. cit.* — Charvet, *Médailleurs et jetons de la ville de Lyon*, 1907.

PRÉD'HOMME (*French*). The signature **PREDHOMME F^t** occurs on a Portrait-medal of the musician Cherubini, 1834 (Epstein, *Musiker Medaillen*, n° 66).

PRELLHOFF (also **PRELLHOFEN, PRELAUF,** or **PRELLHOF**), **ABRAHAM** (*Germ.*). Founder of the Mint at Zwickau, 1621, which does not appear to have been worked for more than two years, and from which were issued Groschen (1621-22), Double Schreckenberger (1622), Single and Double Engelthaler (1621-22), as well as billon money.

BIBLIOGRAPHY. — Erbstein, *op. cit.*

PREHOROWSKY VON KWASEJOWIC, FRANZ KARL (*Austr.*). Mint-master-general for Bohemia, 1688-1699.

PREINWALD, or **PREMWALD HEINRICH** (*Germ.*). Mint-engraver's assistant at Hall after 1579, and later at Ensisheim, 1584. He came from Zurich, where he had learned and practised the art of die-isnking.

PREISLER, SUSANNA MARIA (*Germ*). Gem-engraver, *née* Dorsch, died at Nuremberg in 1765. She was the daughter of Johann Christop Dorsch (Vol. I., p. 611). One of her best works is a clever copy

Head of Medusa; cameo by S. M. Preisler (*enlarged*).

of Solon's famous head of Medusa, now in the British Museum (Vol. I, *N. E.*, p. 611). King states that she became very far superior to her teacher in both cameo and intaglio engraving.

BIBLIOGRAPHY. — King, *op. cit.*, 1872, p. 439. — Mariette, *op. cit.* — Babelon, *op. cit.*

PREISLER (*Germ.*). Brother-in-law of the preceding, is commended by Mariette as a clever Gem-engraver. By him is a Portrait-cameo of a young Lady in the character of Diana, signed: **PREISLER F.**; also a sardonyx representing Hercules seated in the garden of the Hesperides, and a cornelian depicting Diomedes.

BIBLIOGRAPHY. — Mariette, *op. cit.* — Raspe, *Tassie Gems*, 1791.

PREKER, C. (*Germ.*). Die-sinker, by whom there is a commemorative medal of the National Assembly at Frankfort-on-M., 1848, described by Joseph u. Fellner, p. 427. It is in tin, and bears on obv. a seated figure of Germania. The signature is **C. PREKER F.**

PRESLER. *Vide* **PREISLER.**

PRESTON (*Amer.*). Director of the Washington Mint, 1898.

PREUSSINGER, JOHANN (*Germ.*). Mint-master at Wunsiedel (Brandenburg), 1621.

PRÉVOST, BERTRAND (*French*). Mint-master at Troyes, 1527 and 1532.

PRÉVOST, PIERRE (*French*). Mint-engraver at Bordeaux, 1620-1621.

PRÉVOST, LOUISE EUGÉNIE (*French*). Contemporary Sculptor, born at Sermaize-les-Bains (Marne); pupil of Pécou. At the Salon of 1902 this artist exhibited a Portrait-medallion.

PRÉVOT, EDMOND (*French*). Contemporary Sculptor, born at Bordeaux; pupil of Jouffroy. Between 1884 and 1892 he has several times exhibited Portrait-medallions at the Paris Salon, one of which represents Jules Vagnan.

PRÉVOTEAU, JULES (*French*). Contemporary Sculptor, born at Reims. He has produced numerous medallic works, some of which have been exhibited at the Paris Salon, 1902. Three Plaquettes in silver; — Medal in bronze; — 1893. Harem; — Mars and Venus; — 1898. Hunting in the Middle Ages, etc.

PREWIN, R. (*Brit.*). A gem described by Raspe, and showing two dogs attacking a wild boar, is signed: **R. PREWIN INVT.**

PREYER, C. (*Port.*). Medallist of the third quarter of the nineteenth century. I have noticed his signature on a medal commemorating the Erection of an equestrian monument to Don Pedro IV. at Porto, 1867, and also on an Accession medal of Pope Leo XIII., 1878.

PREZ DE LA VILLA-TUAL, EDOUARD DES (*French*). Contemporary Sculptor, born at Rennes; pupil of Dubois and Barrias. Between 1893 and 1899 he has exhibited at the Paris Salon numerous Portrait-medallions, Medals, and Plaquettes: Marie; — Le frère L., etc.

PRIBUS, KARL CHRISTOPH (*Germ.*). Medallist and Engraver at the Mint of Dresden, second half of the eighteenth century. He died in 1787. One of his best known medals commemorates the Recovery from illness of the Prince Elector Frederick Augustus III. of Saxony, 1769. It is signed: **C. C. P.**

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*

PRIDDLE, ROBERT (*British*). Gem-engraver of the second half of the eighteenth century. King does not mention his name, but through the kindness of Messrs. P. and P. Santamaria, of Rome, I have been able to examine several of his gems, which betray a skilled artist.

Bust of Neptune.

Among his works I should not omit: Bust of Neptune, sard intaglio; signed: **PRIDDLE** (*illustrated*); — Leda and the Swan, sard intaglio; signed: **PRIDDLE S. C.** (for this engraving the artist is said to have been paid £ 84) (*illustrated*); — Bust of Milton; sard intaglio; signed: **PRIDDLE**; — Bust of David Garrick, sard intaglio; signed: **R. PRIDDLE**; — Bust of Voltaire, sard intaglio; signed: **R. PRIDDLE**;

Leda and the Swan.

— Bust of Napoleon I., unsigned; — Oliver Cromwell, three-quarter face to left; signed: **R. PRIDDLE**; — Bust of William Pitt, sard; — Leda and the swan, standing; signed: **PRIDDLE**; — Two Portraits of unknown personages.

PRIEM, BERNARD (*Belg.*). Mint-master at Bruges, 24. September 1352 to 16 September 1353.

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PRIETO, TOMAS FRANCISCO (*Span.*). Painter, Line-engraver, and Medallist of the second half of the eighteenth century. He was appointed by King Charles III. to superintend all the mints of the kingdom with a view to improve the coinage. A medal, signed: **PRIETO**, commemorates the Defence of Fort Moro, Cuba, by D. Luis de Velasco and Vinc. Gonzalez, 1763; another relates to the Marriage of Charles III. with Princess Louise Maria Theresia of Parma, 1765, and is signed: **T. PRIETO.**

The date of Prieto's birth is given as 1725.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — *Catalogo de la Coleccion de Monedas y Medallas de Manuel Vidal Quadras y Ramon de Barcelona*, 1892. — Rosa, *Monetario Americano.*

PRIEUR, GUILLAUME I. (*French*). Mint-engraver at Angers, 1537-1547.

PRIEUR, GUILLAUME II (*French*). Mint-engraver at Poitiers, *circ.* 1555.

PRIEUR, GUILLAUME (*Swiss*) and Philippe Charbonneau, joint Mint-masters at Geneva, 19. October 1559—28. January 1564. Distinctive mark, a **G.**

PRIEUR, JACQUES I (*French*). Mint-engraver at Angers, appointed in 1564. He died in 1572.

PRIEUR, JACQUES II (*French*). Mint-engraver at Angers, *circ.* 1577-1595; then at Tours, 1596-† 1612. His successor was Richard Deslandes.

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.* — Mazerolle, *op. cit.*

PRIEUR, LÉON FRANÇOIS (*French*). Contemporary Sculptor, born at Vit (Isère); pupil of Bernard and H. Lemaire.

At the Paris Salon exhibitions of 1893-1895 I noticed numerous medallic productions by him, Portrait-medallions of MM. Marin, Maillot, Angot, Monnet, Portrait-plaquettes, and Medals.

PRIMAVERA, JACOPO (*Ital.*). Medallist of the second half of the sixteenth century, about whom very little is known. He was of Italian origin, as his name undoubtedly shows, and it has been suggested that he was a Milanese by birth. Chabouillet, who gave special attention to the works of this artist, indicates 1544 as the

Portrait-medal of Jacopo Primavera, by himself.

probable date of his birth. Most of his medals, which are all cast and chased, were executed between 1568 and 1585. Although he executed medals of Queen Elizabeth, and Mary, Queen of Scots, he does not appear to have visited England. He appears to have resided chiefly in France and in the Netherlands. He died about the year 1600.

Most of Primavera's medals are signed: Mary Stuart; uniface; signed **IA.PRIMAVE.** (various sizes, varying from 70 to 53 mill.); — Mary Stuart; ℞. SVPERANDA . OMNIS . FORTVNA. Constancy to l.; 63 mill.; — Mary Stuart; without the signature, and uniface; legend: MARIA . STOVVAR . REGINA . SCOTIÆ . ET . ANGLIÆ.; — Catherine de' Medicis; uniface; signed: **PRIMAVERA**; 65 mill.; — Francis of France, Duke of Alençon and Anjou (1554-1584); 62 mill. (*illustrated*); — Queen Elizabeth of England; uniface; signed: **IA.PRIMA.**; 63 mill.; executed *circ.* 1573; — Queen Elizabeth; ℞. NOCEBIT . NIHIL . CVI. NON . NOCVISSE . DEBET . ACTO . XXVIII. Hand issuing from clouds and seizing serpent rising out of flames (*illustrated*); — Jean Antoine de Baif, poet (1532-1589); uniface; signed: **IA.PRIMA**; 64 mill.; — Charles de Balzac d'Entragues; uniface; signed: **IA.PRIMA**; 62 mill.;

Queen Elizabeth, by J. Primavera.

— César de Bellegarde (1562-1621); uniface; signed: **IA.PRIMA**; 67 mill.; Catherine Caret (or Charette); uniface; signed: **IA.PRIMAVERA**; 56 mill.; — Cardinal Jacques Davy-Duperron (1556-1618); uniface; signed: **IA.PRIMA.**; with frame, 87 mill.; —

Queen Mary Stuart, by J. Primavera.

Philippe Desportes, poet (1545-1606); uniface; signed: **IA.PRIMA.**; 65 mill.; — Jean Dorat, poet (1508-1588); uniface; signed: **IA. PRIMA.**; size 63 mill.; — Léon Lescot; uniface; signed: **IA.PRIMA**; with frame, 86 mill., — Charles de Lorraine, Duke of Mayenne (1554-1611); uniface; signed: **IA.PRIMA**; 67 mill.; — Federigo

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Pico della Mirandola; uniface; signed: **PRIMAVE.**; 62 mill.; — Jacopo Primavera, the medallist himself, at the age of 36; uniface;

Helena Nisselys, by J. Primavera.

63 mill. (*illustrated*); — Helen Nisselys; uniface; signed: **IA.PRIMAVE.**; 63 mill. (*illustrated*) [Either the medallist's wife or mistress]; —Pierre de Ronsard, poet (1524-1585); uniface; signed: **IA.PRIMA.**;

Francis, Duke of Alençon and Anjou, by J. Primavera.

60 mill. (2 varieties); — Christophe de Thou (1508-1582); ℞. VT.PROSINT.ALIIS.NON.VT.SIBI. Bee-hive; signed: **IA.PRIMA.**; 59 mill.; a silver specimen, 60 mill.

Bolzenthal ascribes further to Primavera a Portrait-medal of Philippe de Béthune, which Chabouillet has also included in his list of the artist's works.

The medals of Queen Elizabeth, Queen Mary of Scots, and Helen Nisselys are not without artistic merit; they are very charming in style and remind one in treatment of the Milanese productions of the same period.

The original specimens of Mary Stuart's medal are extremely rare. The piece with ℞. SVPERANDA OMNIS FORTVNA is of a later date, the ℞. which is attributed to Pompeo Leoni, having been added to the obv. by Primavera. Modern casts, usually badly chased often occur. One in the Montagu Collection had the signature: **PRIMAVI.** Cochran-Patrick thought that "the medal of Mary was not executed before 1575, and was taken from a portrait of the Morton type, probably sent over to France". The portrait in question was painted by order of Mary during her imprisonment in Lochleven Castle.

C. Gabillot, who published a variety of the Portrait-medal of the poet Pierre de Ronsard writes: « L'Italien Jacques Primavera a travaillé en France dans la seconde moitié du XVIe siècle. On connaît de lui plus d'une douzaine de médailles; plusieurs sont au Cabinet des médailles à Paris, notamment celle du poète Daurat, celle de Primavera par lui-même, celle de Charles de Balzac d'Entragues, le bel Entraguet, beau-frère de Marie Touchet. Toutes sont au module de 0^m 060 que paraissait affectionner Primavera. La médaille de Daurat date de 1585; la légende porte: JOANNES AURATUS. Æ. SUE. ANN. LXXVII. Cette même année, Primavera a gravé aussi celle de Baïf et peut-être, selon M. Chabouillet, celles des autres poètes de la Pléiade. Il n'est donc pas impossible que la médaille de Ronsard date de cette année 1585, année de la mort du poète.

"Il y a, dans le modelé de Primavera, un parti pris assez artistique, notamment dans le modelé des vêtements, mais en général le dessin du cou laisse à désirer; la tête est mal attachée au corps, et le personnage a un air de raideur. Sur ce point, Primavera aurait pu demander des leçons à son contemporain Germain Pilon. Néanmoins, à en juger par le nombre des grands personnages qu'il a représentés: Catherine de Médicis, Marie Stuart, François duc d'Alençon, le duc de Mayenne, le président de Thou, etc., Primavera paraît avoir eu une certaine vogue à la cour des derniers Valois".

BIBLIOGRAPHY. — F. Mazerolle, *Les Médailleurs français du XVe au milieu du XVIIe siècles*, Paris, 1902. — Rondot & De La Tour, *Les Médailleurs et les graveurs de monnaies*, Paris, 1904. — Bolzenthal, *op. cit* — Armand, *Les Médailleurs italiens*, &c., I, 275; III, 131. — Hawkins, Franks and Grueber, *Medallic Illustrations*, etc. — Cochran-Patrick, *Catalogue of the Medals of Scotland*, Edinburgh, 1884. — H. A. Grueber, *A Guide to the Exhibition of English Medals*, 1891. — C. Gabillot, *Une médaille de Ronsard*, Chronique des Arts, 1908, 40. — *Notice sur une médaille inédite de Ronsard par Jacques Primavera* (*Mémoires de la Société historique et archéologique de l'Orléanais*, 1875, t. XV), par A. Chabouillet; tirage à part.

PRIMIGENI. A Tassie gem, with the representation of Mercury seated upon a rock and feeding a ram is thus signed.

PRINEY, GUILLAUME DE (*French*). Mint-master at St. Mihiel, *circ.* 1365-1377. He probably issued the coins of Barrois in the name of Robert of that period.

BIBLIOGRAPHY. — Max Werly, *Guillaume de Prinev*, Revue belge de numismatique, 1874, p. 376.

PRINSSAY, ALEXIS (*French*). Contemporary Sculptor, born at Paris; pupil of Geoffroy. I have seen by him at the Salon of 1882 a Portrait-medallion of Henry Laboreste.

PRINTEMPS, JULES (*French*). Contemporary Sculptor, born at Lille (Nord); pupil of Jouffroy and Falguière. At the Salon of 1897 he exhibited a Portrait-medallion of M. Rémoiville.

PRINZ (*Dutch*). This signature occurs on a medal of the Exhibition of the Society of St. Vincent de Paul at Rotterdam, 1875.

PRIULI, FRANCESCO (*Ital.*). Mint-overseer at Cattaro, 1562-1563.

PRITCHARD & ANDREWS (*Canad.*). Engravers and Die-sinkers at Ottawa. The firm was established in 1873. There are 1 and ½ Cent Tokens by them, which were issued in 1888; also Advertising Jetons, bearing name and qualification (*Vide* Breton, *Médaillier du Canada*), n°s 770-774. Mr. A. R. Frey, of Brooklyn has additional varieties, not described by Breton, and he informs me that Breton's n°s 772 and 773 occur in both brass and aluminium.

PRIVORSZKY, ALOIS (*Hung.*). Mint-warden at Kremnitz, 1. June 1854—30. November 1856, again 1. May 1858—30. April 1865, and once more 1870-1872. Probably the same person, Mint-master at Carlsburg, 1864-1871.

BIBLIOGRAPHY. — *Verzeichniss der Beamten der k. ung. Münze in Kremnitz und Carlsburg in der Zeit von 1848 bis 1896, resp. 1871, Mitth. des Clubs*, &c., 1896, p. 22.

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PROBST, ULRICH (*Germ.*). "Auf Tunaw", Mint-master at Ratisbon, 1398.

PROD, VEIT (*Germ.*). A Jew, who in conjunction with Abraham Riss, contracted in 1615 to work the mint of Count Trautson von Falkenstein. In 1616 he undertook to deliver yearly 1000 Marks of fine silver to the Vienna Mint (C. Oesterreicher, *Regesten*, etc.).

PROENÇA, ALBERTO MAGNO (*Port.*). Mint-engraver at Lisbon, where he entered as apprentice, 26. March 1779. On 12. December 1788, he became Assistant-engraver, on the promotion of Francisco Xavier de Figueiredo to the post of Third Engraver. He died in 1795, or end of 1794.

BIBLIOGRAPHY. — Aragão, *Descripção geral e historica das Moedas cunhadas em nome dos Reis, Regentes, e governadores de Portugal*, Lisboa, 1874.

PROGLIN, JAKOB (*Germ.*). Mint-master at Frankfort-on-M., Nördlingen, 1418. He was a native of Pforzheim.

BIBLIOGRAPHY. — Paul Joseph, *op. cit.*, pp. 58, 140, 210.

PROKLES (*Greek*). Coin-engraver of the end of the fifth century B.C., who flourished at Catana and Naxos. The rare coins bearing his signature are of exquisite workmanship and rank among the finest productions of Greek monetary art. The artist was probably a native of Naxos, but his coins of both mints, Naxos and Catana, are about contemporaneous.

CATANA.

1. Æ. Tetradrachm (*Circ.* B.C. 415-403). Obv. **ΚΑΤΑΝΑΙΩΝ**. Laureate head of Apollo to left; in front, a fish and a lobster; behind, a laurel-leaf; under the head in minute letters, the signature: **ΠΡΟΚΛΗΣ**.

℞. Quadriga galloping to left, led by charioteer crowned by Nike. Raoul-Rochette describes this coin in "Lettre à M. Schorn."

Weil, *Künstlerinschriften*, &c., Pl. II, 12. — Von Sallet, *op. cit.*, p. 34. — Hill, *Coins of Ancient Sicily*, p. 132.

NAXOS.

2. Æ. Didrachm (*Circ.* B.C. 415-403). Obv. Laureate head of Apollo, to left; behind, a laurel-leaf; in front, the inscription, **ΝΑΞΙΩΝ**.

℞. Silenus bearded, kneeling on one knee, holding kantharos and thyrsos; in front, hermes of Dionysios (?); behind, to r., a laurel-branch; above, the signature: **ΠΡΟΚΛΗΣ** inscribed on a small basis.

Weil, *op. cit.*, Pl. II, 10. — Raoul-Rochette, *op. cit.*, Pl. II, 19. — Von Sallet, *op. cit.*, p. 34. — Holm, *op. cit.*, III, p. 606. — Hill, *Coins of Ancient Sicily*, Pl. IX, 1.

3. Æ. Didrachm. Obv. Laureate head of Apollo to left; behind, laurel-leaf, in front, the inscription (**ΝΑΞ**)**ΙΟΝ**; under the head, the letter **Π**.

℞. Silenus, kneeling on one knee, facing; head in profile to l., raising to his mouth a kantharos and holding thyrsos in r. hand; to r., hermes of Dionysios (?)

Imhoof-Blumer Coll. (Berlin). — Weil, *op. cit.*, Pl. II, 11. — Holm, *op. cit.*, III, p. 606.

4. Æ. Didrachm. Obv. Similar to last.

℞. Silenus, kneeling on one knee, as before, but holding vine-branch instead of thyrsos.

Sambon Sale, Paris (March 1902, lot 474).

5. Æ. Didrachm. Similar to n° 3, but without the signature.

Specimens were sold in the Lord Ashburnham, Bunbury, Montagu, and later sales. Other varieties, no doubt by the same engraver, or copies from his type, occur of this Naxian didrachm.

The head of Apollo by this artist is of fine style, although somewhat effeminate, likewise, the kneeling Silenus, with head facing or in profile, is well-drawn, notwithstanding some lack in the proportions.

6. Æ. Diobol (After B.C. 403). Obv. Laureate head of Apollo to r.; behind, laurel-leaf with bay.

℞. Silenus, kneeling, head in profile, raising kantharos to his mouth and holding ivy-branch in r. hand; to r., hermes of Dionysios, and the inscription **ΝΕΟΠΟ**.

Von Sallet, *op. cit.* — Weil, *op. cit.*, Pl. II, 13. — Sambon, *Recherches sur les anciennes monnaies de l'Italie méridionale*, 1870, p. 142. — Holm, *op. cit.*, II, p. 432.

Although unsigned, the Diobol reproduced above offers all the characteristics of style of the engraver Prokles. The legend **ΝΕΟΠΟΛΙ** proves, says von Sallet, that after the destruction of Naxos in 403 the city was rebuilt, and Dr Holm (II, p. 432) suggests the identification of this new city with Mylai which was founded in 394 B.C. by refugees from Naxos and Catana (Diod., XIV, 87).

BIBLIOGRAPHY. — L. Forrer, *Notes sur les signatures de graveurs*, etc. — B. V. Head, *Historia Numorum*, pp. 116. 140. — Salinas, *op. cit.*, pl. XIX, 21.

PROMOLI, JOHANN JOSEPH (*Germ.*). Mint-warden at Amberg, 1766, and Munich, 1769.

PROPERZIA DEI ROSSI. *Vide* **ROSSI** *infra*.

PROSPERO DELLE CORNIOLE (*Ital.*). Gem-engraver, probably a contemporary of *Giovanni delle Corniole*, end of the fifteenth century, "got his title from his profession", and is only incidentally alluded to by Vasari in his notice of his son *Nanni* the painter.

BIBLIOGRAPHY. — King, *Antique Gems and Rings*, 1872. — Babelon, *Pierres gravées*.

PROST, A. (*Swiss*). Designer of a commemorative medal of the Vintners' Festival, Vevey, 1865, engraved by Siber.

PROST, LOUIS (*French*). Mint-master at Grenoble, 1541-1542. He had been appointed in 1641 for a period of six years, but on the 15. September 1542 he was already in flight. His privy mark is **L**. Amongst the coins he issued Ecus au soleil, Douzains à la croix blanche, Douzains à la salamandre, Liards au dauphin and Deniers tournois.

BIBLIOGRAPHY. — R. Vallentin, *Les différents de la monnaie de Grenoble*, 1894.

PROTARCHOS (*Greek*). Gem-engraver of the fifth century B.C. His signature, **ΠΡΩΤΑΡΧΟΣ ΕΠΟΙΕΙ**, which Stosch, Mariette,

Protarchos.

King and many others have read **ΠΛΩΤΑΡΧΟΣ**, occurs on a fine cameo (26×20 mill.), cut on a sardonyx of two strata, representing

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Cupid taming a lion. It was formerly in the Andreini collection, and is now in the Cabinet at Florence. There is an ancient replica of this gem, without the signature, in the Brunswick Museum. This gem is one of the five allowed by Köhler to be genuine.

Enlargment of Gem, by Protarchos.

The name of Protarchos also occurs on a cameo representing Aphrodite and Eros, in a private collection. The signature *Plotarchos* occurs on modern copies of the fine sardonyx, which, on account of its great beauty, has been frequently repeated and enlarged.

BIBLIOGRAPHY. — Brunn, t. II, p. 523. — Furtwängler, *Jahrbuch*, 1888, Pl. 8, 20 ; p. 218. — Ibid., *Antike Gemmen*. — King, *Antique Gems*, 1860. — Babelon, *op. cit.* — Murray, *Handbook of Greek archaeology*, p. 172. — S. Reinach, *Pierres gravées*. — Raspe, *op. cit.* — Renton, *op. cit.*

(*To be continued*).

LE MONETE SUBERATE E DENTELLATE.

È saputo che io non ò mai voluto sortire da la cerchia degli studi a cui ò voluto dedicare tutto me stesso, per quanto spesso io abbia sentita la tentazione di mostrare che so leggere (almeno un po), un testo antico; che saprei fare un lavoro di catalogo corredato da tutte le fantasie della leggenda, della ipotesi o anche col fatto storico.

Ai miei prediletti studi non posso e non voglio fraudare una linea sola del mio pensiero, e perció non voglio parlare di altro. Ma anche in difesa di questi studi tecnici, che si credono un passatempo di chimico, un giochetto da meccanico, o insomma un lavoro molto semplice di operajo, quando non si credono passatempo e ginnastica di cervello, io voglio dare la mia prosa.

Inviatomi gentilmente da l'autore stesso, io ricevo un articolo dal titolo : *Le monete suberate e dentellate.*

Il sig. Dattari autore dell' articolo, in questo scritto fa della tecnica; e benchè egli pare sia molto innamorato di questi interessanti problemi, non può a meno di cadere in gravi errori che io debbo correggere. Dico debbo, perchè l'autore stesso in una sua lettera, mi dice che ama la schiettezza e non gli duole di essere corretto quando erra, purchè gli si diano delle buone ragioni.

Eccoci dunque ai fatti :

A pag. 3 dell' articolo è scritto : *Ammetto che sia apprezzabile la differenza che passa tra il valore di un denaro suberato e quello di uno di argento puro ; ma resta a sapere se, con tutto ciò la fabbricazione di quei denari fosse abbastanza rimuneratrice per i falsari (le officine dei quali sono attivate da* DUE O TRE SOLI INDIVIDUI), *non potendo essere queste* SUFFICIENTEMENTE CORREDATE COME RICHIEDEVA LA FALSIFICAZIONE DI QUELLE MONETE.

Carl von Ernst, l'uomo a cui io dedico una grande parte del mio affetto, si è già occupato molto dell' argomento ed io stesso ò dato conto a varie riprese della mia scoperta del come fossero *foderate* le monete nella antichità.

Ma vi torno sopra, dolente che in nessun Congresso archeologico io abbia potuto presentarmi munito del materiale che tutto compreso va in una tasca, per produrre una pastiglia *suberata* e batterla a moneta. Cioè un pezzo di carbone largo tre dita; una lampada a olio, a sego, a spirito o come diavolo si voglia; un cannello iniettore d'aria (conosciuto nella più remota antichità), dei pezzettini di rame e un pezzetto di laminetta di argento; un paio di conî e un martello. Oppure invece della lampada, un fornello come quelli usati nella più modesta cucina.

Con questo materiale, io, o qualunque orefice che voglia farvi DIECI MINUTI di pratica, si producono da 50 a 80 pastiglie suberate a l'ora. Il coniarle è affare di meno di una metà dello stesso tempo. Orbene sui flaons *suberati* si à un guadagno del 300 *netto* per 100. Un *solo individuo*, non due o tre, basta, con la *massima facilità* a produrre moneta falsa. La fabbricazione del denaro antico, è molto, moltissimo, enormemente distante da le difficoltà della coniazione della moneta moderna, con il suo orlo segnato, o per lo meno preciso che obbliga a mettere la pastiglia dentro al vuoto tornito di *un anello.*

E non esiste nemmeno la difficoltà che le monete, al *pari di quelle emesse da lo stato, dovevano essere battute, ed è giusta quell' osservazione che i falsari di tutti i tempi la evitarono;* POICHÈ IL CHIASSO DELLA MARTELLAZIONE *sarebbe stata causa sicura di essere tosto scoperti.* Ripeto : che altro è la coniazione di oggi e altro la coniazione dei denari repubblicani ad esempio. È supponibile che i falsari da gente astuta sapeva ben trovare i mezzi di sfuggire le scoperte. D'altra parte vi sono tanti fabbri, e vi saranno stati anche allora, che battevano e batteranno chi sa quanto. Ed una bottega di fabbro poteva essere luogo adatto ai falsari.

Ma in ogni modo; io posso garentire, e quando io dico così, sono *sempre pronto a fare seguire i fatti a le parole*, poichè *non affermerò mai una cosa di tecnica antica che io non sia pienamente è* COMPLETAMENTE SICURO PER PROVA FATTA, io posso garentire dico, che si può battere dei denari romani su le proprie ginocchia, impiegando un materiale facilemente nascondibile, e senza che il rumore ottrepassi le pareti della stanza dove si conia.

È appunto per questo, che già stampai nelle mie *Battaglie di archeologia*, che tutta l'officina d'un generale romano per battere moneta, *poteva stare in una valigia.*

E faccio osservare un altro errore del Dattari, che forse è un errore generale. . . . *con il sistema della fusione, assai meno costoso* (!) *enormemente più profittevole* (!!). .

Qui l'errore è assai meno nascondibile e enormemente più grave. La *suberata* richiede un tondello di rame del peso di 4 grami scarsi, dunque un Chilo di rame dà 250 denari. Ogni suberata richiede al massimo *due terzi di grammo* di argento. Quindi con un *Chilo di rame* e *ottantacinque grammi di argento*, si produce moneta pel peso di un chilo d'argento.

E se vogliamo fare addirittura gli sciuponi e buttare via del materiale calcoliamo che vengano soli *duecento denari*, prodotti con la spesa massima di cinquanta denari. Professione lucrosa, comme si vede.

Invece a fare i denari *fusi*, il tempo, la spesa, e il materiale di lavorazione rende molto, ma estremamente molto meno profittevole la speculazione.

Per fare i denari fusi, occorreva fare le forme, che *servivano una volta sola*, quindi ogni moneta chiedeva la spesa di una forma fatta di terre resistenti al calore della lega argentifera, ed occorre parecchio tempo di più a fare una *forma* che a foderare il flan. Ma poi argomento di prima importanza, anche la lega argentifera, doveva essere almeno al 50 per 100. Quindi quanto argento di più? Cioè appunto del metallo costoso per il cui risparmio si falsificava la moneta ?

E i crogioli ? e il tempo da impiegare di fronte al forno per sciogliere il metallo ? e lo stacco dei *boccagli* delle monete ? poichè ogni moneta doveva avere un canellino da cui era corso il metallo per andare a riempire il vuoto della forma. E se la fusione fosse stata fatta ad uso dei piccoli bronzi e denari imperiali, allora vi era da tirare *le cere.*

E se mi si chiedesse, perchè allora si fusero denari imperiali e piccoli bronzi del basso impero, e cioè dove fosse la convenienza a fondere del denaro di rame, per mio conto credo, che il prezzo del rame grezzo fosse di parecchio al disotto del rame monetato, cosa che anche oggi si verifica. E poi la *maggiore difficoltà* che doneva esservi in un epoca così balordamente decaduta nell' arte della moneta, certo fu la scarsezza somma di artisti scultori di conî. Cosa che non era ai tempi repubblicani, che l'arte si andava sempre più generalizzando e migliorando.

Una sola citazione ancora ed ò finito. A pag. 5 è detto a proposito delle *dentellate* « *le barre d'argento o di bronzo dovevano essere rotonde e scanalate in tutta la loro lunghezza*, ecc. »

No. Se da un bastoncino scanellato si vogliono tagliare dei piccoli dischi o pastiglie monetali, la dentatura subirà una irreparabile deformazione, a meno che si *taglino a sega!* E allora la mano d'opera costa più del tondello ehe produce.

La deformazione è *inevitabile*, quando si vogliano tagliare le pastiglie da un cannello scanalato su la sua lunghezza. Eccone una

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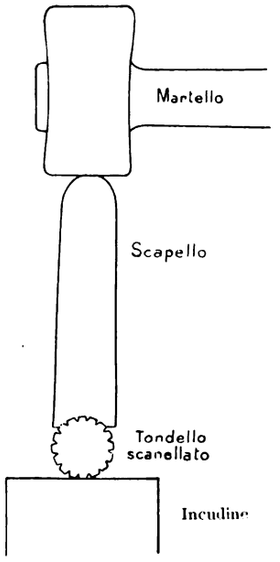
figura schematica, vista in sezione nell' atto del taglio. *Al punto dove il cannello posa su l'incudine, i denti o scanellatura si schiaccia.* Più si batte lo scalpello e più si schiaccia la scanellatura, se il tondello è tenuto fermo in un solo punto. Se il cannello ad ogni colpo di scalpello viene girato su l'incudine allora ne risulterà delle pastiglie coi denti tutti schiacciati.



Invece la *dentatura* era fatta a lima, *prima* di mettere la pastiglia tra i conî, ma *dopo* lo schiacciamento *inevitabile* che veniva dato a la pastiglia dopo tagliata dal bastoncino di argento.

La tecnica antica non è materia facile, da svago, da fidarsi al primo operaio che capiti, ma è materia che ormai va insegnata metodicamente nel gabinetto universitario parallelamente a le elucubrazioni cronologiche, pondometriche e di tipologia, e servirà a dirizzare parecchie errate deduzioni storiche che le succitate elucubrazioni vanno creando.

MATTEO PICCIONE.

THE BRITISH IMPERIAL BRONZE COINAGE.

PART 18.

The withdrawal of the copper coins from circulation was commenced in the year 1861 and continued until 1869. On the thirteenth day of May, 1869, a Royal Proclamation was issued declaring that copper coins would be no longer current after the thirty-first day of December In that year. In order to facilitate its withdrawal a premium of two per cent. was authorised to be paid on all consignments sent to the Mint, both from the United Kingdom and the British Dominions Beyond the Seas, and a vote was taken each year in the Mint estimate to defray this charge. Although the Royal Proclamation previously referred to remained in force the Mint continued to receive the copper coinage at its full nominal value until the thirthieth day of July, 1873, after which date all transactions conneted with the exchange of copper for British Imperial bronze coin were finally closed so far as the United Kingdom was concerned. An extension of time, however, was allowed in the case of the British Dominions Beyond the Seas, the thirty-first day of December 1877, being fixed as the latest date for the reception of copper coin at its full nominal value by the Royal Mint, London.

Formerly the Mint was in the habit of paying the carriage on new British Imperial bronze coin, in order that the general public might experience no difficulty in obtaining such amounts as they might require, but after the thirty-first day of December, 1872, the Mint refused to defray the cost of transit, as it was considered that the consignees should bear the burden.

All the British Imperial bronze coins struck in the Royal Mint, London, beetwen 1861 and 1871, both years inclusive, were made from the copper currency withdrawn from circulation, with the addition of the necessary amounts of tin and zinc to form the alloy prescribed by law. Large quantities of copper coins had likewise been utilised to form the silver-copper alloy used for making the silver coinage. Notwithstanding the vast number thus disposed of, two hundred and forty tons of copper coins remained in the stores of the Royal Mint at the commencement of the year 1872. Taking advantageof the unusually high price of copper in February of that year, the Mint authorities disposed of one hundred and seventy-five tons at the market value of the metal. One of the conditions of the sale provided that the coins should be converted into cake copper under the superintendence of an officer of the Royal Mint.

In compiling this and the preceding articles, I have had in view the wants of numerous numismatists who collect and study the British Imperial bronze coinage, and have endeavoured to state the most important facts concerning it in a plain and precise form. The information on this subject hitherto published is, so far as I am aware, somewhat meagre. The varieties of the types of each denomination recorded in the fifteenth, sixteenth, and seventeenth volumes of the "Numismatic circular" are doubtless incomplete, but I believe them to be the most exhaustive yet compiled. With a few exceptions, I have most carefully examined all the coins described, and, as the descriptions of them have not been previously printed in any numismatic publication, I trust that they will be useful to some of the readers of this journal.

I feel that I cannot conclude these articles without expressing my great indebtedness to the most interesting and instructive reports of the deputy Master and Comptroller of the Royal Mint, London, which have materially assisted me in their preparation. There reports are published annually, beginning with that for the year 1870, and contain an invaluable mass of information that is not obtainable in any other publications, thus rendering them indispensable to those who study, or are interested, in modern numismatics.

Three Deputy Masters of the Royal Mint, London, have been in office since they were first published, namely, The Honourable Sir Charles William Fremantle (1870—1894), Sir Horace Alfred Damer Seymour (1894—1902), and the Right Honourable William Gray Ellison-Macartney, the present Deputy Master.

To Mr. Ellison-Macartney my warmest thanks are especially due for very kindly supplying me with some important statistics hitherto unpublished in the Annual Reports of the Deputy Master of the Royal Mint. These have been incorporated in the articles, thus helping to complete the account of the subject.

The science of numismatics is gradually extending in favour among educated people and deservedly so. A hobby, in my opinion, is essential to a well-constituted mind and the scientific collection of numismatic specimens is interesting, instructive, and intellectual. It is a hobby that trains the memory and enlarges the student's knowledge of the history of the country whose coins are studied, as well as conducing to a taste for the fine arts in design and sculpture.

Before concluding, I venture to make an earnest plea for the preservation and study of the current coins of the United Kingdom, of The British Dominions Beyond the Seas, and of the Indian Empire. Many coins of the British Empire minted in the nineteenth century are already very much rarer than some coined at an early period. Collectors who attempt to complete the dates of issue of certain denominations of coins struck during the reigns of King George the Third, King George the Fourth, King William the Fourth, , and of Queen Victoria will most assuredly appreciate the difficulty of the undertaking. Numismatists must bear in mind the fact that nowadays coins are very rarely hidden for safety, as they were in the days of our ancestors, when banks were not established, consequently it is highly improbable that there will be any future "Treasure Trove" containing coins of the period to which I have alluded. The metallic currency of the British Empire is constantly passing over counters, and is thereby enormously deteriorated by friction, it likewise suffers severely in the pockets of His Majesty's liege subjects from a similar cause, and I regret to

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say that thousands of coins, especially the British Imperial bronze, are thoughtlessly damaged. A very small proportion of a year's mintage is preserved for posterity in a choice condition, the great bulk of it being worn almost beyond recognition, withdrawn from circulation, remelted and again issued to the general public as new money. Therefore numismatists who sedulously study and preserve choice examples of current coins will confer inestimable benefits on future collectors, as by this means alone can a reasonable number of specimens be transmitted to our successors.

I wish to tender my grateful thanks to numerous unknown correspondents in the United Kingdom and in certain of The British Dominions Beyond the Seas who have very kindly written the most appreciative letters concerning the treatment of the subject Some of them have also generously favoured me with excellent rubbings accompanied by lucid descriptions of unrecorded British Imperial bonze coins in their collections. All these inedited pieces have been included in the descriptive lists already published.

I desire to express my most sincere thanks to my old and valued friend, Mr. Samuel Martin Spink, the Editor of the "Numismatic Circular," not only for his unvarying kindness and courtesy, but for the sympathetic assistance he has ungrudgingly rendered in many ways in enabling me to have printed and published what I believe to be the most complete account of the British Imperial bronze coinage as yet compiled.

In conclusion, permit me to express the fervent hope that these articles will be useful to numismatists, and also aid in spreading a taste among the general public for the preservation and study of British coins.

Henry Garside.

CORRESPONDENCE

Gentlemen,

I forward particulars of a few interesting Bank notes which you might like to describe in your Circular.

N° 1. Proof for a One pound Bank of England Note before the date (1821) was engraved upon it. Of the ordinary size the groundwork is engine turning of different patterns in black with, in both the top corners an oblong panel showing Britannia seated, facing, below each panel, a caduceus and in each lower corner the word ONE in Old English type. In the centre, at the top BANK OF ENGLAND, in a dark panel, and in a similar panel at the bottom the signature *J. Rippon* (the engine-turning being lighter where the signature is). Between the two last panels is a larger one with a red border enclosing ONE POUND in Old English type also in red; above in script is *I promise to pay to Mr. Hy Hase or bearer on demand the Sum of*, and below, *For the Govr & Compt of the Bank of England.*

N° 2. A receipt for a guinea and a half received by the BIRMINGHAM WORKHOUSE authorities on behalf of the WARWICKSHIRE MILITIA from *Samuel Martin* to provide a substitute should he be drawn in the next ensuing Ballot. November 11th 1807 signed *T. Welch.*

N° 3. A ONE GUINEA note issued by the famous Brymbo Iron Works after John Wilkinson's death. The note stamped with the duty stamp, FOUR PENCE within a wreath of laurel, of the Government. The date is 8th April 1814.

N° 4. A NATIONAL EQUITABLE LABOUR EXCHANGE note for EIGHTY HOURS July 22nd 1833. This note was to be exchanged by the STOREKEEPER for Stores to the value of the hours worked. It is a beautifully designed note in black and white.

N° 5. A similar note in every respect to the last but for FORTY HOURS.

Yours faithfully,

W. J. Davis.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

ROYAL NUMISMATIC SOCIETY.

April 15. — Mr. Horace W. Monckton, V. P., in the chair. — Mr. W. Marsh exhibited a heavy groat of Edward IV. with the mint-mark a rose and with a quatrefoil on each side of the King's neck on the obverse; and Lieut.-Col. H. W. Morrieson a series of light groats of the same reign with the mint-marks rose and crown, sun and crown, cross fitchée and rose, and annulet.

Mr. F. A. Walters read the second and concluding portion of his paper on the coinage of Edward IV (1461-70). The writer dealt with the light coinage of this reign, which, though ordered in 1464, does not appear to have been completely carried out till the following year. A new gold coinage was introduced, consisting of the rose noble or ryal and its divisions the half and quarter rose noble. These coins differed somewhat in type from the previous nobles, and the current value of the ryal was placed at 10*s.*, whilst the value of the old noble was raised to 8*s.* 4*d.* An entirely new coin called the angel noble, of the value of 6*s.* 8*d.*, was also ordered; but its issue appears to have been deferred for a few years, *i.e.*, till 1470. In order to facilitate the striking of these new gold coins, Edward extended their issue to several of the local mints — Bristol, Coventry, York, and Norwich. The silver coinage was also reduced in weight, the penny of 12 grains being substituted for that of 15 grains. In the earlier issues the rose mint-mark was continued, but this soon gave way to the sun and crown, and later to the cross fitchée, which was adopted shortly before the restoration of Henry VI. (1470-71). Mr. Walters described the more important pieces of the London and provincial mints, distinguishing in the case of Canterbury, Durham, and York between such as were struck under the authority of the King and those of the bishop or archbishop. In subsequent papers the writer proposes to deal with the coinages of Henry VI. issued during 1470-71, and those of Edward IV, which followed his restoration. In connection with his paper Mr. Walters exhibited a unique half-groat of Norwich, and pennies of Canterbury, Bristol, and York of specially rare types.

(*The Athenaeum.*)

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BRITISH NUMISMATIC SOCIETY.

April 28. — Mr. W. J. Andrew, President, in the chair. — The following were elected to membership: the Royal Institution of Cornwall, the Metropolitan Museum of Art of New York, Sir W. W. Portal, the Rev. Cæsar Caine, and Messrs. W. Dale, C. G. Moritz, and W. W. C. Wilson. — Mr. Henry Laver contributed a paper on 'The Coinage of Prasutagus,' in which he contrasted that king's reputation for great wealth with the absence of his name from coins of the Iceni. In view of the fact that many uninscribed coins in hoards found in Suffolk and Norfolk are of the reduced weight characteristic of British coins in the time of Claudius, he judged it right to assign some of these uninscribed coins to Prasutagus, Claudius's contemporary.

Mr. Shirley Fox gave an address 'On the General Principles of Mediæval Numismatics'. Taking as his text a passage in the late François Lenormant's introduction to 'La Monnaie dans l'Antiquité' which warns students to beware of accumulating details of little meaning, while ignoring questions of vital importance, Mr. Fox remarked that there was no standard work dealing with English numismatology on these lines. After referring to the methods of preparing dies, he explained how different in general effect these might appear, although produced from identical punches, and gave a demonstration of this by means of duplicate sets of papers cut to represent the punches used to make up the head and bust of an Edward penny. By adjusting these differently he produced the presentment of two coins varying considerably in style and appearance, although the component parts employed were identical in form. Mr. Fox further referred to the great importance of "mules" and the many deductions and inferences to be drawn from them, and to the information to be obtained by close study of the various punches used in making dies. He cited and exhibited certain coins

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of the last issue of Richard II. upon which a broken I punch was to be traced not only on the half groat and penny, but also on the halfpenny, which should therefore be assigned to the same issue as the larger coins.

In addition to the coins referred to, Mr. Fox exhibited pennies of the Edwards; and Mr. A. H. Baldwin new silver and copper coins for Cyprus with the bust of Edward VII. Mr. Wells exhibited a silver ring of ancient Irish workmanship.

(*Athenaeum.*)

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E. J. Seltman, *Lacedaemon versus Allaria.* — Bernard Roth, F.S.A., *A Unique Ancient British Gold Stater of the Brigantes* (? a Pattern). — Robert K. Mowat, *The Countermarks of Claudius I.* — George Macdonald, LLD., *Roman Contorniates in the Hunterian Collection.* — W. J. Hocking, *Simon's dies in the Royal Mint Museum with some Notes on the early History of Coinage by Machinery.* — *Notice of Recent Publication.*

Revue Numismatique. Premier trimestre 1909.
J. de Foville, *Les monnaies grecques et romaines de la collection Valton. Catalogue (Italie et Sicile).* — M.-C. Soutzo, *Essai de classification des monnaies de bronze émises en Egypte par les trois premiers Lagides.* — J.-G. Gassies, *Moyen bronze inédit de Germanicus.* — R. Mowat. *Les dégrèvements d'impôts et d'amendes inscrits sur les monnaies impériales romaines.* — A. Dieudonné, *La théorie de la monnaie à l'époque féodale et royale, d'après deux livres nouveaux.* — Comte de Castellane, *Le premier écu d'or frappé en Dauphiné.* — A. Blanchet, *Documents numismatiques relatifs à la Compagnie des Indes de Law.* — A. Landry, *Note sur l'origine du mot « franc » comme nom de monnaie.* — *Chronique.* — *Bulletin bibliographique.*

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Einladung. — *Das Papiergeld des Lombardisch-venetianischen Königreiches.* — *Ordentliche Versammlung der Wiener Numismatischen Gesellschaft am 10 März 1909.* — *Nachtrag zu dem Berichte über die ordentliche Versammlung am 17. Februar 1909.* — *Vorstandssitzung am 31. März 1909.* — *Besprechung.* — *Verschiedenes.*

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Moderne Kunstmedaillen und Plaketten. Catalog N° 22.
Adolph E. Cahn, Frankfurt-a-M. 492 Nos.

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Joseph Hamburger, Frankfurt-a-M. 1469 Nos.

Catalogue de Monnaies et Médailles. Avril 1909.
L. Fuldauer, Amsterdam. 887 Nos.

Collection Colonna. 1re partie. **Monnaies italiennes du moyen âge et des temps modernes.**
Vente à Naples, les 3 et 4 mai 1909. Experts : C. et E. Canessa. 650 Nos.

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J. E. Bennert, *Münzen aus deutschem Flussgold.* — *Reichsstadt Wimpfen, Heller? Marken und Pfennige.* — *Kipperzwolfer von Stift Kempten 1622.* — *Münzen der Abtissin von Essen, Elisabeth IV von Beeck (1426-1445).* — *Bronzemedaillon des Gordianus III.* — *Plaketten von H. Schwegerle, München.* — *Deutsche Reichsmünzen.* — *Münzfunde.* — *Neue Münzen und Medaillen.* — *Modernes Geld -und Münzwesen.* — *Gelehrte Gesellschaften und Vereine.* — *Sammlungen.* — *Versteigerungen.* — *Verschiedenes.*

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X. Nessel, *Die Münzen der Abtei Seltz* (Fortsetzung). — Quintilio Perini, *Ueber Meraner Münzen und ihre italienischen Beischläge.* — *Kleine Mitteilungen.* — *Nekrologe.* — *Litteratur.* — *Numismatische Gesellschaften.* — *Bevorstehende Versteigerungen.*

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Numismatische Correspondenz. Mai 1909.
Rudolf Kube, Berlin. 1653 Nos.

Verzeichniss verkäuflicher Münzen u. Medaillen. Mai 1909.
Zschiesche and Köder, Leipzig. 7474 Nos.

Auktions-Katalog der Sammlung C. David Wolff. Brandenburg-Preussen, Rheinlande, Elsass, Schweiz u. Medaillen Napoleon I.
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ABBREVIATIONS.

N. = Gold. — *Æ.* = Silver. — *Æ.* = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — ℞. = Reverse. — F. D. C. = Fleur de coin. = Mint state. — E. F. = Extremely fine. — V. F = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce — *R.* = Rare. — *RR.* = Very rare. — *RRR.* = Extremely rare. — *H.* = Head, *Historia Numorum.* — *B.* = Babelon, *Monnaies consulaires.* — *C.* = Cohen, *Monnaie. impériales, 2e édition.* — *M.* = Mionnet, *Monnaies grecques et romaines.* — *Ev.* = Evans, *Ancient British coins.* — *K.* = Kenyon, *Gold coins of England.* — *Hks.* = Hawkins, *Silver Coins of England.* — *Rud.* = Ruding, *Annals of the Coinage.* Ed. 1840. — *A.* = Atkins, *British Colonial coins.* — *T.* = Tancred, *Historical Record of War Medals.* — *M.I.* = *Medallic Illustrations of English History*, Franks and Grueber, — *Mad.* = Madai, *Münzcabinet.* — *S. R.* = Schulthess-Rechberg *Thaler-cabinet.* — *Rm.* = Reimmann, *Sale Catalogue.* — *B. M. Cat.* = British Museum Catalogue.

GREEK COINS.

(*Continued from col. 11406.*)

EGYPT.

ALEXANDRIA.

66303 *Livia.* Æ². Obv. ΙΟΥΛΙΑ ΣΕΒΑΣΤΟΥ. Bare head to r. ℞. ΠΑΤΡΟΣ ΠΑΤΡΙΔΟΣ. Double cornucopiae filled with fruit. *Feuardent, Collection di Demetrio*, nº 571. *R.* F. » 18 »

66303a — Æ³. Obv. Head of Livia to r., hair tied in knot behind. ℞. Ears of corn and poppies tied together; in field, L—E. *B. M. Cat.*, 62. *RR.* F. 1 8 »

66304 *Tiberius and Augustus.* Æ. Tetradrachm. Obv. ΤΙΒΕΡΙΟΣ ΚΑΙΣΑΡ ΣΕΒΑΣΤΟΣ. Laur. head of Tiberius to r.; in field LIH. ℞. ΘΕΟΣ [ΣΕΒΑΣΤΟΣ]. Radiate head of Augustus to l. *Feuardent*, nº 590. V. F. » 4 6

66305 *Claudius and Antonia.* Billon. Obv. ΤΙ.ΚΛΑΥΔΙ.ΚΑΙΣ. ΣΕΒΑ.ΓΕΡΜΑΝΙ.ΑΥΤΟΚΡ. Laur. head of Claudius to r.; in field to r., LB. ℞. ΑΝΤΩΝΙΑ ΣΕΒΑΣΤΗ. Bust of Antonia to r. *B. M. Cat.*, nº 65. F. » 5 »

66306 *Claudius and Messalina.* Billon. Obv. As last; date LΓ. ℞. ΜΕΣΣΑΛΙΝΑ ΚΑΙΣ.ΣΕΒΑΣ. Messalina, veiled, standing to l., holding two small figures and ears of corn. *B. M. Cat.*, 72.
From the Boyne Collection. V. F. » 10 6

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66307 Billon. Similar type. Same date. F. » 5 6
66308 Billon. Similar type. Date LϹ. F. » 7 6
66309 Another, similar. M. » 3 »
66310 *Claudius, Antonia, Octavia and Britannicus.* Billon. **ΤΙ.ΚΛΑΥ. ΚΑΙ.ϹΕΒΑϹ.ΓΕΡΜ·** Laur. head of Claudius to r.; in front, **LΓ.** ℞. **ΑΥΤΟ ΚΡΑ** (in two lines). Two cornucopiae in saltire surmounted by heads of Antonia and Octavia; in the field, head of Britannicus to r. *B. M. Cat.*, nº 61. *RR.* M. » 7 6
66311 *Claudius* (alone). Æ². **ΤΙ.ΚΛΑΥ.ΚΑΙ.ϹΕΒΑϹ [ΓΕΡΜΑ]·** Laur. head to r. ℞. **ΑΥΤΟ ΚΡΑ.** Eagle to r., on thunderbolt, looking l. *B. M. Cat.*, 92. V. F. » 6 »
66312 Æ². Obv. As last. ℞. **ΑΥΤΟ ΚΡΑ.** Winged caduceus and ears of corn, tied together. *B. M. Cat.*, 99. V. F. » 6 »
66313 *Nero and Agrippina.* Billon. Obv. **ΝΕΡ.ΚΛΑΥ.ΚΑΙΣ.ΣΕΒ. ΓΕΡ.ΑΥΤΟ.** Laur. head to r. ℞. **ΑΓΡΙΠΠΙΝΑ ΣΕΒΑΣΤΗ.** Bust to r., hair *en queue*; in front, **LΓ·** *B. M. Cat.*, 116.
From the Boyne Collection. F. 1 » »
66314 *Nero and Octavia.* Billon. Obv. **ΝΕΡ.ΚΛΑΥ.ΚΑΙΣ.ΣΕΒ. ΓΕΡ.ΑΥΤΟ.** Laur. head to r. ℞. **ΟΚΤΑΟΥΙΑ ΣΕΒΑΣΤΟΥ.** Bust of Octavia to r.; in front, **LΓ.** *B. M. Cat.*, 119. *R.* F. » 8 6
66315 *Nero and Poppaea.* Billon. Obv. **ΝΕΡΩ ΚΛΑΥ ΚΑΙΣ ΣΕΒ ΓΕΡΑΥ.** Radiate head of Nero to r. ℞. **ΠΟΠΠΑΙΑ ΣΕΒΑΣΤΗ.** Bust of Poppaea to r.; hair *en queue.* *B. M. Cat.*, 122. V. F. » 8 »
66316 *Domitian.* Æ¹. Obv. Laur. head to r. ℞. Triumphal arch. *B. M. Cat.*, 341. M. » 1 »
66317 *Nerva.* Billon. Obv. **ΑΥΤ.ΝΕΡΟΥΑΣ.ΚΑΙΣ.ΣΕΒ.** Laur. head of Nerva to r. ℞. Agathodaemon serpent to r., wearing skhent; enfolds winged caduceus and stalk of corn; ex., **LA.** *B. M. Cat.* 353. *R.*
From the Boyne Collection. V. F. » 14 6
66318 *Trajan.* Æ¹. Obv. **ΑΥΤ.ΤΡΑΙΑΝ.ϹΕΒ.ΓΕΡΜ.ΔΑϹΙϹ·** Laur. bust to r. The Dioscuri, naked, standing side by side; in the field, **LI S.** *B M. Cat.*, 424. F. » 5 6
66319 Æ¹. Obv. Laur. head to r. ℞. Portico within which, statue of Sarapis; in the field **L IE.** *B. M. Cat.*, 539. M. » 1 »
66320 *Hadrian.* Billon. Obv. **ΑΥΤ.ΚΑΙ.ΤΡΑΙ.ΑΔΡΙΑ.ϹΕΒ.** Laur. and draped bust to r. ℞. **ΠΑΤΗΡ ΠΑΤΡΙΔΟϹ.** Two hands clasped; in the field, **L IΓ.** *B. M. Cat.*, 671. F. » 3 6
66321 Æ¹. Obv. Laur. bust to r. ℞. Harpokrates seated to l., on androsphinx. M. » 3 »
66322 Æ². Obv. Laur. bust to r. ℞. Serpent Agathodaemon erect to r.; in the field, **L IΔ.** *B. M. Cat.*, 664 *var.* F. » 2 6
66323 Æ¹. Obv. **ΑΥΤ.ΚΑΙϹ.ΤΡΑΙΑΝ.ΑΔΡΙΑΝΟϹ.ϹΕΒ.** Laur. and draped bust to r. ℞. **LϹΝΝϹΑ ΚΔ.** Bust of Sarapis to r.; above, globe. *Patinated. B. M. Cat.*, 744 *var.* V. F. » 7 6
66324 Æ³. Obv. **ΑΥΤ.ΚΑΙϹ.ΤΡΑ.ΑΔΡΙΑΝΟϹ.ϹΕΒ.** Laur. head to r. ℞. Modius between two torches; ex., **LKA.** *B. M. Cat.*, 503. F. » 4 »
66324ª Æ³. Obv. .... Laur. head to r. ℞. Pilei of the Dioscuri; below, **LIA.** *B. M. Cat.*, 908. *R.* F. » 7 6
66325 *Aelius.* Billon. Obv. **ΛΑΙΛΙΟϹ ΚΑΙϹΑΡ.** Bare head to r. ℞. **ΔΗΜΕΞΟ ΥϹΥΠΑΤΒ.** Homonoia standing to l., holding patera over altar and cornucopia. *B. M. Cat.* 921. V. F. » 7 6
66326 *Antinoüs.* Æ¹. Obv. **ΑΝΤΙΝΟΟΥ [ΗΡΩΟϹ].** Draped bust to r. ℞. Antinoüs as Hermes on horseback to r., holding caduceus; in the field. **L IΘ.** *B. M. Cat.*, 925 *var.*
An unusually good example of this rare coin. Patinated. V. F. 6 15 »
66327 Æ¹. Obv. Bust of Antinoüs to l. ℞. As last. M. » 12 6
66328 Æ². Similar type with bust to r. M. » 5 »
66329 *Antoninus Pius.* Billon. Obv. **ΑΥΤ ΚΤΑΙΛ ΑΔΡ ΑΝΤΩΝΙΝΟϹ.** Laur. head to r. ℞. Dikaiosyne seated to l., holds scales and cornucopiae; in field, **LΔ.** *B. M. Cat.*, 951, *var.* V. F. » 3 6
66330 Æ¹. Obv. Laur. and draped bust to r. ℞. Emperor in quadriga to l., r. hand extended; in l., sceptre. *B. M. Cat.*, 1005. F. » 2 »
66331 Æ¹. Obv. ····**ΑΝΤΟΝΙΝΟϹ ϹΕΒ**···· Laur. and draped bust to r. ℞. **LϹΝΔϹ ΚΑΤΟΥ.** Elpis standing to l., holding flower and raising her skirt. *B. M. Cat.*, 1065. V. F. » 6 »
66332 Æ². Obv. Laur. bust to r. ℞. Bust of Harpokrates as child to r. raising hand to his mouth; behind, club. *B. M. Cat.*, 1128. F. » 3 6
66334 Æ¹. Obv. **ΑΥΤ.ΚΤΑΙΛ ΑΔΡ ΑΝΤΩΝΙΝΟϹ ϹΕΒϹΥϹ·** Laur. head to r. ℞. **LϹΝΑΤΟΥ.** Nilus recumbent to l., holding, cornucopiae and reed. *B. M. Cat.*, 1145. V. F. » 6 6
66335 Æ¹. Obv. As last. ℞. **ϹΥΘΗΝΙΑ.** Euthenia recumbent to l., holding ears of corn and lotus. *B. M. Cat.*, 1166. V. F. » 6 6
66336 *Marcus Aurelius.* Æ¹. Obv. Laur. bust to l. ℞. Tyche recumbent to l. on couch, holding rudder; above **LI.** *B. M. Cat.*, 1272 *var.* F. » 6 »
66337 *Faustina II.* Billon. Obv. **ΦΑΥϹΤΙΝΑ ϹΕΒΑϹΤΗ.** Draped bust to r. ℞. Dikaiosine seated to l., holding scales and cornucopiae; in field· **LIS.** *B. M. Cat.*, 1318. F. » 5 »
66338 Æ³. Obv. As last. ℞. Uraeus erect to l.; in the field, **L IS·** *B. M. Cat.*, 1344. M. » 2 »
66339 Billon. Obv. **ΦΑΥϹΤΙΝΑ ϹΕΒΑϹΤΗ.** Draped bust to r. ℞. Valour standing to l., holding helmet and shield placed on column; in the field, **LϹ.** *Feuardent*, nº 2159. M. » 2 6
66340 *Elagabalus.* Billon. Obv. Laur. bust to r. ℞. Homonoia standing to l., r. hand raised, holding in l. double cornucopiae; in field, **LϹ.** *B. M. Cat.*, 1496 *var.* F. » 1 »
66341 *Annia Faustina.* Billon. **ΑΝΝΙΑ ΦΑΥϹΤΙΝΑ.** Draped bust to r. ℞. Ares, helmeted, standing to l., r. arm resting on inverted spear and holding in l. chlamys and sword in sheath; in front, shield resting on the ground; in the field, **LϹ.** *B. M. Cat.*, 1151. *RR.* V. F. 2 10 »
66342 *Pupienus.* Billon. Obv. **ΑΚΜΚΛΩ ΠΟΥΠΜΑΞΙΜΟϹϹΕΒ·** Laur. bust to r. ℞. Homonoia standing to l., holding cornucopiae; in field, **LA.** *B. M. Cat.*, 1836.
From the Boyne Collection. F. » 12 6
66343 *Tranquillina.* Billon. Obv. **ϹΑΒ ΤΡΑΝΚΥΛΛϹΙΝΑ ϹΕΒ·** Draped bust to r., wearing stephane. ℞. Zeus seated to l., holding patera and sceptre; at his feet, eagle. *B. M. Cat.*, 1918. *R.* F. » 12 6
66344 *Philip I.* Billon. Obv. Laur. and cuirassed bust to r. ℞. Tyche standing to l., holding rudder and cornucopia. *B. M. Cat.*, 1974. V. F. » 2 »
66345 *Etruscilla.* Billon. Obv. **ϹΡΚΟΥΠΑΙΤΡΟΥϹΚ ΙΛΛΑϹΕΒ·** Draped bust to r., wearing stephane. ℞. Homonoia standing to l., holding double cornucopiae; in the field, **LA·** *B. M. Cat.*, 2091. V. F. » 5 6
66346 *Trebonianus Gallus.* Billon. Obv. **ΑΚ ΓΟΥΙΒΤϹΒ ΓΑΛΛΟϹϹΥϹΕΒ.** Laur. and draped bust to r. ℞. Victory walking to r., holding wreath. F. » 2 »
66347 *Salonina.* Billon. Obv. Bust to r., wearing stephane. ℞. Tyche standing to l., holding rudder and cornucopiae; in the field, **LIA.** *B. M. Cat.*, 2263. F. » 1 »
66348 *Severina.* Billon. Obv. Bust to r. ℞. Eagle. *B. M. Cat.*, 2381. M. » » 6
66349 *Aurelian and Vaballathus.* Billon. Obv. **ΑΥΤ ΚΛΔ ΑΥΡΗΛΙΑΝΟϹ ϹΕΒ.** Laur. and draped bust to r.; in field, **L—A.** ℞. **ΙΑϹΟ ΥΑΒΑΛΛΑΘΟϹ ΑΘΗΝΟΥΑΥΤϹΡΥ.** Bust of Vaballathus, laureated, diademed and draped, to r.; in the field, **L—Δ.** *B. M. Cat.*, 2386. F. » 7 6
66350 Billon. Obv. **ΑΚΛ ΔΟΜ ΑΥΡΗΛΙΑΝΟϹϹΕΒ.** Laur. and draped bust to r.; in field, **LB.** ℞. As last; in field, **L—Є.** *B M. Cat.*, 2387. V. F. » 12 6
66351 Billon. Similar type. F. » 5 »

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COINS OF THE NOMES.

66352 **Nome of Arabia.** *Hadrian.* Æ. Obv. **ΑΥΤ ΚΑΙ ΤΡΑΙ ΑΔΡΙΑ ϹΕΒ.** Laur. head to r. ℞. **ΑΡΑΒΙΑ LIA.** Female figure standing facing, head to r., clad in chiton, holding sceptre in l. hand. *B. M. Cat.*, nº 2. M. » 2 6
66353 **Memphite Nome.** *Hadrian.* Obv. ..... Laur. head to r. ℞. **ΜΕΜΦΙ.** Bull Apis standing to r.; in front, **L IA·** *B. M. Cat.*, 23. *R.* M. 1 7 6

(*To be continued.*)

ROMAN CONSULAR.

(*Continued from col. 11408.*)

HOSIDIA.

66354 *C. Hosidius Geta* (B.C. 54). Æ. Obv. GETA III VIR. Diademed bust of Diana to r. ℞. C.HOSIDI C.F. Calydonian boar pierced by arrow and attacked by dog. *B.* 1. E. F. » 4 »
66355 Æ. Similar type. V. F. » 3 »
66356 Æ. Obv. Bust of Diana without diadem to r., bow and quiver on shoulder. ℞. As last, *B.* 2. E. F. » 4 »
66357 Æ. Similar type. V. F. » 3 »

HOSTILIA.

66358 *L. Hostilius Saserna* (B.C. 46). Æ. Obv. Head of Pavor to r.; behind, carnyx. ℞. L. HOSTILIVS SASERNA. Diana of Ephesus standing, facing, holding stag by the horns and sceptre. *B.* 4. V. F. » 6 »
66359 Æ. Obv. Diademed and laureated head of Venus to r. ℞. L. HOSTILIVS SASERNA. Victory advancing to r., carrying trophy and caduceus. *B.* 5. V. F. » 4 »

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JULIA.

66360 *Sex. Julius Caisar* (B.C. 134). ℞. Obv. Helmeted head of Roma to r.; behind, anchor. ℞. SEX.IVLI CAISAR. Venus Genetrix in biga galloping to r.; above, ROMA. *B.* 2. V. F. » 2 6
66361 *L. Julius Caesar* (B.C. 106). ℞. Obv. Helmeted head of Roma to r.; behind, ear of corn. ℞. L.IVLI. Victory in biga galloping to r. *B.* 3. E. F. » 3 6
66362 ℞. Similar type. V. F. » 3 »
66363 *L. Julius Bursio* (B.C. 88). ℞. Obv. Laur. head of Apollo Vejovis to r.; behind, trident and star. ℞. L.IVLI.BVRSIO. Victory, holding crown, in quadriga galloping to r.; above, SO. *B.* 5. F. D. C. » 4 6
66364 ℞. Similar type; in field of ℞. DV. V. F. » 3 »
66365 ℞. Similar type; symbol on obv., human ear; in field of ℞., VI. V. F. » 2 »
66366 ℞. Similar type; symbol on obv., arrow; in field of ℞., XV. V. F. » 2 6
66367 ℞. Similar type; symbol on obv., quiver; in field of ℞., XXXXII. F. D. C. » 3 6
66368 ℞. Similar type; symbol on obv., sistrum. E. F. » 2 6
66369 ℞. Similar type; symbol, wreath. V. F. » 2 »
66370 *C. Julius Caesar.* ℞. Obv. CAESAR. Elephant to r., trampling under foot a carnyx. ℞. Flamen cap, axe, sprinkler and simpulum. *B.* 9. F. D. C. » 5 »
66371 ℞. Similar type. E. F. » 4 »
66372 ℞. Similar type. V. F. » 2 6
66373 ℞. Obv. Diademed head of Venus to r. ℞. CAESAR. Aeneas to l., carrying his father Anchises and holding palladium. *B.* 10. F. D. C. » 4 6
66374 ℞. Similar type. V, F. » 2 6
66375 ℞. Obv. COS.TERT.DICT.ITER. Head of Ceres crowned with corn. ℞. AVGVR.PONT.MAX. Sacrificial implements. *B.* 16. V. F. » 3 6
66376 ℞. Similar type. F. » 2 6
66377 ℞. Obv. IIT. Head of Piety to r., diademed and crowned with oak-leaves. ℞. CAESAR. Trophy ornamented with oval shield and trophy; to r., axe. *B.* 25. E. F. » 7 6
66378 ℞. Similar type. F. » 3 6
66379 *C. Julius Caesar Octavianus Augustus.* ℞. Obv. Diademed head of Venus to r., between laurel-branch and cornucopia. ℞. CAESAR DIVI.F. Octavianus standing to r., holding spear on l. shoulder. *B.* 107. F. D. C. 1 5 »
66380 ℞. Obv. Winged bust of Victory to r. ℞. Neptune standing to l., the r. foot on globe, holding acrostolium and trident. *B.* 117. E. F. 1 15 »
66381 ℞. Similar type. V. F. 1 » »
66382 ℞. Obv. Laur. head of Apollo to r. ℞. IMP.CAESAR. Colonist to r., ploughing. *B.* 156. V. F. » 6 6

JUNIA.

66383 *M. Junius Silanus* (B.C.174). ℞. Obv. Helmeted head of Roma r.; behind, donkey's head; in front, X. ℞. M.IVNI ROMA. The Dioscuri on horseback galloping to r. *B.* 8. E. F. » 3 »
66384 ℞. Similar type. F. » 1 6
66385 *D. Junius Silanus L. f.* (B.C.89). ℞. Obv. Helmeted head of Roma to r.; behind, V; ℞. D.SILANVS L.F.ROMA. Victory in biga galloping to r.; above, II. *B.* 15. F. D. C. » 4 6
66386 ℞. Similar. F. » 2 »
66387 ℞. Similar type; C. behind head on obv.; in field of ℞., XVIIII. V. F. » 2 6
66388 ℞. Similar type; M behind head on obv.; in field of ℞., XXIIX. F. » 1 6
66389 ℞. Obv. SALVS. Diademed head of Salus to r., within wreath; in front, B. ℞. ROMA.D.SILANVS L.F. Victory in biga galloping to r. *B.* 18. V. F. » 3 »
66390 ℞. Similar type; ; ɔ in front of head. V. F. » 2 6
66391 ℞. Similar type; D in front of head. E. F. » 6 6
66392 ℞. Obv. Mask of Silenus to r. within wreath; below, plough. ℞. D.SILANVS L.F. Victory in biga galloping to r., holding palm and whip; under biga, a carnyx. *B.* 19. F. D. C. » 7 6
66393 ℞. Obv. ROMA. Mask of Silenus to r. within wreath; behind, B. ℞. As last. *B.* 20 (20 frs). E. F. » 7 6
66394 *D. Postumius Albinus Bruti f.* (B.C.43). ℞. Obv. PIETAS. Head of Piety to r. ℞. ALBINVS BRVTI F. Two hands clasped holding winged caduceus. *B.* 25. E. F. » 4 »
66395 ℞. Similar type. V. F. » 3 »
66396 *Q. Caepio Brutus.* ℞. Obv. BRVTVS. Bare head of L. Junius Brutus to r. ℞. AHALA. Bare head of Servilius Ahala to r. *B.* 29. E. F. » 10 6
66397 ℞. Similar type. V. F. » 4 6
66398 ℞. Obv. LIBERTAS. Diademed head of Liberty to r. ℞. BRVTVS. L. Junius Brutus walking to r., between two lictors, and preceded by accensus. *B.* 31. E. F. » 12 6
66399 ℞. Similar type V. F. » 7 6
66400 ℞. Similar type (countermark on obv.). V. F. » 5 »
66401 ℞. Similar type F. » 3 »
66402 ℞. Obv. L.SESTI.PRO.Q. Veiled bust of Liberty to r. ℞. Q. CAEPIO BRVTVS PRO COS. Tripod between axe and simpulum. *B.* 36.
From the Montagu Collection. E. F. 1 » »
66403 ℞. Similar type. F. D. C. 1 1 »
66404 ℞. Quinarius. Obv. L.SESTI.PRO.Q. Table under which modius. ℞. Q.CAEPIO BRVTVS PRO COS. Tripod between simpulum and flamen cap. *B.* 39. *R.* F. » 16 »
66405 ℞. Obv. BRVTVS. Axe, simpulum and sacrificial knife. ℞. LENTVLVS SPINT. Praefericulum and lituus. *B.* 41. F. D. C. 1 15 »

(*To be continued.*)

ROMAN IMPERIAL.

(*Continued from col. 11410.*)

ANNIUS VERUS († 170).

66406 Æ³. Obv. Veiled head of Annius Verus to r. ℞. S.C. within wreath. *Patinated. R.* V. F. 1 5 »
66407 Æ³. Obv. Laureated head to r. ℞. As last. V. F. 1 » »

LUCIUS VERUS (161-169).

66408 Æ². Obv. IMP CAES.L.AVREL.VERVS AVG. Laur. and cuirassed bust to r. ℞. CONCORD.AVGVSTOR.TR.P.COS.II.S.C. Lucius Verus and Marcus Aurelius shaking hands. *C.* 39. V. F. » 14 »
66409 Æ¹. Obv. DIVVS VERVS. Bare head to r. ℞. CONSECRATIO S.C. Eagle standing to r. on globe, looking back. *C.* 56.
From the Bizot collection. V. F. 2 » »
66410 Æ². Obv. IMP.CAES.L.AVREL.VERVS AVG. Radiated head to r. ℞. FORT.RED.TR.POT.III.COS.II. Fortune seated to l., holding rudder and cornucopia. V. F. » 8 6
66411 ℞. Obv. L.VERVS AVG.ARM.PARTH.MAX. Laur. head to r. ℞. FORT.RED.TR.P.VIII.IMP.V.COS.III. Fortune seated to l. *C.* 111. F. D. C. » 7 6
66412 ℞. Obv. As last. ℞. PAX (in ex.) TR.P.VI.IMP.IIII.COS.II. Peace standing to l., holding olive-branch and cornucopia. *C.* 126. V. F. » 3 6
66413 ℞. Obv. As last. ℞. PAX.AVG.TR.P.VI.COS.II. Peace standing to l. *C.* 127. E. F. » 4 6
66414 ℞. Obv. IMP.L.AVREL.VERVS AVG. Bare head to r. ℞. PROV. DEOR TR.P.COS.II. Providence standing to l., holding globe and cornucopia. *C.* 144. F. D. C. » 6 6
66415 Æ. Obv. L.VERVS AVG.ARMENIACVS. Bare head to r. ℞. REX. ARMEN.DAT. (in ex.) TR.P.IIII.IMP.II COS.II. Verus seated to l., on estrade; behind him, praefect standing; before him, a soldier; at the foot of the estrade, king Soemius standing. *C.* 158. F. D. C. 5 » »
66416 Æ¹. Obv. L.AVREL.VERVS ARMENIACVS. Laur. head to r. ℞. TR. POT.V.IMP.II.COS.II.S.C. Mars, nude, walking to r., holding spear and trophy. *C.* 182. V. F. 1 5 »
66417 Æ¹. Obv. L.AVREL.VERVS AVG.ARMENIACVS. Laur. and cuirassed bust to r. ℞. TR.POT.V.IMP.II.COS.II.S.C. Lucius Verus, in military costume, standing to l., holding spear; on each side of him, two military standards. *C.* 188.
From the Harford Sale. E. F. 2 15 »
66418 Æ¹. Obv. L.VERVS AVG.ARM.PARTH.MAX. Laur. head to r. ℞. TR.POT.VIII.IMP.V COS III.S.C. Equity seated to l., holding scales and cornucopia. *C.* 214.
From the Mackerell Collection. E. F. 1 15 »
66419 Æ². Obv. L.AVREL.VERVS AVG.ARMENIACVS. Radiated head to r. ℞. TR.P.IIII IMP.II.COS.II.S.C. Mars walking to r., holding trophy and spear. E. F. » 12 »
66420 Æ. Obv. L.VERVS AVG.ARMENIACVS. Laur. and draped bust to r. ℞. TR.P.IIII.IMP.II.COS.II. Victory standing to r., fixing on palm-tree a buckler inscribed: VIC.AVG. *C.* 247. F. D. C. 5 15 »
66421 Æ. Similar type, with bare head to r. *C.* 248. F. D. C. 5 5 »
66422 Æ. Similar type. F. D. C. 4 15 »
66423 Æ². Obv. L.AVREL.VERVS AVG.ARMENIACVS. Radiated head to r. ℞. As last. *C.* 253. V. F. » 4 »
66424 ℞. Obv. L.VERVS AVG.ARMENIACVS. Laur. head to r. ℞. TR. P.V.IMP.II.COS.II. Mars standing to r., holding spear and shield. *C.* 263. F. D. C. » 4 6

LUCILLA († 183).

66425 ℞. Obv. LVCILLAE AVG.ANTONINI.AVG.F. Bust to r. ℞. CONCORDIA. Concord seated to l., holding patera. *C.* 6. F. D. C. » 9 6
66426 ℞. Similar type. E. F. » 6 »
66427 Æ¹. Obv. LVCILLA AVGVSTA. Bust to r. ℞. HILARITAS S.C. Joy standing to l., holding palm-branch and cornucopia. *C.* 29. *Patinated.* V. F. 1 15 »
66428 Æ². Obv. As last. ℞. IVNO S.C. Juno standing to l., holding patera and sceptre; at her feet, a pea-cock *C.* 33. V. F. » 10 6
66429 ℞. Obv. LVCILLA AVGVSTA. Bust to r. ℞. PVDICITIA. Pudicitia, veiled, seated to l. *C.* 62. F. D. C. » 8 »

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66430 *N*. Obv. LVCILLAE AVG.ANTONINI AVG.F. Bust to r. ℞. VENVS. standing to l., holding apple and sceptre. *C*. 69. F. D. C. 10 » »
66431 *N*. Similar type. F. D. C. 8 » »
66432 *N*. Similar type. E. F. 7 » »
66433 Æ¹. Similar type, with S.C. on ℞. *C*. 72. *Patinated*. V. F. 1 5 »
66434 Æ. Obv. LVCILLA AVGVSTA. Bust to r. ℞. VENVS VICTRIX. Venus standing to l., holding Victory and shield. *C*. 89. F. D. C. » 6 6
66435 Æ². Obv. LVCILLAE AVG.ANTONINI AVG.F. Bust to r. ℞. VESTA S.C. Vesta, veiled, standing to l. near altar, holding simpulum and palladium. *C*. 95. *Patinated*. V. F. » 12 6
66436 *N*. Obv. LVCILLAE AVG.ANTONINI AVG.F. Bust to r. ℞. VOTA PVBLICA. Within laurel-wreath. *C*. 97. F. D. C. 10 » »

COMMODUS (175-192).

66437 Æ¹. Obv. IMP.L.AVREL.COMMODVS AVG.GERM.SARM. Young bust to r., laureated and draped. ℞. DE GERMANIS (in ex.) TR.P.II.COS.P.P. (around) S.C. Heap of arms. *C*. 79 *var*. V. F. 1 » »
66438 Æ². Obv. M.COMMODVS ANTONINVS AVG. Radiated head to r. ℞. FEL.AVG.TR.P.VII.IMP.IIII.COS.III.P.P.S.C. Felicity standing to l., holding caduceus and sceptre. *C*. 111. V. F. » 10 »
66439 Æ. Obv. M COMM.ANT.P.FEL.AVG.BRIT. Laur. head to r. ℞. FID.EXERC. (in ex.) P.M.TR.P.XI.IMP.VII.COS.V.P.P. Emperor on estrade addressing three soldiers standing in front of him. *C*. 143. E. F. » 5 »
66440 Æ. Obv. M.COMM.ANT.P.FEL.AVG.BRIT. Laur. head to r. ℞. FORTVNAE MANENTI C.V.P.P. Fortune seated to l., holding horse by the bridle, and cornucopia. Type of Æ¹. *Coh*., 169. F. D. C. 1 » »
66441 Æ¹. Obv. M.COMMODVS.ANT.P.FELIX.AVG.BRIT. Laur. head to r. ℞. FORTVNAE MANENTI COS.V.P.P.S.C. Type as last. *C*. 169. *Patinated*. V. F. 2 2 »
66442 Æ². Obv. L.AEL.AVREL.COMM.AVG.P.FEL. Head to r., wearing lion's skin. ℞. HERCVL.ROMAN.AVGV.S.C. Club; all in laurel-wreath. *C*. 193. F. » 5 »
66443 Æ¹. Obv. M.COMMODVS ANTON.AVG.PIVS.BRIT. Laur. head to r. ℞. ITALIA (in ex.) P.M.TR.P.VIII.IMP.VII.COS.IIII.P.P. (around) S.C. Italy, turreted, seated to l., on globe, holding cornucopia and sceptre. *C*. 266. V. F. 1 » »
66444 Æ. Obv. M.COMMODVS ANTONINVS AVG. Laur. head to r. ℞. LIB.AVG.IIII.TR.P.VI.IMP.IIII.COS.III.P.P. Liberality standing to l., holding tessera and cornucopia. *C*. 307. F. D. C. » 6 »
66445 Æ¹. Obv. As last. ℞. LIB.AVG.IIII (in ex.) TR.P.VI.IMP.IIII. COS.III.P.P. Commodus seated to l., on estrade; behind him the praefect of the praetorium; in front, Liberality handing alms to figure mounting steps. *C*. 310. F. » 17 6
66445ª Æ¹. Obv. As last. ℞. LIBERAL AVG.VI.... Similar type. *C*. 317. F. » 10 »
66446 *N*. Obv. L.AEL.AVREL.COMM.AVG.P.FEL. Laur. bust to r. ℞. LIB.AVG.VIII.P.M.TR.P.XVII.COS.VII.P.P. Liberality standing to l., holding tessera and cornucopia. *C*. 324.
From the O'Hagan Collection. E. F. 12 10 »
66447 Æ². Obv. L.AVREL.COMMODVS AVG.TR.P.III. Radiated young bust to r. ℞. LIBERTAS.AVG.IMP.II.COS.P.P.S.C. Liberty standing to l., holding simpulum and sceptre. *C*. 333. *Patinated*. V. F. » 9 »
66448 Æ. L.AEL.AVREL.COMM.AVG.P.FEL. Laur. head to r. ℞. MATRI. DEV.CONSERV.AVG. Cybele turreted, holding tympanon and sceptre, seated on lion running to r. *C*. 354. V. F. » 16 »
66449 Æ¹. Obv. M.COMM.ANT.P.FEL.AVG.BRIT.P.P. Laur. head to r. ℞. MINER.AVG.P.M.TR.P.XVI.COS.VI.S.C. Minerva walking to r., looking back, and holding laurel-wreath, spear and shield. *C*. 360. *Patinated*. V. F. » 10 »
66450 *N*. Obv. M.COMMODVS.ANT.P.FELIX.AVG.BRIT. Laur. head to r. ℞. PIETATI SENATVS COS.V.S.C. Emperor standing to r., holding volumen and shaking hands with Senator in front of him. *C*. 410. V. F. 1 10 »
66451 Æ. Obv. M.COMM.ANT.P FELIX.AVG.BRIT. Laur. head to r. ℞. P.M.TR.P.XIII.IMP.VIII.COS.V.P.P. Salus seated to l., feeding a serpent entwined around altar. *C*. 544. E. F. » 5 »
66452 Æ¹. Obv. M.COMMODVS ANT.P.FELIX AVG BRIT. Laur. head to r. ℞. P.M.TR.P.XIII.IMP.VIII.COS.V.P.P. Fortune seated to l., holding rudder and cornucopia. F. » 14 »
66153 *N*. Obv. L.AEL.AVREL.COMM.AVG.P.FEL. Laureated and draped bust to r. ℞. P.M.TR.P.XVII.IMP.VIII.COS.VII.P.P. Victory walking to l., holding wreath and palm-branch. *C*. 567. E. F. 12 10 »
66454 Æ. Obv. M.COMM.ANT.P.FEL.AVG.BRIT. Laur. head to r. ℞. ROMAE AETERNAE C.V.P.P. Roma seated to l., holding Victory and sceptre. *C*. 647. V. F. » 4 »
66455 Æ¹. Obv. M.COMMOD.ANT.P.FELIX AVG.BRIT.P.P. Laur. head to r. ℞. TEMPOR.FELIC.P.M.TR.P.XV.IMP.VIII.COS.VI.S C. Winged caduceus between two cornucopiae in saltire. *C*. 722. E. F. 2 » »
66456 Æ. Obv. L.AVREL. COMMODVS AVG. Laur. young head to r. ℞. TR.P.III.IMP.II.COS.P.P. Salus seated to l., feeding a serpent entwined around altar. *C*. 762. F. D. C. » 6 »
66457 Æ. Obv. As last. ℞. TR.P.IIII.IMP.III.COS.II.P.P. Fortune seated to l., holding rudder and cornucopia. *C*. 770. V. F. » 2 6
66458 Æ. Obv. As last. ℞. Same legend. Victory seated to l., holding patera and palm-branch. *C*. 775. E. F. » 4 »
66459 Æ¹. Obv. M. ANTONINVS COMMODVS AVG. Laur. head to r. ℞. TR.P.VII.IMP.IIII.COS.III.P.P.S.C. Roma in military costume standing to l., holding Victory and spear. *C*. 829. V. F. 1 10 »
66460 Æ¹. Obv. M.COMMODVS ANTONINVS AVG. PIVS. Laur. head to r. ℞. TR. P. VIII.IMP.V.COS.IIII.P.P.S.C. Fortune standing to l., holding rudder and cornucopia. *Fine green patina*. E. F. 2 10 »
66461 Æ². Obv. M.COMMODVS ANTONINVS AVG. Laur. head to r. ℞. TR.P.VIII.IMP.V.COS.IIII.P.P.S.C. Mars walking to l., holding Victory and spar. *Patinated*. F. » 5 »
66462 Æ¹. Obv. M. COMMODVS ANTONINVS AVG.PIVS. Laur. head to r. ℞. TR.P.VIII.IMP.VI.COS.IIII.P.P.S.C. Victory walking to l., holding trophy. *C*. 899. *Patinated*. E.F. 3 3 »
66463 Æ. Obv. M. COMMODVS ANTON. AVG. PIVS. Laur. head to r. ℞. TR.P.VIIII. IMP.VI.COS.IIII.P.P. Abundance standing to l. *C*. 931. F. D. C. » 5 »
66464 Æ¹. Obv. M. COMMODVS ANTON. AVG. PIVS.BRIT. Laur. head to r. ℞. VICT.BRIT. (in ex.). P.M.TR.P.VIIII.IMP.VII.COS. IIII P.P. (around) S.C. Victory seated to l. on bucklers, holding palm-branch and shield. *C*. 945.
From the Allen Sale. E. F. 3 3 »
66465 Æ¹ Similar type.
Fine green patina. V. F. 1 10 »
66466 Æ¹. Similar type.
A well struck specimen. V. F. 1 » »
66467 Æ¹. Similar type. V. F. » 17 6
66468 Æ. Obv. DIVO COMMODO. Radiated head to r. ℞. CONSECRATIO. Eagle with spread wings to r. looking back. *C*. 1009.
Restoration by Gallienus. V. F. » 4 6

CRISPINA († 183).

66469 Æ¹. Obv. CRISPINA AVGVSTA. Bust to r. ℞. CONCORDIA. Concord seated to l., holding patera and double cornucopiae. *C*. 6. *Patinated*. V. F. 1 1 »
66470 Æ. Obv. As last. ℞. HILARITAS. Hilaritas standing to l., holding palm-branch and cornucopia. *C*. 18. V. F. » 6 6
66471 Æ². Obv. CRISPINA AVGVSTA. Bust to r. ℞. IVNO LVCINA S.C. Juno standing to l., holding patera and sceptre. *C*. 24. V. F. » 8 6
66472 Æ². Similar type. F. » 5 6
66473 Æ². Obv. As last. ℞. LAETITIA S.C. Joy standing to l., holding wreath and rudder placed on globe. *C*. 28.
Fine light green patina. E. F. 2 15 »
66474 Æ. Obv. As last. ℞. VENVS. Venus standing to l., holding apple. *C*. 35. F. D. C. » 10 »
66475 *N*. Obv. CRISPINA AVGVSTA. Bust to r. ℞. VENVS FELIX. Venus seated to l., holding Victory and sceptre; under the seat, a dove. *C*. 39.
From the Hoskier Collection. RR. V. F. 30 » »

PERTINAX (193).

66476 Æ. Obv. IMP.CAES.P.HELV.PERTIN.AVG. Laur. head to r. ℞. AEQVIT.AVG.TR.P.COS.II. Equity standing, to l., holding scales and cornucopia. *C*. 2. V. F. 3 10 »
66477 *N*. Obv. IMP. CAES.P. HELV. PERTIN. AVG. Laur. and draped bust to r. ℞. LAETITIA TEMPOR.COS.II. Laetitia standing to l., holding wreath and sceptre. *C*. 19. F. D.C. 24 » »
66478 Æ. Similar type. *C*. 20. E. F. 4 » »
66479 Æ². Obv. IMP.CAES.F.HELV.PERTIN.AVG. Laur. head to r. ℞. LAETITIA TEMPORVM COS.II.S.C. Laetitia standing to l., holding wreath and sceptre. *C*. 22. *Patinated*. V. F. 3 15 »
66480 Æ. Obv. IMP.CAES.P.HELV.PERTIN.AVG. Laur. head to r. ℞. OPI.DIVIN.TR.P.COS.II. Providence seated to l., holding two ears of corn. *C*. 33. F. 2 » »
66481 *N*. Obv. IMP. CAES.P.HELV.PERTIN.AVG. Laur. and draped bust to r. ℞. PROVID.DEOR.COS.II. Providence standing to l., raising r. hand towards radiated globe. *C*. 41.
From the Hoskier Collection. F. D. C. 26 » »
66482 *N*. Similar type with laureated head to r. *C*. 42.
From the Friedrich Collection. F. D. C. 20 » »
66483 Æ¹. Obv. IMP.CAES.P.HELV. PERTINAX.AVG. Laur. head to r. ℞. VOT.DECEN.TR.P.COS.II.S.C. Pertinax, veiled, standing to l., sacrificing over lighted tripod. *C*. 58.
A caracteristic portrait. V. F. 16 » »

TITIANA.

66484 Æ². Obv. TITIANA CEBACTH. Bust to r. ℞. L.A. Victory walking to l., holding wreath with both hands. *C*. 1. (300 frs). *Struck at Alexandria. RR*. V. F. 7 10 »

PESCENNIUS NIGER (193-194).

66485 Æ. Obv. IMP. CAES.C.PESC.NIGER. IVST..... Laur. head to r. ℞. CERERI FRVGIFERE. Ceres standing to l., holding sceptre *C*. 14 *var*. (200 frs.). *RR*.
From the Friedrich Collection. F. 5 » »

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66486 Æ. Obv. IMP. CAES. C. PESC. NIGER IVST. Laur. head to r. ℞. IVSTITIA AVG. Equity standing to l., holding scales and cornucopia. *C.* 43. *RR.* F. 6 » »

CLODIUS ALBINUS (193-197).

66487 Æ¹. Obv. D.CLOD.SEPT.ALBIN. CAES. Bare bust to r. ℞. MINER. PACIF.COS.II.S.C. Minerva standing to l., holding olive-branch, spear and shield. *C.* 50. F. 1 10 »

66488 Æ². Obv. D.CL.SEPT.ALBIN.CAES. Bare head to r. ℞. SAECVLO FRVGIFERO COS.II.S.C. African divinity standing to l., holding caduceus and trident. *C.* 72. *Patinated.*
From the Friedrich Collection. V. F. 3 10 »

(*To be continued.*)

CONTINENTAL COINS.

SWISS SERIES

(*Continued from col. 11413.*)

WALLIS.

66489 **Bishopric of Setten.** *Mathew Schinner* (1499-1522). Æ. Dicken. Obv. + MATHEVS.EPS.SEDV.PRE'.ET.CO'.VALES. Shield of arms between s—s; above, crozier, mitre and sword ℞. S—THEODO—PAT' SEDV'. Seated figure, facing, of the Saint, holding crozier and sword. *Cor.*, pl. XLII, 8. RR. *Originally cost over 800 frs.* V. F. 22 10 »

66490 Æ. Three Groschen. Obv. + MATHEVS.EPS.SEDV'.PRE'.ET.CO'.VA. Arms as on last. ℞. * S.CITERIN'.—S.T—EODOL'. The two Saints standing side by side. *R.* F. 6 » »

66491 *Friedrich Ambuel* (1760-1780). Æ. 3 Batz. 1778. Obv. F.FRID. AM : BUEL.EP.SEDUN. Arms. ℞. COM.ET PRAEF.REIP.VALLES. Shield of arms between 17-78. V. F. » 3 »

VAUD.

66492 Æ. Thaler (40 Batz), 1812. Obv. CONFEDERATION SUISSE. Swiss warrior in XVI. Cent. Costume standing facing, holding halberd and leaning against shield inscribed : XIX CANT :; ex. 40 BATZ. ℞. CANTON DE VAUD. Shield of arms inscribed : LIBERTÉ ET PATRIE ; ex., 1812. E. F. » 16 »

66493 Æ. Thaler, 1812. Similar. V. F. » 12 6

66494 Æ. Half thaler (20 Batz), 1810. Similar type. F. D. C. » 4 »

66495 Æ. 5 Batzen, 1812. F. D. C. » 2 »

66496 Æ. 10 Batzen, 1823. Type as N° 66492. F. D. C. » 3 6

66497 Æ. 10 Batzen, 1823. Similar. V. F. » 2 6

66498 Æ. Shooting Thaler of Lausanne, 1876. Obv. TIR FÉDÉRAL DE 1876 A LAUSANNE. View of Lausanne. ℞. POUR ÊTRE FORTS SOYONS UNIS. Two female figures shaking hands. V. F. » 4 »

66499 Æ. Prize medalet of the Academy of Lausanne. Obv. Gardener at work. V. F. » 3 »

UNTERWALD.

66500 Æ. Ducat, 1787. Obv. BEAT.NICOL.DE FLUE PAT.HELV. St. Nicholas kneeling to r., in attitude of prayer. ℞. NATUS A° 1417 OBIIT A° 1487 XXI MARTY. Within laurel-branches : DUCAT. REIPUB. SUPSILV. SUPER. 1787. E. F. 2 » »

ZUG.

66501 Æ. Dicken of 1612. Obv. MON.NO.TVGI (arms) SANOS W. 1612. Crowned bust to r. ℞. * CVM.HIS.QVI.OD.PACE.ERAM.PACI. Double-headed imperial eagle. E. F. » 6 6

66502 Æ. Another of 1616. Similar type. E. F. » 6 »

66503 Æ. Gulden of 1620. Obv. * MON.NO.CANTONIS.TVGIENSIS. 1620. Angel holding shield of arms. ℞. * CVM.HIS.QVI.OD. PACE ERAM.PACI. Double-headed eagle. V. F. » 7 »

66503ª Æ. Thaler of 1621. Similar type. F. » 18 »

ZURICH.

66504 Æ. Bracteate. Obv. Facing bust of Saint between I Z—V. ℞. Incuse. E. F. » 1 6

66505 Æ. Bracteate. Obv. ZVRICH. Facing bust of Saint. ℞. Incuse. F. D. C. » 2 »

66506 Æ. Thaler, 1559. Obv. + MON.NO.THVRICENSIS.CIVITATIS. IMPERIALIS. Crowned imperial shield above double shield of arms of Zurich supported by two lions rampant ; beneath : 1559. ℞. Within circle of nine small shields, arms of Zurich around which : + DNE SERVA NOS IN PAC. *Haller* 440. *R. Gilt.* V. F. 2 15 »

66507 Æ. Half ducat, 1649. Obv. DOMINE. CONSERVA.NOS.IN.PACE. Lion rampant, holding sword and placing paw on shield. ℞. MON. | NO. THV. | RICEN | .SIS : | 1649. Within laurel-wreath. V. F. » 12 6

66508 Æ. Quarter Thaler, 1652. Obv. MONETA.NOVA.REIPVBLICAE TIGVRINAE. Two lions supporting shield. ℞. Within panel : DOMINE CONSERVA NOS IN PACE 1652. *R.* V. F. » 11 6

66509 Æ. Undated Dicken. Obv. MONETA NOVA REIPUBLICÆ. TIGVRINÆ Shield of arms. ℞. At last; beneath inscription, 20. E. F. » 10 6

66509ª Æ. Thaler, 1661. Obv. * MONETA NOVA REIPUBLICÆ TIGURINÆ. Lion holding shield and sword. ℞. Within panel : IVSTITIA ET CONCORDIA 1661. V. F. » 1 » »

66510 Æ. Half Thaler, 1713. Obv. MONETA REIPUBLICÆ TIGURINÆ. Lion and shield. ℞. Within wreath : DOMINE CONSERVA NOS IN PACE. 1713. V. F. » 3 6

66511 Æ. Thaler, 1716. Obv. MONETA * REIPUBLICAE * TIGURINAE. Lion rampant to l., one paw on shield of arms, the other holding sword. ℞. Within olive and laurel-wreath : IUSTITIA | ET | CONCORDIA | 1716. E. F. » 16 »

66512 Æ. Thaler, 1722. Obv. MONETA REIPUBLICÆ TIGURINÆ. Two lions holding between them shield of arms ℞. DOMINE CONSERVA NOS IN PACE. View of the City of Zurich ; below, 1722. V. F. » 12 6

66513 Æ. Quarter Ducat, 1730. Obv. REIPUBLICAE TIGURINAE. Lion to l., holding sword and shield ; below, ¼. ℞. Within panel : ANNO DOMINI 1730. E. F. » 12 »

66514 Æ. Half Ducat, 1734. Obv. As last, with ½. ℞. Within panel : DOMINE CONSERVA NOS IN PACE 1734. F. D. C. 1 1 »

66515 Æ. Prize Medal, 1734. Obv. MUND UND HERTZ ZUSAMMEN LOBT DESS HERREN NAMEN 1734. David playing the harp. ℞. Within panel : GOTTS FORCHT UND FLEISS BRINGT NUTZ UND PREISS. F. D. C. » 7 6

66516 Æ. Quarter Ducat, 1736. Type as n° 66513. F. D. C. » 16 »

66517 Æ. Thaler, 1739. Obv. MONETA REIPUBLICÆ TIGURINÆ. Lion holding sword and shield. ℞. DOMINE CONSERVA NOS IN PACE. View of the City of Zurich ; below, 1739. E. F. » 16 »

66518 Æ. Quarter Ducat, 1743. Type as n° 66513. F. » 9 »

66519 Æ. Quarter Ducat, 1745. Similar type. F. D. C. » 15 »

66520 Æ. Half Ducat, 1745. Type as n° 66514. E. F. 1 » »

66521 Æ. Half Ducat, 1748. Similar type. V. F. 1 » »

66522 Æ. Half Ducat, 1748. Similar. F. » 16 »

66523 Æ. Quarter Ducat, 1748. Type as before. E. F. » 16 »

66524 Æ. Quarter Ducat, 1751. Similar type. V. F. » 10 6

66525 Æ. Half Ducat, 1753. Type as before. F. D. C. 1 » »

66526 Æ. Quarter Ducat, 1753. As before. E. F. » 12 6

66527 Æ. Quarter Ducat, 1753. Similar. V. F. » 11 6

66528 Æ. Half Ducat, 1756. E. F. » 12 6

66529 Æ. Quarter Ducat, 1756. E. F. » 12 »

66530 Æ. Quarter Ducat, 1758. E. F. » 10 »

66531 Æ. Half Ducat, 1761. F. D. C. 1 » »

66532 Æ. Quarter Ducat, 1767. F. D. C. » 15 »

66533 Æ. Half Thaler, 1753. Obv. MONETA.REIPUBLICÆ.TIGURINÆ. Lion to l. holding sword and shield. ℞. TIGURUM. View of City. V. F. » 4 6

66534 Æ. Half Thaler, 1758. Similar type. V. F. » 5 »

66535 Æ. Half Thaler, 1768. Similar type. V. F. » 5 »

66536 Æ. Thaler, 1768. Obv. MONETA REIPUBLICÆ TIGURINÆ. Lion to l., holding sword and shield. ℞. Within panel : DOMINE CONSERVA NOS IN PACE.1768. E. F. » 12 6

66537 Æ. Half Thaler, 1773. Obv. MONETA REIPUBLICÆ TURICENSIS. Lion to l., sword on shoulder, holding shield of arms ; below, Æ. ℞. Within panel : IVSTITIA ET CONCORDIA 1773. *R.* E. F. » 15 »

66538 Æ. Thaler, 1776. Similar type, without Æ. on obv. V. F. » 8 »

66539 Æ. Half Thaler, 1776. Similar type. F. D. C. » 6 6

66540 Æ. Thaler, 1777. Similar type. E. F. » 18 »

66541 Æ. Thaler, 1783. Obv. MONETA REIPUBLICÆ TURICENSIS. Shield of arms between two lions. ℞. Within wreath : XI AVF I. FEINE MARK.1783. V. F. » 10 »

66542 Æ. 20 Schillings, 1783. Obv. MONETA REIPUBLICÆ TURICENSIS. Arms. ℞. Within wreath : XX SCHILLING 1783. V. F. » 3 »

66543 Æ. 20 Schillings, 1783. Similar type. F. » 2 »

66544 Æ. Half Thaler, 1788. Type of n° 66541. *S.* V. F. » 5 »

66545 Æ. Half Thaler, 1798. Similar type. F. D. C. » 6 6

66546 Æ. Thaler (40 Batzen), 1813. Obv. CANTON ZÜRICH. Shield of arms ; ex., 40 BATZ. ℞. Within laurel-wreath : DOMINE CONSERVA NOS IN PACE 1813. F. D. C. » 8 »

66547 Æ. Thaler, 1813. Similar. E. F. » 6 »

66548 Æ. Thaler, 1813. Similar. *Pierced.* E. F. » 4 »

66549 Æ. Half Thaler (20 Batzen) 1813. Similar type. E. F. » 4 6

66550 Æ. 10 Batzen, 1812. Similar type. F. D. C. » 3 »

66551 Æ. Similar. F. » 2 »

66552 Æ. Zwingli commemoration Ducat, 1719. Obv. MAGISTER HULDRICUS ZWINGLI. Bust of the Reformer to r. ℞. LUCE EVANGELII II. SAECUL. PURE CONSERVATA, &c. 1719. F. D. C. 1 5 »

66553 Æ. Zwingli commemoration Ducat, 1819. Similar type. F. D. C. 1 1 »

66554 Æ. Shooting Thaler, 1872. By *F. Landry.* F. D. C. » 5 6

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ITALIAN SERIES.

ANCONA.

66555 ℞. Grosso. Obv. PP.S.QVIRIACVS. The Saint standing. ℞. * + * DE ANCONA. Cross within circle. E. F. » 2 6
66556 ℞. Grosso. A variety. F. D. C. » 5 »
66557 ℞. Grosso. Similar type. F. » 1 6
66558 ℞. Grossetto. Obv. Large A around which: DE ANCONA (horseman). ℞. + * PP.S.QVIRI * In the field, V | C.S. | V. V. F. » 5 6
66559 *Leo X* (1513-1521). ℞. Giulio. Obv. P.S.P.LEO.X.PONT.M.S. Busts of St. Peter and St. Paul facing each other; below, shield of arms. ℞. VICIT.LEO.DE.TRIBV.IVDA. Lion to l., crowned by Victory; ex., MARC. and arms. *Cin.* 34 *var.* E. F. 1 2 6
66560 *Clement VII* (1523-1534). ℞. Grosso. Obv. S.KIRIACVS EPS. The Saint standing, facing. ℞. ANCON.D.CIVITAS.FI. Horseman galloping to l. *Cin.* 80. *S.* E. F. » 8 6
66561 *Paul IV* (1555-1559). ℞. Testone. Obv. PAVLVS.IIII.PONT. MAX. Arms. ℞. S.PETRVS.APOSTOLVS.1557. St. Peter standing facing, below, ANCONA. E. F. » 7 6
66562 ℞. Testone, 1557. A variety. V. F. » 4 »
66563 ℞. Giulio. Obv. As last. ℞. S.PAVLVS.ANCONA. St. Paul standing. *Cin.* 32. V. F. » 2 6
66564 *Pius IV* (1559-1565). ℞. Testone. Obv. PIVS.IIII.PONT MAX. Arms. ℞. S.PETRVS.APOSTOLVS. St. Peter seated facing; ex., ANCO. V. F. » 4 »
66565 *Pius V* (1566-1572). ℞. Testone. Similar type. V. F. » 3 6
66566 *Gregory XIII* (1572-1585). ℞. Testone. Obv. GREGORIVS.XIII. PON.M. Arms. ℞. S.PETRVS APOSTOLVS. St. Peter seated facing; ex., ANCONA. *Cin.* 134. E. F. » 4 6
66567 ℞. Testone Obv. GREGOR.XIII : P.M. Arms. ℞. As last; with ANCO. *Cin.* 132. V. F. » 3 6
66568 ℞. Testone. Obv. GREGORI.XIII.P.MAX. Arms. ℞. S.PETRVS. ANCONA. St. Peter standing to r. F. » 3 6
66569 ℞. Testone. Obv. GREGORIVS.XIII.PO.M. Bust to r.; below, ACONA. ℞. SVSPICE.ET.VALEBIS. Arms. *Cin.* 145. E. F. » 10 6

ANTIOCHIA.

66570 *Bohemund* (1201-1232). ℞. Danaro. Obv. BOAMVNDVS. Head to l. ℞. ANTIOCHIA. Cross with crescent in one of the angles. V. F. » 2 »

AQUILEIA.

66571 *Berthold de Merano* (1218-1251). ℞. Danaro. Obv. BERTOLDVS. P. The Patriarch seated facing. ℞. CIVITAS.AQVILEGIA. Eagle above city walls. E. F. » 4 »
66572 ℞. Danaro. Obv. As last. ℞. + CIVITAS.AQVILEGIA. Half length figure of Virgin, facing. E. F. » 4 »
66573 ℞. Danaro. Similar type. *Clipped.* F. » 1 6
66574 *Gregorio de Montelongo* (1252-1269). ℞. Danaro. Obv. GREGORI. ELECTVS. The Patriarch standing, facing. ℞. + CIVITAS. AQVILEGIA. Lily. E. F. » 5 »
66575 ℞. Danaro. Similar type. *Slightly clipped.* V. F. » 3 6
66576 Billon. Picciolo. Obv. GREGORI.PATR. Cross. ℞. + AQVILEGIA. Lily. V. F. » » 9
66577 Another. F. » » 6

ASTI.

66578 *Republic* (XII-XIV Cent.). ℞. Danaro. Obv. CVNRADVS II. In the field, REX. ℞. + ASTENSIS. Cross. V. F. » 2 6
66579 *Louis XII* (1498-1513). ℞. Cavalotto. Obv. + LV.D.G.FRAN. REX.MLI.D.AC.AST.DNS. Crowned shield of arms. ℞. SAN.T. SECOND.ASTENSIS. Saint Secondus on horseback to r., carrying church in l. hand. *Hoffmann* 55. *RR.* V. F. 7 » »

AVIGNON.

66580 *Clement VI* (1342-1352). ℞. Giulio. Obv. CLEMES.PP.SEXT. Bust of the Pope facing. ℞. Outer legend: + AGIMVS : TIBI : GRAS : ONIPOTES : DEVS. Inner legend: + COMES * VENESI. Cross. *R.* V. F. 1 15 »
66581 *Innocent VI* (1352-1362). ℞. Carlino. Obv. INNOCEN.P.R. SEXTVS. Pope seated, facing. ℞. + SANTVS PETRVS. Cross dividing legend; in the angles, crossed keys. V. F. » 12 6
66582 *Urban VIII* (1623-1644). ℞. Testone. Obv. VRBANVS.VIII. PONT.MAX.+1637. Bust to r. ℞. ANTONIVS.CARD.BARBERINVS.LE.AVEN. Cross fleurée. *RR.* E. F. 5 10 »

BENEVENTUM.

66583 *Romoald I* (706-731). *Æ*. Solidus. Obv. DN.IVSTINVNVS.PP. Facing bust, holding orb. ℞. VICTORI AVGVST : Cross on steps; below, CONOB; in the field to l., R. V. F. 1 5 »
66584 *Godescalco* (739-742). *Æ*. Solidus. Obv. DNI—INVS PP. Bust facing, holding orb. ℞. VICTORI AVGVSTO. Cross on steps; below, CONOB., in the field, D—G. *R.* E. F. 3 10 »
66585 *Arichi II* (758-787). *Æ*. Solidus. Obv. DNS VI CTORIA. Facing bust, holding orb. ℞. VICTIRV ✤ VSVSTV. Cross on steps; below, CONOB.; in field, to l., A. F. D. C. 1 4 »
66586 *Æ*. Triens. Similar type. E. F. » 10 »
66587 *Æ*. Triens. Similar. V. F. » 8 »
66588 *Grimoald III* (791-806). *Æ*. Triens. Obv. GRIM—VALD. Facing bust, holding orb. ℞. DOMS·⁝·CAR.RX. Cross on steps; below, VIC; in the field, G—R. V. F. » 15 »

(To be continued.)

CONTINENTAL MEDALS.

(Continued from col. 11414.)

POLAND.

66589 *Wladislaus IV* (1632-1648). Marriage with Louisa Marie Gonzaga. ℞. By Dadler. Obv. VLADISLAUS IV D.G.REX.POL.ET SUEC. M.D.LIT.RUS.PR. Bust to r. ℞. LVDOVICA MARIA CONZ.D.G. REG.POL.ET.SVE.M.D.L.RVS.PRVS.NATA.PRIN.MANT.MONT. FER.NIV. Bust of the Queen to r. 50 mill. *Raczinski* 121. E. F. 2 15 »
66590 ℞. Marriage Medal. By Höhn. Obv. CONIVGIVM FOECVNDAT AMOR.LABORATQ SECVNDAT : DITATIDEM.COELO GRATIA LAPSA DEI. Male and female figures chained together; between them, a child. ℞. PALMA VELVT PALMAM CEU CASTA COLVMBA COLVMBVM : SICVERO CONIVX CONIVGEM AMORE COLAT. View of Dantzig; above two hands clasped etc. 68 mill. *Vossb.* 958. E. F. 1 1 »
66591 *Augustus III.* (1733-1763). Tercentenary of the Secession of Danzig from the Teutonic Order. 1754. ℞. Obv. CRVX EQVITVM EXCRVCIAT PRVSSOS etc. View of the city of Danzig, above which: VICINIA LIBERA CONCORS; below, Polish and Prussian eagles. ℞. PRVSSIACO LECHICI CASIMIRVS FOEDERIS AVTOR.TVTOREM AVGVSTVM SECLA TER ACTA COLVNT. In the field, DEO AVSPICE AVGVSTO TERTIO POLONIARVM REGE etc.; below, shield of arms and supporters. 80 mill. *Racz.* 411. *R.* E. F. 3 10 »
66592 *Stanislaus Augustus* (1764-1795). Æ. By *Oexlein*. Obv. Bust to l. ℞. Temple; ex., IVRA DISSIDENTIBVS REDDITA MDCCLXVIII. 38 mill. F. D. C. » 3 »
66593 Æ. Coronation Medal. By *Pingo*. Obv. Head to r. ℞. Crown. 33 mill. E. F. » 2 6
66594 Æ. Medal struck in commemoration of the insurrection, 1831. Obv. TU NE MOURRAS PAS. Poland and Liberty standing side by side. ℞. A L'HÉROÏQUE POLOGNE. 50 mill. F. D. C. » 3 »

ROUMANIA.

66595 *Charles I.* Æ. Agricultural Prize Medal by *Fessler*. 58 mill. F. D. C. » 2 6
66596 — Opening of a Bridge over the Danube. F. D. C. » 2 6

RUSSIA.

66597 *Peter I. the Great* (1682-1725). Æ. Accession medal. 1682. Obv. PETRVS.ALEXII.FILIVS.D.G.TZAR.ET.MAGNVS.DVX.TOTIVS RVSSIÆ. Laur. bust to r. ℞. MEA MECVM ASCENDES IN ALTVM. Czar holding hand of female representing Russia, and pointing to temple of Fame on summit of a mountain; ex., IMPERII HABENAS CAPESSIT XXVII APRILIS CIↃIↃCLXXXII. 65 mill. E. F. » 5 »
66598 Battle of Poltava. 1709. ℞. By *Gouin*. Obv. Laur. bust to r. ℞. View of the battle; ex., 1709. *Reich*, 1116. 42 mill. V. F. 1 1 »
66599 *Anne* (1730-1740). Æ. Medalet commemorating Russian successes. 1739. 22 mill. E. F. » 1 »
66600 *Elizabeth* (1741-1761). Æ. Death medalet. 22 mill. E. F. » 1 »
66601 *Catherine II* (1762-1796). Æ. Medal. Obv. Crowned bust to r. ℞. Within panel: ПО ВѢДИТЕЛЮ НАДЪ ПРУСА КАМИ АВГ. 1. Д. 1759. 64 mill. E. F. » 4 6
66602 Æ. Medalet of the Academy of Fine Arts at St. Petersburg. 1765. 22 mill. E. F. » 1 »
66603 Naval Battle of Chesmé. Æ. Obv. Bust of Count Orloff to r., wearing plumed hat, and holding baton. ℞. Plan of the battle. 90 mill. V. F. » 4 6
66604 Building of a Palace of Moscow. 1773. Æ. Obv. Bust of the czarina to r. ℞. ВОЗОБНОВЛЕНЪ. Ex. ЇУНЇА. 1. ДНЯ. 1773. ГОДА. View of the Palace. 65 mill. *R.* F. D. C. » 4 »
66605 Æ. Prize medalet for diligent study. 1774. E. F. » 1 »
66606 Æ. Prize medalet of the Academy of Fine Arts. 1776. Obv. Head of Peter the Great. ℞. Bust of Catherine II. 28 mill. E. F. » 1 6
66607 ℞. Medal. 1787. Obv. Bust of Catherine II to r. ℞. ПУТЬ НА ПОЛЬЗУ. Map of Russia; ex., ВЪ 25 АѢТО ЦАРСТВОВАНІЯ 1787 ТОДУ 66 mill. V. F. » 15 »

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66608 Agricultural Prize Medal. Æ. By Timothy Iwanow. Obv. Crowned bust to r. ℞. РЕВНОСТЬ СООТВѢТСТВУЕТ ПРОЗОРЛИВОСТИ. Allegorical figure of Agriculture led by Hermes; beneath : w. (*Wächter*). 52 mill. F. D. C. » 3 6

66609 *Count Golowin*. Obv. FEDOR. ALEXID. GOLOVI. &c. Bust to l. ℞. ET. CONSILIO ET. ROBORE. Crowned lion; within laurel-wreath. 60 mill. *R*. F. D. C. » 4 »

66610 *Count Falkenstein*. Obv. ГРАФЪ ФАЛКЕНЪ = СТЕННЪ. Bust to r., by Leberecht. ℞. 1780 ГОДА ІЮЛЯ 1. ДНЯ. 60 mill. E. F. » 3 »

66611 *Alexander I*. (1801-1825). Centenary of the Foundation of St. Petersburg. 1803. By *Leberecht*. Æ. Obv. Ѡ БЛАГОДАРНАГО ПОТОМСТВА. Crowned bust of Peter the Great to r. ℞. Hercules with club on shoulder, seated to l., holding shield with plan of the city. 65 mill. E. F. 1 15 »

66612 *Nicholas I*. (1825-1855). Peace of Adrianople. 1829. By *Klepikow*. Æ. Obv. View of city. ℞. Russian eagle holding laurel branches, flying above city on sea-shore. 64 mill. V. F. 1 5 »

66613 Festivities of 1834. Æ. 65 mill. By Denikof. Obv. ПОБѢДОНОСНОЙ РОССІЙСКОЙ ИМПЕРАТОРСКОЙ ГВАДІИ. Triumphal arch.; ex. : 18 АВГУСТА 1834; signature : Е. К. ДЕНКОВЪ. ℞. 1812, 1813, 1814. Eye of Providence on star; beneath : GUBE. FECT. E. F. » 2 6

66614 Opening of St. Isaac's Cathedral. 1835. Æ. Obv. Christ seated, near him, three children. ℞. View of the cathedral. 75 mill. E. F. » 4 6

66615 Rebuilding of the Winter Palace. 1839. Æ. By *Gube*. Obv. Б. М. НИКОЛАИ I ИМПЕРАТОРЪ И САМОДЕРЖЕЦЪ ВСЕРОСС. Head of Nicholas I to r. ℞. View of the Winter Palace. 65 mill. F. D. C. 1 15 »

66616 Memorial Medal. Æ. Obv. Head to r. under eye of Providence. ℞. Greek cross on anchor. 68 mill. F. D. C. 1 5 »

66617 *Alexander II* (1855-81). Coronation Medal. 1856. Æ. 65 mill. By Ljalin. Obv. Б. М. АЛЕКСАНДРЪ II ИМПЕРАТОРЪ И САМОДЕРЖЕЦЪ ВСЕРОС. Head to r.; on truncation : Л. ЛЯАИНЪ Р; beneath : КОРОНОВАНЪ ВЪ МОСКВѢ | 1856. ℞. СЪ НАМИ БОГЪ. Crowned Imperial eagle; beneath : М. КЧЧКИНЪР : *S*. F. D. C. 1 » »

66618 The Imperial House of Russia, 1858. Æ. 65 mill. By Alexeijeff. Obv. Six medallions bearing portraits of Peter the Great, Catherine II., Paul, Alexander I., Nicholas I., and Alexander II. ℞. Russian legend. The Church of St. Isaac. F. D. C. 1 10 »

66619 Foundation of the medico-chirurgical Academy of Warsaw. 1857. Æ. By *Minheymer*. Obv. Head of Alexander II to l. ℞. D. O. M. S. IMPERATOR TOTIUS RUSSIÆ. etc. 62 mill. F. D. C. » 4 6

66620 Æ. 82 mill. Obv. Busts of Nicholas I. and Alexander II.; 1828—1878. | 28 НОЯБРЯ. ℞. On scroll : С. В. Б. ПРАКТЧЕСКИ, &c. E. F. » 4 »

66621 *Alexander III* (1881-1893). Æ. Memorial medal. Obv. Bust to r. ℞. Inscription. 38 mill. F. D. C. » 6 6

66622 *Nicholas II*. Æ. Coronation Medal. 1896. Obv. Conjoined heads of the czar and czarina to l. ℞. Crowned double headed imperial eagle. 51 mill. F. D. C. 1 15 »

66623 *General Kuropatkine*. Æ. Portrait plaquette. By *Wilh. Mayer*. 50 × 39 mill. F. D. C. » 12 6

66624 Æ. Similar. F. D. C. » 4 »

(*To be continued.*)

ORIENTAL.

COINS OF THE HOLY LAND.

(*Continued from col. 11415.*)

ASMONEAN RULERS OF JUDAEA

SIMON MACCABÆUS (B.C.141-135).

66625 Æ. Shekel of year 2. Obv. שקל ישראל, "Shekel of Israel". A chalice ornamented with jewels, above, the letters שב (*Shenath* 2). ℞. ירושלים הקדושה. *Jerushalaim ha-kedoshah*, "Jerusalem the Holy". Triple lily. *Madd.*, p. 68, nº 3. *R*. F. D. C. 6 » »

66626 Æ. Shekel of same date. Similar type. E. F. 5 5 »

66627 Æ. Shekel of same date. Similar type. V. F. 4 10 »

66628 Æ. Shekel, of same date. Similar type. *Holed*. V. F. 3 10 »

66629 Æ. Half Shekel of same year (חצי השקל). Similar type. V. F. 5 » »

66630 Æ. Shekel of year 3. Similar to above, but above chalice שג (year 3). *Madd.*, p. 68, nº 5. V. F. 4 4 »

66631 Æ. Half Shekel of same year (חצי השקל). *Madd.*, p. 68, nº 6. F. 2 15 »

66632 Æ. Another, similar. *Holed*. M. 1 5 »

66633 Æ. Shekel of year 4 (שד). Similar type. *A contemporary cast, ex. Reichardt Collection*. V. F. 2 » »

66634 Æ. Obv. לגאלת עיון, "The redemption of Zion". A chalice, ornamented with jewels. ℞. שנת ארבע *Shenath Arba*, "In the fourth year." "A bundle of branches (*Lulab*) between two *Ethrogs*. *Madd.*, p. 72, nº 3. V. F. » 7 6

66635 Æ. Another, similar. F. » 4 »

JOHN HYRCANUS I (B.C.135-106).

COINS STRUCK BY ANTIOCHUS SIDETES, IN B.C. 132-131, AFTER THE VISIT TO JERUSALEM AND THE CONCLUSION OF FRIENDSHIP WITH JOHN HYRCANUS I.

66636 Æ. Obv. Lily. ℞. **ΒΑΣΙΛΕΩΣ | ΑΝΤΙΟΧΟΥ | ΕΥΕΡΓΕΤΟΥ**. Anchor; below **ΒΠΡ** (A.S. 182 = B.C.131). *Madden*, p. 76. *R*. F. » 10 »

66637 Æ. Another, similar. *R*. M. » 5 »

LATER COINAGE OF JOHN HYRCANUS I.

66638 Æ. יהוחנן הכהן הג | דל זהבר | היהד. *Jekokanan Hakkohen Haggadol Vecheber Hajahudim* "Johanan the High Priest and the Senate of the Jews"; within olive-wreath. ℞. Two cornucopiae between which a poppy-head. *Madden*, p. 78, 15 *var*. V. F. » 7 6

66639 Æ. Similar type, a variety. F. » 3 »

66640 Æ. Uncertain variety, probably of John Hyrcanus I. M. » 2 »

ALEXANDER JANNAEUS (B.C.105-78).

REGAL COINS WITH THE FLOWER.

66641 Æ. Obv. יהונתן תבירל. *Jehonathan Hammelek* "The King Jehonathan". A half-opened flower. ℞. **ΒΑΣΙΛΕΩΣ ΑΛΕΞΑΝΔΡΟΥ** round a circle, within which is an anchor with two cross-timbers. *Madd.*, p. 85, 1. *R*. F. » 6 »

SECOND COINAGE, RESTRUCK PONTIFICAL.

66642 Æ. Obv. **ΑΛΕΞΑ**... נתן | הכהן ה | נדל זהבר | היהד within a laurel-wreath. ℞. Two cornucopiae; above, **Α**. *Madd.*, p. 87. T. 4. *R*. V. F. » 8 6

66643 Æ. Obv. **ΒΑΣ**... Similar type. F. » 7 6

66644 Æ. Another variety. F. » 5 6

COINS WITH THE NAME יהונתן.

66645 Æ. Obv. יהו | נתנהכ | הנחהנדל | ונברה | יהד within a laurel-wreath. ℞. Two cornucopiae between which a poppy-head. *Madden*, p. 88 γ. *R*. F. » 4 »

66646 A variety. M. » 2 »

REGAL COINS WITH THE STAR (THIRD COINAGE).

66647 Æ. Obv. יהונתן המלד. *Jehonathan Hammelek* within the intermediates spaces of the sun with eight rays. ℞. **ΒΑΣΙΛΕΩΣ (ΑΛΕΧΑΝΔΡΟΥ)** round an anchor. *Madden*, p. 90. *S*. F. » 3 6

66648 Æ. A variety. F. » 2 6

66649 Æ. Another. M. » 1 6

ALEXANDER II (?)

66650 Æ. Obv. (**ΒΑΣΙΛΕΩΣ ΑΛΕΞΑΝΔΡΟΥ**) round a circle within which an anchor. ℞. Traces of Hebrew inscription. The sun with six rays, inside a beaded circle. *Madd.*, p. 96. F. » 4 »

ANTIGONUS (Mattathias. B.C.40-37).

66651 Æ². Obv. **ΒΑCΙΛΕΟC (ΑΝΤΙΓΟΝΟΥ)** round a wreath. ℞. (מתתיה הכה־ הכרל תבו היהדדים) "Mattathias the High Priest and the Senate of the Jews". Two cornucopiae. *Madd.*, p. 101. 4 *var*. *RR*. F. 2 » »

66652 Æ². Similar type. M. 1 » »

(*To be continued.*)

ANGLO-GALLIC COINS.

HENRY II.

DENIERS OF AQUITAINE.

66653 ✠ ħENRICVS REX. Cross pattée within a beaded inner circle. ℞. ° ✠ °
ΠQVI
ΠΛNI
° Є °
Numismatic Chronicle, 4th series, Vol. V, Pl. XVI, 1. *S*. V. F. » 5 »

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66654 — — F. » 2 6
66655 Variety reading. ✠ ENRICVS REX. *R.* V. F. » 7 6

RICHARD CŒUR DE LION.

DENIERS OF AQUITAINE.

66656 RICARDVS across the field in two lines, cross pattée above, W below. ℞. ✠ AQVITANIE. Cross pattée within a beaded inner circle. Pl. XVI, 5. E. F. » 5 »
66657 — — V. F. » 3 »
66658 — — F. » 2 »

OBOLES OF AQUITAINE.

66659 Same type and legends as the denier. Pl. XVI, 6. *S.* V. F. » 7 6
66660 — — F. » 5 »

ELEANOR

(widow of Henry II).

DENIERS OF AQUITAINE.

66661 ✠ DVCISSIT. Two small crosses pattées, M above, A below; all within a beaded inner circle. ℞. ✠ AQVITANIE. Cross pattée within a beaded inner circle. Pl. XVI, 9. E. F. » 4 »
66662 Variety with a pellet between the two crosses pattées. V. F. » 4 »

RICHARD I.

DENIERS OF POITOU.

66663 ✠ RICARDVS REX. Cross pattée within beaded circle. ℞. PICTAVIENSIS in three lines across the field, within beaded inner circle. Pl. XVI, 10. V. F. » 3 »
66664 ✠ RICARDVS REX. — E. F. » 4 »
66665 An annulet in the third quarter. Pl. XVI, 12. V. F. » 4 »

PRINCE EDWARD

(son of Henry III).

LION DENIER OF GASCONY.

66666 ✠ EDVVARD FILI'. Lion passant guardant to left, within beaded inner circle. ℞. ✠ REGIS ANGLIE: Cross pattée within beaded inner circle. Pl. XVII, 1. V. F. » 7 6
66667 — — F. » 4 »

EDWARD III.

FLORIN.

66668 ✠ S IOHANNES B (Crown at beginning and end of legend). Full-length figure of St. John the Baptist. ℞. ✠ DVX : AQITANIE. A large fleur-de-lys. *R.* F. 5 5 »

ECU *or* CHAISE.

66669 ✠ EDVVARDVS: DEI·GRA ACL: FRANCIE: REX. The King enthroned, holding sword and shield; tressure of eight arches. ℞. ✠ XPC VINCIT: XPC: REGNAT: XPC: IMPERAT. Cross, each limb ending in an open quatrefoil, from which spring three trefoils; quatrefoil centre; all within a quatrefoil foliated at each angle and with a trefoil in each spandril. Pl. XIX, 2. E. F. 3 10 »
66670 — — V. F. 2 10 »
66671 Variety, tressure of *nine* arches. V. F. 3 5 »
66672 — — V. F. 2 5 »

LEOPARD.

66673 ✠ EDVVARDVS : DEI : GRA : ANGLIE : FRANCIE : REX. Leopard crowned, passant guardant, to left, within a tressure of ten arches broken by the leopard's tail. ℞. ✠ XPC : VINCIT : XPC : REGNAT : XPC : IMPERAT. Floriated cross with leopard passant guardant in each angle, within ornamented quatrefoil. Pl. XIX, 5, *var. R.* V. F. 3 » »

GUIENNOIS.

66674 ED D GRA REX ACLIE DO AQVI: TAIE. Full-length figure of the King in armour to right, crowned, standing beneath a Gothic portico; two leopards couchant guardant at his feet; the letter **R** (**Rochelle**) between legs. ℞. ✠ GLIA: IN: EXELCIS: DEO: ET: IN: TERRA: PAX: HOIBVS. Cross fleury with fleur-de-lys in first and fourth angles, leopard passant guardant in second and third; all within tressure of sixteen arches. Pl. XX, 4. *R.* V. F. 4 » »

GROS TOURNOIS.

66675 ✠ ED': REX : A*NGLIE ✠ BNDIC[TV : S]IT : NOME : DNI : NRI : DEI : IHV : ✠PI. Cross pattée. ℞. ✠ DVX : AGITA*NIE. A building formed of two embattled towers with spire and gateway. 45 grains. Pl. XXI, 1. *S.* V. F. » 10 »
66676 Variety, long cross pattée extending to edge of coin. ED' : REX ANGLIE BNDICTV : SIT NOME DNI NRI D. ℞. ✠ DV✠ : AGITANIE (Cross pattée instead of X in *Dux*). Building with annulet topped towers, and spire; ground plan shown. Cf. Pl. XXI, 3. 49½ grains. *Edge chipped. R.* F. » 12 6

DEMI-GROS TOURNOIS.

66677 ✠ ED' : REX ANGLIE ✠ BNDICTV : SIT : NOME : DNI : NRI. Cross pattée. ℞. ✠ DNS : HIBERNIE. Building with embattled towers and spire. 26 grains. Pl. XXI, 11. V. F. » 6 »
66678 — — F. » 4 »
66679 — — 24½ grains V. F. » 6 »
66680 — Annulet after *Hibernie*. 26½ grains. V. F. » 6 »
66681 ✠ ED : REX: ANGL°IE ✠ BNDICTV : SIT : NOME : DNI : NRI : D. Cross pattée, lis in one angle. ℞. ✠ DVX : AGITANIE. Leopard passant guardant to left surmounted by a large crown. 22 grains. Cf. Pl. XXII, 2. V. F. » 10 »

STERLINGS.

66682 ✠ EDVVARD' REX ANGL. Crowned bust three-quarters to left; leopard passant guardant on breast dividing legend. ℞. DVX AQVITANIE. Cross pattée, trefoil at end of each limb, crown in each angle. Cf. Pl. XXII, 5. V. F. » 5 »
66683 — — F. » 3 »

EDWARD THE BLACK PRINCE.

LEOPARD.

66684 ✠ ED' PNO GNS REGIS ANGLIE PNCIPS AGITANIE (Stops, small pierced quatrefoils). Leopard crowned, passant guardant to left, within a tressure of eleven arches. ℞. ✠ XPC VINCIT XPC REGNAT XPC IMPERAT (Stops, small pierced quatrefoils). Floriated cross with leopard passant guardant in each angle; all within ornamented quatrefoil. Pl. XI, 1. *R.* V. F. 4 » »

PAVILIONS.

66685 ED' PO GNS REG ANGL PNPS A (Stops, quatrefoils). The Prince standing, facing, beneath a Gothic portico; sword in right hand; two ostrich feathers at either side; two leopards couchant at his feet. ℞. ✠ DNS AIVTO Z PTEGIO ME Z IIPO SPAVIT COR MEVM B (**Bordeaux**). Cross quernée within ornamented quatrefoil with trefoils in spandrils; cinquefoil in centre of cross; leopard passant guardant in first and fourth angles, fleur-de-lys in second and third. *R.* V. F. 5 10 »
66686 ED PO GNS REI ANGL PNPS AQVI. Similar type. ℞. DNS AIVTO Z PTEGTO ME Z IIPO SPAIT COR MEVM R (**Rochelle**). Fleur-de-lys in first and fourth quarters; E in centre of reverse; larger quatrefoil; smaller trefoils in spandrils. *R.* E. F. 7 » »
66687 — PTEGTO *and* MEV. *R.* V. F. 5 10 »

HARDIS D'ARGENT.

66688 ED·PO·GT·REG·A·G·L (**Limoges**). Half-length figure of the Prince facing, robed and wearing chaplet, sword in right hand, beneath a canopy. ℞. PRICIPS AQTANE (Rosette stops). Long cross pattée, fleur-de-lys in first and fourth angle, leopard in second and third. Cf. Pl. XIII, 10. V. F. » 7 6
66689 ED : PO : GNS REG : AGLIE. Similar type. ℞. PRNCPS R (**Rochelle**) AQIT ANIE (Rosette stops). F. » 2 6

STERLINGS.

66690 ✠ ED PO GS REGGI ANGLI. Half length bust to right. ℞. PRNCIPS AQITAN. Long cross pattée with three pellets in each angle. E. F. » 7 6
66691 ✠ : ED DO GENITV REGI. Similar type. ℞. PRICIPS AQVTAE. V. F. » 7 6
66692 ✠ ED PO GIT REG AGL (Rosette stops). ℞. : PRIC[P]S AQITAN. F. » 2 6

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HENRY IV.

HARDIS D'ARGENT.

66693 ANRIA R A[NGLI]A. Half length figure of the King, facing, crowned, sword in right hand; canopy above, dividing legend. ℞. FR[A]CI[A D]NS AGI. Long cross pattée, leopard and lis alternately in angles. *S.* F. » 2 »

66694 — Another, same type and legends. F. » 3 »

HENRY V.

MOUTONS D'OR.

66695 ✠ AGN·DEI·QVI TOLIS·PECCA·MVDI·MISE NOB. Agnus Dei to left; below, hRI|REX; broken tressure of nine arches. ℞. ✠ XPC·VINCIT·XPC· REGNAT·XPC·IMPERAT. Floriated cross with lis in each angle, within ornamented quatrefoil. *Hoffman*, Pl. XXIX, 2. *RR.* V. F. 10 » »

66696 ✠ AGN : DEI : QVI TOLL : PECAT : MVDI : MISE : NOBIS. Similar type, but letters ·h·F· | ·RX· below the Agnus Dei. Roman Ns in reverse legend; rosette stops. *RR.* F. 6 10 »

FLORETTES.

66697 hENRICVS : FRANCORV : REX. Three fleur-de-lys under a crown. ℞. SIT : NOMEN : DNI : BENEDICTV. Cross fleury, crown in first angle, leopard in fourth. *Hoffmann*, Pl. XXIX, 6. V. F. » 12 6

66698 Same legends. Three fleur-de-lys under a crown, as before, but with the addition of leopard supporters. ℞. h in centre of cross. *Hoffmann*, Pl. XXIX, 7. V. F. » 12 6

66699 Mm. Leopard. h·REX·ANGLI[A & HER]ES·FRANCI. Type as preceding. *Hoffman*, Pl. XXIX, 8. F. » 7 6

DOUBLE TOURNOIS.

66700 ✠ h REX ANGL : hERES·FRANC. A crowned leopard passant guardant to left under a fleur-de-lys. ℞. ✠ SIT : NOMEN : DNI : BENEDICTV. Cross pattée; in centre h within quatrefoil with trefoil at each angle. *Hoffman*, Pl. XXIX. 11. V. F. » 4 »

66701 — — — F. » 3 »

66702 — — — M. » 2 »

HENRY VI.

SALUTES.

66703 **Amiens**. Mm. Paschal lamb. hENRICVS : DEI : GRA : FRANCORV : Z : ANGLIE : REX. An angel saluting the Virgin; scroll inscribed AVE between them; shields of France and England below. ℞. XPC VINCIT XPC REGNAT XPC IMPERAT (Mullet stops). Cross calvary, with fleur-de-lys and leopard at sides, and h below; within fleured tressure of ten arches. V. F. 1 5 »

66704 — — — V. F. 1 » »

66705 Variety reading hENRICVS and FRANCORM. V. F. 1 5 »

66706 **Paris**. Mm. Crown. hENRICVS : DEI : GRA : FRANCORV : Z : ANGLIE : REX. V. F. 1 10 »

66707 **Rouen**. Mm. Leopard. hENRICVS : DEI : GRA : FRANCO·V : Z : ANGLIE : REX. F. D. C. 1 12 6

66708 — — — E. F. 1 7 6

GRAND BLANC.

66709 **Auxerre**. Mm. Millrind. FRANCORVM : ET : ANGLIE : REX. Shields of France and England; above, hENRICVS. ℞. SIT : NOMEN : DNI : BENEDICTV. Cross calvary between lis and leopard; hENRICVS below. *S.* F. » 10 »

66710 **Nevers**. Mm. Star. — — *S.* F. » 5 »

66711 **Paris**. Mm. Crown. BENEDICTVM. V. F. » 7 6

66712 — — — F. » 5 »

66713 **Rouen**. Mm. Leopard. BENEDICTV. V. F. » 7 6

66714 — — — F. » 4 »

66715 — — — F. » 3 »

66716 **Saint-Lô**. Mm. Lis. — — V. F. » 7 6

66717 — — — F. » 3 »

PETIT BLANC.

66718 **Rouen**. Mm. Leopard. hENRICVS : REX. Shields of France and England. ℞. SIT : NOMEN : DNI : BENEDICTV. Cross calvary between h and R. *S.* F. » 5 »

HENRY VIII.

GROATS.

66719 **Tournay**. Mm. Z crowned. hENRIC'. DI'. GRA'. REX. FRANC'. Z. ANGLI'. Crowned bust in profile to right. ℞. CIVITAS : TORNACENS. Shield on cross fourchée. *R.* V. F. 4 15 »

66720 — — *Clipped.* M. » 15 »

66721 — — ACLIE'. — V. F. 3 » »

66722 Another variety, HENRIC'.8 : DI : GRA : FRANC : ET : ANGLIE : REX. Crowned shield of arms. ℞. CIVITAS TORNACIENSIS : 1 : 5 : 1 : 3 : Cross with quatrefoil centre containing cinquefoil; fleured arched tressure. *A very rare piece from the Murdoch, Montagu, and Mursham collections.* V. F. 7 10 »

MISCELLANEOUS ENGLISH COINS.

Recent Purchases.

NORTHUMBRIAN STYCAS.

EANRED.

66723 + EANRD RX. Circle of dots enclosing pellet. ℞. + BRODR. Circle enclosing pellet. V. F. » 3 »

66724 EANRED REX. Cross. ℞. + DAEGBERCT. Cross. *Base silver. R.* V. F. » 10 »

66725 + EANRED REX. Circle of dots enclosing pellet. ℞. + EADVINI. Circle of dots enclosing pellet. *Base silver. R.* V. F. » 7 6

66726 + EANRED REX. Cross. ℞. + FORDRED. Cross. F. D. C. » 5 »

66727 + ƎANRED REX. Circle enclosing pellet. ℞. + MONNE. Cross. E. F. » 3 »

66728 + EANRED REX. Cross. ℞. + MON.... Cross. V. F. » 2 »

66729 + EANRED REX. Circle enclosing pellet. ℞. + VILHEAH. Circle enclosing pellet. *Base silver. R.* E. F. » 10 »

66730 + EANRED REX. Cross. ℞. VVLFEHRRD. Cross. *S.* E. F. » 4 »

AETHELRED II.

66731 + AEDIL·RED. ℞. Cross. ℞. + ALGHERE. Cross. E. F. » 3 »

66732 + EDELRED RE. Cross. ℞. + BRODER. Cross. E. F. » 3 »

66733 + EDIFRED REX. Circle enclosing pellet. ℞. + EA : NRED. Cross of five pellets. V. F. » 2 »

66734 + EDIFRED REX. Cross. ℞. + EANRED. Circle enclosing pellet; another pellet in field. F. » 1 6

66735 + EDILRED REX. Cross with pellet in each angle. ℞. + EANRED:·. Cross with pellet in each angle. E. F. » 3 »

66736 + EDIFRED REX. Circle enclosing pellet. ℞. + EOR....E. Cross. V. F. » 2 »

66737 + EDIFRED REX. Cross with pellet in each angle. ℞. + : EORDRED. Cross. V. F. » 2 »

66738 + EDLRED RE. Cross. ℞. + LEOFDEGN. Cross. V. F. » 2 »

66739 + EDILRED REX. Circle of dots enclosing cross. ℞. + LEOFDEGN. Cross. V. F. » 3 »

66740 + EDELRED REX. Cross. ℞. + MONNE. Pellet. V. F. » 2 »

66741 + EDELRED REX. Cross. ℞. + : MONNE. Pellet. V. F. » 2 »

66742 + EDELRED REX. Pellet. ℞. + MONNE. Cross. V. F. » 2 »

66743 + ƎDIIƎDƎ +. Circle of dots enclosing pellet. ℞. + ƎNNOM. Cross. F. » 2 »

66744 + ERDERLID EX. Cross. ℞. + VENDELBERHT. Cross. V. F. » 3 »

66745 + EDLIRED RE. Cross. ℞. + VVLFRED. Pellet. F. » 2 »

REDWULF

66746 + REDVLF RE. Cross; pellets in field. ℞. + BRODER. Cross. *S.* V. F. » 5 »

ARCHBISHOP WIGMUND.

66747 + VIGMVND IREP. Cross. ℞. + COENRED. Cross. E. F. » 4 »

66748 + VIGMVND. Cross. ℞. + COENRED. Cross. E. F. » 4 »

66749 + VIGMVND. Cross. ℞. + EDEI⁻HEFM. Cross; pellets in field. E. F. » 4 »

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66750 + VIϹMVND IREP. Cross. ℞. + EDILVEARD. Cross. V. F. » 3 »
66751 + VIϹMVD IPER. Cross. ℞. + HVNLAF. Cross. V. F. » 4 »
66752 + VIϹMVND : Circle of dots enclosing pellet. ℞. + HVNLAF. Circle of dots enclosing pellet. V. F. » 3 »
66753 **Ancient British Tin Coinage**. Rude representation of a helmeted head in profile, to right. ℞. An animal of some kind, to right. Cf. "*Coins of the Ancient Britons*" *Evans; Plate H*. E. F. » 3 »
66754 — — — V. F. » 2 »

PENNIES.

EDWARD THE CONFESSOR.

66755 **Stamford**. ✠ EPDERD REX A. Bust to left with radiate crown. ℞. + ꞒODPINE ONV STANF. Cross pattée. *Hild.*, type A. *B. M. Cat.*, type 1. *Hks.* 226. *R.* F. » 12 6

STEPHEN.

66756 **Lincoln**. ✠ ST..... X. Crowned bust in profile to right, with sceptre. ℞. .... NALD ON : NIC... Cross moline, tressures fleury. *Hks.* 270. *R.* V. F. 2 10 »

WILLIAM THE LION.

(SCOTLAND)

66757 ✠ LE REI VVILAM. Rude bust to left, with sceptre. Cf. *Burns*, fig. 50. ℞. ✠ hVE·VVALTER· Short double cross with star in each angle. *S.* V. F. » 5 »

EDWARD III.

66758 **Quarter-Noble. 1369-1377**. ✠ °EDVVARD' * DEI : ϹRA : REX : ANϹL. A lis in centre of reverse. V. F. » 9 »
66759 **Groat. 1360-1369**. ✠ EDVVARD° DEI° ϹRA° REX ° ANϹL'° DNS'° hYB ° Z ° AQT. ℞. POSVI &c. CIVITAS LONDON. *S.* V. F. » 5 »

HENRY V.

66760 **Groat**. Mm. Cross pierced. hENRIC' * DI ϹRA * REX * ANϹLIE * S * FRANC. Mullet on the King's left shoulder. ℞. POSVI &c. CIVITAS : LONDON : *S.* V. F. » 10 »

HENRY VI.

66761 **Groat**. Mm. (Obv.). Cross patonce, ℞. Plain cross. hENRIC' DI ϹRA REX ANϹLSFRANC. Mascle after *Rex*, rosettes after other words. ℞. POSVI &c. VILLA : CALISIE, mascle before *Vil*, rosette after *Calisie*. E F. » 5 »
66762 — — V. F. » 3 »
66763 — Mm. Pierced cross. hENRIC' * DI' * ϹRA' * REX * ANϹL * S FRANC. Annulet each side of neck. ℞. POSVI ·· &c. VILLA : CALISIE : Annulet between pellets in one quarter of reverse. V. F. » 2 6
66764 **Quarter-Noble**. Mm. Lis. hENRIC' ✠ DI' ϹRA' REX ANϹL' (Trefoil stops). *S.* E. F. » 15 »

EDWARD IV.

66765 **Penny. Durham**. ✠ EDVVARD'. REX [ANϹL]IE. ℞. CIVITAS DONOLI. F. » 5 »
66766 ------ϹRA' REX ANϹ' **B** (Booth, Bishop of Durham) to left of neck, trefoil to right. ℞. CIVITAS D---- The letter **D** (?) in centre of reverse. F. » 5 »
66767 ----REX AN. The letter **B** to left of crown, **V** on breast; small cross each side of neck. ℞. CIVITAS DVNO-- MI. The letter **D** in centre of reverse. F. » 5 »
66768 Legends obliterated. **D** to left of neck, **V** to right. F. » 3 »

HENRY VIII.

66769 **Groat**. Base coinage. Mm. Lis. hENRIC' * 8 * D * Ϲ * ANϹ * FRA * Z : hIB : REX. Crowned bust nearly full-face. ℞. POSVI &c. Annulet in each fork of cross. V. F. » 5 »
66770 — — V. F. » 4 »
66771 — Mm. K. ℞. E. Roman lettering. HENRIC + 8 + D + G + AGL + FRA + E + HIB + REX + ℞. POSVI &c. Annulet in each fork of cross. M. » 5 »

EDWARD VI.

66772 **Crown. 1551**. Mm. Y. EDVVARD' : VI : D' : ϹA' : ϹL' · FRANC' : Z : hIBER' : REX. The King on horseback to right; date below. *R.* F. » 15 »
66773 **Halfcrown. 1551**. Mm. Y. EDVVARD'.VI : D'. ϹA'.ϹL' : FRA' : Z : hIB' : REX. Same type. *R.* V. F. 2 » »

MARY TUDOR.

66774 **Groat**. MARIA ° ° D' ° ϹA' ° ANϹ' ° FRA' ° Z ° hIB' ° REI' °. ℞ VERITAS TEMPORIS FILIA. *S.* V. F. » 5 »

ELIZABETH.

66775 **Shilling**. Mm. Tun. ELIZAB'.D'.G'.ANG'.FR'.ET.HIB'.REGI'. F. » 2 »

JAMES I.

66776 **Shilling**. 1st issue Mm. Lis. 'IACOBVS D'.G'.ANG'.SCO'.FRA'. ET.HIB'.REX. ℞. 'EXVRGAT.DEVS.DISSIPENTVR.INIMICI. *R.* V. F. » 5 »

CHARLES I.

66777 **Oxford Triple-Unite. 1644**. Mm. (Obv.) Plume. CAROLVS D G MAG BRI FRA ET HIBER REX (Lozenge stops). Half-length figure of the King to left, crowned, and holding sword and olive-branch; a plume behind the head. ℞. EXVRGAT &c. Declaration in a continuous scroll RELIG : PROT : | : LEG : ANG : | LIBER : PAR : Three plumes and value work above, ·1644· OXON below. *RR.* V. F. 9 » »
66778 **Tower Unite**. Mm. (Obv.) Anchor ⚓ *below the bust*. ℞. ⚓. CAROLVS.D'.G'.MAG'.BRI'.FRA'.ET.H'.REX. Crowned bust to left ruff, armour, scarf. *Ken.*, type 1 a *R.* E. F. 3 10 »
66779 **Tower Half-Unite**. Mm. Cross on steps. CAROLVS D : G : MAG : BR : FR : ET HI : REX. Crowned bust to left, ruff, mantle, collar of the Garter. *Ken.*, type 1. *R.* V. F. 1 » »
66780 **Tower Crown**. Mm. Lis. : · CAROLVS : D : G : MAG : BRIT : FRA : ET : HIB : REX. The King on horseback to left. *Hks.*, type 1 a. *R.* V. F. 4 10 »
66781 **Scots Six-Shilling Piece**. CAR.D.G.MAG.BRIT.FRAN.ET. HIB.REX. Crowned bust to left, VI behind the head. *Burns*, 1008. *S.* V. F. » 5 »

THE COMMONWEALTH.

66782 **Shilling. 1649**. Mm. Sun. THE COMMONWEALTH OF ENGLAND. Shield of England within wreath. ℞. GOD.WITH.VS.1649. Shields of England and Ireland surmounted by the value mark. *S.* F. » 4 6
66783 — **1651**. — — V. F. » 6 6
66784 — **1652**. — — E. F. » 15 »
66785 **Halfcrown. 1658**. OLIVAR.D.G.RP.ANG.SCO.ET.HIB.&c. PRO. Laureate bust to left. ℞. PAX QVÆRITVR BELLO. Crowned shield. *R.* F. D. C. 2 » »

CHARLES II.

66786 **Crown. 1662**. Rose under bust; date on edge. F. » 10 »
66787 **Crown. 1666**. Elephant below the bust. *R.* F. » 12 6
66788 **Halfcrown. 1673**. — *S.* V. F. » 6 6

JAMES II.

66789 **Five Guinea Piece. 1687**. — *S.* V. F. 7 » »

WILLIAM & MARY.

66790 **Five Guinea Piece. 1691**. Elephant and castle below the bust. *S.* V. F. 6 » »
66791 **Guinea. 1689**. Elephant and castle. *R.* V. F. 2 5 »
66792 **Crown. 1692**. Usual type. *R.* V. F. 1 » »
66792a — — F. » 15 »
66793 **Halfcrown. 1692**. Same type. — *S.* V. F. » 7 6
66794 **Shilling. 1692**. Same type. — *R.* F. » 5 »
66795 **Maundy Penny. 1691**. — — *R.* V. F. » 4 »

WILLIAM III.

66796 **Five Guinea Piece. 1701** — — *S* E. F. 6 » »
66797 **Guinea. 1701**. — — *S.* F. D. C. 2 10 »
66798 **Crown. 1695**. — — V. F. » 9 »
66799 **Crown 1696**. — — V. F. » 10 6
66800 **Halfcrown. 1696**. — — F. » 3 »

QUEEN ANNE.

66801 **Guinea. 1713**. — *Unusually fine. R.* F. D. C. 2 10 »
66802 **Crown. 1713**. — — *S.* V. F. » 15 »

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GEORGE I.

66803 **Crown. 1723. SS.C.** — *A cheap coin.* V. F. 1 » »

GEORGE II.

66804 **Two Guinea Piece. 1738.** Young head. *S.* F. D. C. 3 3 »
66805 — Another, **1739**; older head. *S.* F. D. C. 3 3 »
66806 **Crown. 1746.** LIMA below the bust. *S.* V. F. » 15 »
66807 **Halfcrown. 1745.** LIMA below bust. V. F. » 4 »

GEORGE III.

66808 **Spade Guinea. 1798.** — *S.* E. F. 2 5 »
66809 **Military Guinea. 1813.** — *R.* F. D. C. 2 » »

GEORGE IV.

66810 **Pattern £ 5. 1826.** GEORGIVS IV DEI GRATIA. Bust to left, date below. ℞. BRITANNIARUM REX FID : DEF : Shield of arms on mantle, crowned. *Rare. A cheap coin.* E. F. 6 5 »
66811 **£ 2. 1823.** Usual type. *Brilliant.* F. D. C. 3 » »
66811a — — V. F. 2 7 6
66812 **Pattern £ 2. 1826.** Same type in the pattern five pound piece. *R.* V. F. 2 10 »
66813 **Crown. 1821.** SECUNDO. — *S.* F. D. C. » 8 6
66814 **Proof Halfcrown. 1826.** — *R.* F. D. C. » 12 6

VICTORIA.

66815 **Gothic Crown. 1847.** Inscribed edge. *S.* E. F. » 12 6
66816 — — V. F. » 10 »
66817 — — F. » 7 »
66818 **Proof Crown. 1887.** — — F. D. C. » 7 6
66819 **Proof Crown. 1893.** — — F. D. C. » 7 6
66821 **Proof Four Shilling Piece. 1887.** F. D. C. » 6 »
66822 — — E. F. » 5 »
66823 **Proof Halfcrown. 1887.** — — F. D. C. » 4 »
66824 **Proof Halfcrown. 1893.** — — F. D. C. » 4 »
66825 **Proof Florin. 1887.** — — F. D. C. » 3 »
66826 **Proof Florin. 1893.** — — F. D. C. » 3 »
66827 **Proof Shilling. 1887.** — — F. D. C. » 2 »
66828 **Proof Shilling 1893.** — — F. D. C. » 2 »
66829 **Proof Sixpence. 1887.** — — F. D. C. » 3 »
66830 **Pattern £ 5. 1839.** VICTORIA D : G : BRITANNIARUM REGINA F : D : Bust to left. ℞. DIRIGE DEUS GRESSUS MEOS. The Queen and lion. Ex. : MDCCCXXXIX. *Brilliant and rare.* F. D. C. 10 » »
66831 **Proof £ 5. 1887.** — — F. D. C. 6 » »
66832 **Proof £ 5. 1893.** — — F. D. C. 6 » »
66833 **Proof £ 2. 1887.** — — F. D. C. 3 » »
66834 **Proof £ 2. 1893.** — — F. D. C. 3 » »
66835 **Proof Sovereign. 1887.** — — F. D. C. 1 5 »
66836 **Proof Sovereign 1893.** — — F. D. C. 1 5 »
66837 **Proof Half-Sovereign. 1887.** — F. D. C. » 12 6
66838 **Proof Half-Sovereign. 1893.** — F. D. C. » 12 6
66839 **Proof Maundy Set. 1902.** — F. D. C. » 2 6

TRADE TOKENS IN THE EIGHTEENTH CENTURY

(*Continued from col. 11437*).

WILTSHIRE.

66840 **Halfpenny.** (2a). **Devizes.** Arms. ℞. Stag. F. D. C. » » 6
66841 — (2b). — — F. D. C. » » 6
66842 — (2c). — — *R.* E. F. » 3 6
66843 — (3). **Holt.** Fame. ℞ Inscription. F. D. C. » 1 »
66844 — (3a). — — — *R.* F. D. C. » 3 6
66845 — (4). — — ℞. Spa House. F. D. C. » 1 6
66846 — (6). — — ℞. Bust *R.* F. D. C. » 4 6
66847 — (9). — Spa House. ℞. Bust. *R.* F. D. C. » 4 6
66848 — (11). — — ℞. Scales. *R.* F. D. C. » 4 6
66849 — (12). **Salisbury.** Bust. ℞. *W. G. M. R.* F. D. C. » 12 6
66850 — (12a). — — — *R.* F. D. C. » 10 6
66851 — (20). — Cathedral. ℞. Arms. F. D. C. » » 6

WORCESTERSHIRE.

66852 **Penny.** (1). **County.** Harp &c. ℞. *M. S.* &c. *R.* F. D. C. 1 » »
66853 — (2). **Dudley.** Ruins. ℞. *E. D. R.* F. D. C. » 15 »
66854 — (3). — Priory. — *R.* F. D. C. » 15 »
66855 — (4). — Chapel. — *R.* F. D. C. » 15 »
66856 — (5). — Tower. — *R.* F. D. C. » 15 »
66857 — (6). **Evesham.** Tower. ℞. *T. T. R.* F. D. C. » 15 »
66858 **Halfpenny.** (7a). **Dudley.** Castle. ℞. Shapherd. *R.* F. D. C. » 7 6
66859 — (7b). — — — F. D. C. » 1 »
66860 — (10). — — ℞. Caduceus. *R.* F. D. C. » 5 6
66861 — (11). — — ℞. A cat. *R.* F. D. C. » 5 6
66862 — (15). — — ℞. Lion &c. *RR.* F. D. C. » 10 »
66863 — (15a). — — — *R.* F. D. C. » 7 6
66864 — (20). **Hagley.** A man fishing. ℞. A snail &c. *R.* F. D. C. 1 » »
66865 — (21a). — — ℞. Shepherd. *R.* F. D. C. » 15 »
66866 — (22). **Kidderminster.** Woolpack. ℞. Arms. F. D. C. » 1 »
66867 — (25). — Shield. ℞. Garrick. *R.* F. D. C. » 7 6
66868 — (29). **Stourbridge.** Church. ℞. R ASTIN &c. *RR.* F. D. C. » 15 »
66869 — (30). **Worcester.** Geo. III. ℞. Shield. V. F. » » 6
66870 **Farthing.** (36). — — ℞. Musical Instruments &c. E. F. » 1 »

YORKSHIRE.

66871 **Penny.** (0). **Beverley.** Shield of arms, THE BEVERLEY BROTHERLY SOCIETY ESTABLISHED 1776. ℞. IOHN GOULD FATHER. *R.* F. D. C. » 12 6
66872 — (2). **Bowes.** Castle. ℞ Globe. *R.* F. D. C. 1 10 »
66873 — (3). **Fountains Abbey.** ℞. *T. K. R.* F. D. C. 1 5 »
66874 — (4). **Guisborough.** Abbey. ℞. Globe. *R.* F. D. C. 1 5 »
66875 — (5). **Malton.** Burke. ℞. Fame. *R.* F. D. C. 1 10 »
66876 — (9). **Yarum.** Castle. ℞. Globe. *R.* F. D. C. 1 5 »
66877 **Halfpenny.** (10). **County.** Bust. ℞. *B. S. Co R.* F. D. C. 1 » »
66878 — (11b). **Bedale.** Street. ℞. *I. O. M.* F. D. C. » 4 6
66879 — (15). **Beverley.** Three balls ℞ Wreath. *R.* F. D. C. » 10 »
66880 — (17). **Huddersfield.** Building. ℞. Arms. *R.* F. » 3 6
66881 — (17a). — — — M. » 1 »
66882 — (18). **Hull.** King on horseback. ℞. Arms. F. D. C. » 1 6
66883 — (19). — — — V. F. » 1 6
66884 — (20). — — — F. D. C. » 2 6
66885 — (23). — Arms. ℞. Ship. F. D. C. » 1 »
66886 — (24). — — ℞. Large ship. E. F. » 1 »
66887 — (26). — — ℞. St. Andrew. *R* F. D. C. » 4 6
66888 — (27). **Leeds.** Arms &c. ℞. Fleece. *R.* F. D. C. » 10 »
66889 — (27c). — — — *R.* F. D. C. » 15 »
66890 — (31). — Brownbill's. F. D. C. » 2 »
66891 — (33). — — F. D. C. » 1 »
66892 — (34). — — V. F. » » 6
66893 — (38). — — F. D. C. » 1 »
66894 — (40). — Paley's. F. D. C. » 2 »
66895 — (41). — — F. D. C. » 2 »
66896 — (42). — — F. F. » 2 6
66897 — (43). — — F. D. C. » 2 6
66898 — (44). — — V F. » 1 6
66899 — (46). — — F. D. C. » 2 »
66900 — (47). — — M. » » 6
66901 — (48). — — F. » 2 »
66902 — (52). — Arms. ℞. John of Gaunt. E. F. » 2 6
66903 — (53). **Sheffield.** Bust. ℞. Arms. V. F. » 2 6
66904 — (53b). — — — E. F. » 2 »
66905 — (54). — A smithy. ℞. Arms. F. » 2 6
66906 — (55). — Four hands. ℞. Arrows. V. F. » 2 »
66907 — (56). — — — *R.* V. F. » 5 6
66908 — (58). **York.** Cathedral. ℞. Tower. E. F. » » 6
66909 — (58d). — — — *R.* F. D. C. » 4 6
66910 — (64). — Constantine. ℞. Arms. *R.* F. D. C. » 12 6
66911 — (65). — York seated. ℞. Trophy. *R.* F. D. C. » 12 6

WALES.

66912 **Halfpenny.** (1a). **North Wales.** Druid. ℞. *R. N. G.* F. » 1 »
66913 — (1b). — — — F. D. C. » » 6
66914 — (1d). — — V. F. » » 6
66915 — (2). — — — V. F. » 2 »
66916 — (2a). — — — V. F. » 2 »
66917 — (4a). — — — V. F. » 2 »

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66918 — (6). — — ℞. Harp. E. F. » 1 »
66919 — (7). — — — F. » 1 »
66920 — (8). — — — F. » » 6
66921 — (8a). — — — R. E. F. » 2 6
66922 — (10). — — — R. E. F. » 2 6
66923 — (11). — Bust. ℞. Harp. E. F. » » 6
66924 **Farthing**. (14). — Bust. ℞. Shield. E. F. » » 6
66925 — (14a). — — — — V. F. » » 9
66926 — (16). — — — V. F. » » 3
66927 — (17). — — — V. F. » 1 9
66928 — (18). — — — F. » » »
66929 — (19). — — — V. F. » 1 6
66930 — (20). — — — F. » 1 6
66931 — (22). **South Wales**. V. F. » 1 »
66932 — (23a). — — — E. F. » 1 »
66933 — (24). — — — E. F. » » 6
66934 — (24a). — — — E. F. » » 6
66935 — (26). — — — E. F. » » 6
66936 — (29). — — — V. F. » 1 6

ANGLESEA.

66937 **Penny.** (1). **1784**. Druid's head. ℞. *P.M.Co.* WE PROMISE &c. *R.* M. » 5 »
66938 — (3). **No date**. ℞. Ornamental cypher monogram. *RR.* F. D. C. 1 » »
66939 — (4). **1787**. D enclosing 1 on R. *R.* F. D. C. » 7 6
66940 — (5). — — — *RR.* F. D. C. 1 5 »
66941 — (6). — — — *RR.* F. D. C. 1 5 »
66942 — (6a). — — — *RR.* V. F. » 10 »
66943 — (8). — — — *R.* E. F. » 15 »
66944 — (9). — Date over Cypher. E. F. » 4 6
66945 — (12). — — — *RRR.* F D. C. 3 » »
66946 — (16). — — — F. D. C. » 2 »
66947 — (22). — — — F. D. C. » 4 6
66948 — (24). — — — E. F. » 3 6
66949 — (27). — — — V. F. » 5 »
66950 — (30). — — — V. F. » 2 »
66951 — (31). — — — F. D. C. » 4 6
66952 — (34). — — — F. D. C. » 4 6
66953 — (35). — — — E. F. » 1 6
66954 — (37). — — — E. F. » 2 6
66955 — (44). — — — *R.* E. F. » 7 6
66956 — (46). — — — F » 2 6
66957 — (49). — — — F. D. C. » 3 »
66958 — (50). — — — V. F. » 2 6
66959 — (52). — — — E. F. » 2 6
66960 — (53). — — — F. D. C. » 2 6
66961 — (54). **1788**. — — V. F. » 3 6
66962 — (68). — — — V. F. » 3 »
66963 — (78). — — — M. » 1 6
66964 — (80). — — — *A proof. R.* F. D. C. » 10 »
66965 — (90). — — — F. » 1 6
66966 — (103). — — — V. F. » 4 6
66967 — (105). — — — M. » 1 »
66968 — (113). — Druid. ℞. *P. M.* &c. *R.* E. F. » 7 6
66969 — (114). **1789**. — ℞. *P. M. Co.* &c. F. » 2 »
66970 — (116). — Large head. ℞. *P. M. Co.* in script monogram lettered on the broadened parts: a sprig of oak above. *A bronzed proof. RR.* F. D. C. 3 10 »
66971 — (118). **1790**. Bust with w on the neck. ℞. Cypher initials as before with date below. ANGLESEY MINES PENNY. *RR.* V. F. 1 » »
66972 — (118b). — — — *RR.* F. D. C. 1 » »
66973 — (121). — Usual bust and legends. M. » 1 »
66974 — (122). **1791**. — — *R.* E. F. » 10 »
66975 — (126). **No date**. Druid. ℞. Lion, &c. *RR.* E. F. 1 » »
66976 **Halfpenny**. (129). **1787**. Druid. ℞. *P. M. Co.* in ornamental cypher monogram. *RR.* F. D. C. 1 5 »
66977 — (130). — — — *RR.* F. D. C. 1 » »
66978 — (131). — Cypher monogram inscribed, date below. *RR.* F. D. C. 1 10 »
66979 — (132). **1788**. Druid with oak-wreath. ℞. Inscribed cypher monogram HALFPENNY over and date below. *RRR.* F. D. C. 2 » »
66980 — (133). — Head in close wreath. ℞. Cypher with date over. *RRR.* F. D. C. 2 » »
66981 — (134). — Thin wreath. ℞. Similar to last. E. F. » 2 »
66982 — (135). — — — E. F. » 2 »
66983 — (136). — — — F. D. C. » 2 »
66984 — (147). — — — F. D. C. » 1 »
66985 — (153). — — — E. F. » 3 6
66986 — (156). — — — E. F. » 3 6
66987 — (157). — — — F. » 1 6
66988 — (159). — — — E. F. » 2 6
66989 — (164). — — — F. D. C. » 3 6
66990 — (170). — — — F. D. C. » 2 6
66991 — (171). — — — F. D. C. » 2 6
66992 — (176). — — — E. F. » 1 6
66993 — (181). — — — F. » 1 »
66994 — (184). **1789**. Bust with oak-wreath. ℞. Inscribed cypher monogram. *RR.* F. D. C. 1 10 »
66995 — (190). — *P.M.Co* with date over. V. F. » 2 6
66996 — (191). — — — M. » 1 »
66997 — (201). **1790**. Cornish druid. *RR.* F. D. C. 1 10 »
66998 — (204). — By Westwood. *RR.* F. D. C. 1 » »
66999 — (206). **1791**. Usual type. F. D. C. » 1 »
67000 — (207). — — E. F. » 1 6
67001 — (211). — Date below cypher. E. F. » 3 6
67002 — (212a). — — — *R.* E. F. » 7 6
67003 — (212b). — — — F. D. C. » 5 6
67004 — (214). — — — F. » 2 »
67005 — (214a). — — — E. F. » 3 6
67006 — (217a). **1794**. Date over cypher. F. » 2 »
67007 — (218). — Rough work. V. F. » 2 »
67008 — (223). **1795**. Druid. ℞. Arms of London. *R.* F. D. C. » 5 6
67009 — (224). **No date**. ℞. Arms of Guildford. *R.* F. D. C. » 7 6
67010 — (225). — — ℞. Anchor & cap. *R.* F. D. C. » 7 6
67011 — (226). — — ℞. T. SPENCE &c. F. D. C. » 2 6
67012 — (228). — — ℞. Turnstile. F. D. C. » 3 6
67013 — (229). — — ℞. A woolpack. F. D. C. » 2 6
67014 — (230). **1793**. — ℞. Miner's Arms. V. F. » 2 6
67015 — (230a). — — — F. » 2 »
67016 — (231). **1795**. — — ℞. Britannia. V. F. » 3 6
67017 — (234). **1789**. *P.M.Co.* ℞. George P. of W. M. » 1 »
67018 — (235a). **1791**. — ℞. Cambridge Druid. V. F. » 2 »
67019 — (236). — — ℞. Bishop & woolpack. F. D. C. » 4 6
67020 — (237). — — ℞. Helmeted bust. V. F. » 2 6
67021 — (238). — Druid. ℞. Paris Miners. V. F. » 2 »
67022 — (239). — — — V. F. » 2 »
67023 — (239a). — — — V. F. » 2 »
67024 — (240b). — — — V. F. » 2 »
67025 — (241). — — — E. F. » 3 »
67026 — (242a). — — — F. » 2 »
67027 — (243). — — — V. F. » 2 »
67028 — (246). — — ℞. Promissory. F. » 1 »
67029 — (247a). **1793**. — — V. F. » 1 6
67030 — (248). — — — V. F. » 2 »
67031 — (249). **1794**. — — M. » 1 »
67032 — (250). **1793**. — — F. » 2 »
67033 — (250a). — — — V. F. » 2 »
67034 — A copper blank with edge inscribed PAYABLE IN ANGLESEY OR LONDON the remainder engrailed. V. F. » 5 »
67035 **Farthing**. (252). **1788**. Druid. ℞. Cypher. F. D. C. » 3 6
67036 — (253). — — — F. D. C. » 5 6
67037 — (256). **1791**. — — *R.* F. D. C. » 7 6
67038 — (257). **1793**. — ℞. *G R.* V. F. » 2 »
67039 — (258). **No date**. ℞. Hibernia. F. D. C. » 5 »
67040 — (259). — — ℞. End of Pain. *R.* F. D. C. » 8 6
67041 — (263). **1788**. *P.M.Co.* ℞. Breeches. *R.* F. D. C. » 8 6
67042 — (264). — — ℞. MAY THE KNAVE &c. F D. C. » 10 »
67043 — (265). — — ℞. A book. *R.* F. D. C. » 12 6

CARMARTHENSHIRE.

67044 **Halfpenny**. (1). **Carmarthen**. Ironworks. ℞. Blank. *RR.* F. D. C. 1 5 »
67045 — (3). — — — *RR.* F. D. C. 1 10 »
67046 — (5). — — ℞. Forge. F. D. C. » 2 6
67047 — (6). — — — F. D. C. » » 6

CARNARVONSHIRE.

67048 **Halfpenny**. (1). **Bangor**. Harp crowned. ℞. S. ROBERTS &c. *RRR.* F. D. C. 2 2 »

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GLAMORGANSHIRE.

67049 **Halfpenny**. (2). **Glamorgan**. Bust. ℞. Britannia. F. D. C. » 2 »
67050 — (3). **Swansea**. Castle. ℞. Key. F. D. C. » 1 6

PEMBROKESHIRE.

67051 **Farthing**. (1). **St : David's**. Bust. ℞. Shield. *R.* V. F. » 5 6

ABERDEENSHIRE.

67052 **Halfpenny**. (1). **Aberdeen**. Ruin. ℞. *J.B. R.* F. D. C. » 10 »

ANGUSSHIRE.

67053 **Penny**. (3). **Dundee**. Warehouses. ℞. Town-House. E. F. » 1 6
67054 — (4). — Ld Duncan. ℞. Adam and Eve. *R.* F. D. C. 1 10 »
67055 **Halfpenny**. (6). **Brechin**. Church. ℞. Mill. E. F. » 1
67056 — (7). **Dundee**. Harbour. ℞. Tower. F. D. C. » 1 »
67057 — (8). — Arms &c. ℞. SELLS &c. F. D. C. » » 6
67058 — (9). — — — F. D. C. » » 6
67059 — (10). — — — F. D. C. » » 6
67060 — (11). — — *R.* V. F. » 7 6
67061 — (12). — Infirmary. ℞. Harbour. V. F. » » 6
67062 — (14). — Town House. ℞. Glass Works. F. D. C. » 1 »
67063 — (15). — Dudhope castle. ℞. Flax Heckling. *S.* F. D. C. » 2 6
67064 — (16). — Church. ℞. Gateway. *S.* F. D. C. » 2 »
67065 — (18). **Forfar**. Castle. ℞. View of town. F. » 1 »
67066 — (20). **Montrose**. Bridge. ℞. Woman spinning. V. F. » 2 6
67067 — (20a). — — — *R.* V. F. » 3 6
67068 — (22). — Arms &c. ℞. Hospital. F. D. C. » 2 6
67069 — (23). — — — *S.* F. » 2 6
67070 **Farthing**. (24). **Dundee**. Scales &c. ℞. Sentinel. E. F. » 2 6
67071 — (25). Horse and cart. ℞. Building. V. F. » 1 6
67072 — (27). — — — F. D. C. » 1 »

ARGYLESHIRE.

67073 **Penny**. (2). **Inverary**. Fortress. ℞. *T.G. RR.* F. D. C. 1 5 »

AYRSHIRE.

67074 **Halfpenny**. (1). **County**. Wallace. ℞. Scotia. *R.* F. D. C. » 10 »
67075 — (3). — Adam Smith. ℞. Female mourning. *R.* F. D. C. » 15 »
67076 — (3). — The same in *tin*. *R.* F. D. C. » 12 6

FIFESHIRE.

67077 **Penny**. (1). **Kirkcaldy**. Adam Smith. ℞. WEALTH OF NATIONS. *RR.* F. D. C. 1 5 »
67078 **Halfpenny**. (2). **Burnt Island**. *B.V.Co.* ℞. Inscription within a Garter. F. D. C. » 2 6
67079 **Farthing**. (7). **Kirkcaldy**. THOMAS RONALD, &c. *R.* V. F. » 3 »

INVERNESSHIRE.

67080 **Halfpenny**. (1a). **Inverness**. Rose and thistle. ℞. Cornucopia. V. F. » 2 »
67081 — (1b). — — — F. » 1 »
67082 — (2). — — — F. D. C. » 2 »
67083 — (3). — — — E. F. » 2 »
67084 — (4). — — — *R.* F. » 2 6

KINROSSHIRE.

67085 **Penny**. (1). **Loch Leven**. Castle. ℞. Washing. *R.* F. D. C. 1 » »

KIRKCUDBRIGHTSHIRE.

67086 **Halfpenny**. (1). **Gatehouse**. Crest. ℞. A building. F. » 2 »

LANARKSHIRE

67087 **Halfpenny**. (2). **Glasgow**. Shield. ℞. Clyde. F. D. C. » 1 6
67088 — (2a). — — — *R.* F. D. C. » 2 6
67089 — (3). — — — F. D. C. » 1 6
67090 — (3a). — — — V. F. » 1 »
67091 — (3b). — — — V. F. » 1 »
67092 — (4). — — — F. D. C. » 1 6
67093 — (4b). — — — *R.* V. F. » 4 6
67094 — (4f). — — — E. F. » 1 »
67095 — (5b). — — — *R.* E. F. » 4 6
67096 — (6). — — ℞. Britannia. F. D C. » 2 6
67097 — (6a). — — — E. F. » 1 6
67098 — (7a). — — — ℞. Howard. V. F. » 2 »
67099 — (8). — Clyde. ℞. Ship. F. D. C » 2 6
67100 — (9). — — ℞. Britannia. M. » » 6
67101 — (9a). — — — M. » 1 »
67102 **Farthing**. (10). — Anderson's. F. » 2 6
67103 — (11). — — (pierced). F. » 1 »
67104 — (15). — Angus'. V. F. » 2 »
67105 — (16). — — M. » » 6
67106 — (17). — Bilton's. *R.* E. F. » 4 6
67107 — (19). — Erskin's. F. » 1 6
67108 — (21). — Ewing's. *R.* M. » 2 »
67109 — (22). — — *R.* F. » 3 6
67110 — (24). — Finlayson's. *R.* V. F. » 5 6
67111 — (25). — Hamilton's. *R.* F. » 2 »
67112 — (27). — — V. F. » 3 »
67113 — (29). — Randolph's. E. F. » 2 »
67114 — (31). — Retailers'. F. » 2 »
67115 — (32). — — F. » 2 »
67116 — (33). — — F. » » 6
67117 — (33bis). — — F. » 1 6
67118 — (34). — Waterson and Co. E. F. » 3 6

LINLITHGOWSHIRE.

67119 **Farthing**. (3). **Linlithgow**. Mitchell's. E. F. » 2 6

LOTHIAN.

67120 **Halfpenny**. (1). **Edinburgh**. Filter. ℞. Shield. E. F. » 4 6
67121 — (2). — Shield. ℞. Crest. V. F. » 1 »
67122 — (5). — University. ℞. A gardener. F. D. C. » 1 »
67123 — (6). — Archibald's. F. D. C. » 2 »
67124 — (6a). — — F. D. C. » 2 6
67125 — (7). — — E. F. » 1 »
67126 — (10a). — Turk. ℞. Jar. F. D. C. » 2 »
67127 — (11a). — — — F. D. C. » 2 6
67128 — (11b). — — — V. F. » 1 »
67129 — (13). — Highlander. ℞. Jar. *R.* F. D. C. » 5 6
67130 — (14). — Harrison's. *R.* E. F. » 5 6
67131 — (15). — — F. D. C. » 2 »
67132 — (16). — Hutchison's. St. Andrew. ℞. Arms in shield. F. D. C. » 2 »
67133 — (17). — — — F. D. C. » » 6
67134 — (18). — — — F. D. C. » » 6
67135 — (20). — — — F. D. C. » 1 »
67136 — (25). — — — F. D. C. » 2 6
67137 — (26). — — — *S.* F. D. C. » 3 »
67138 — (27). — — — F. D. C. » 2 »
67139 — (28). — — — E. F. » 2 »
67140 — (30). — — — *S.* F. D. C. » 3 6
67141 — (31). — — — E F. » 1 »
67142 — (31a). — — — *S.* E. F. » 2 6
67143 — (32). — — V. F. » 1 6
67144 — (32a). — — — E. F. » 2 »
67145 — (33). — — — F. D. C. » 3 »
67146 — (35). — — — E. F. » 1 6
67147 — (36). — — — F. D. C. » 2 6
67148 — (38a). — — — F. » 1 »
67149 — (41). — — ℞. Ship. E. F. » 2 6
67150 — (41a). — — — E. F. » 2 6
67151 — (42). — — ℞. Hibernia. V. F. » 1 6
67152 — (43). — Register Office. ℞. Britannia. F. D. C. » 2 6
67153 — (48). — A ram. ℞. SELLS &c. *R.* F. D. C. » 15 »
67154 — (49). **Leith**. Ship & fort. ℞. Justice. V. F. » » 6
67155 — (50). — — — E. F. » 1 »
67156 — (51). — Ship. ℞. Britannia. V. F. » 2 »
67157 **Farthing**. (53). **Edinburgh**. St. Andrew. ℞. Shield. *R.* F. D. C. » 7 6
67158 — (55). — — — *R.* F. D. C. » 7 6
67159 — (56). — — — *R.* F. » 2 »

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67160	—	(56a).	—	— — R.	V. F.	»	4	6
67161	—	(58).	—	— —	V. F.	»	1	6
67162	—	(58).	—	— — R.	F. D. C.	»	5	6
67163	—	(59).	—	Shield. ℞. A bird.	V. F.	»	2	6
67164	—	(60).	—	— ℞. PRO BONO &c. R.	E. F.	»	7	6
67165	—	(61).	—	Thistle. ℞. EDIN &c. R.	F. D. C.	»	7	6
67166	—	(66).	—	Doig's.	E. F.	»	4	6
67167	—	(69).	—	Flynn's.	V. F.	»	3	»
67168	—	(70).	—	Galloway's.	E. F.	»	3	»
67169	—	(73).	—	Harrison's.	V. F.	»	2	»
67170	—	(75).	—	—	V. F.	»	1	»
67171	—	(78).	—	Hendrie's. R.	V. F.	»	4	6
67172	—	(81).	—	Hunter's.	V. F.	»	2	»
67173	—	(85).	—	Kirkwood's. R.	E. F.	»	4	6
67174	—	(89).	—	Meikle's. R.	E. F.	»	3	6
67175	—	(91).	—	Melrose's. R.	V. F.	»	2	6
67176	—	(93).	—	Mitchell's. R.	V. F.	»	2	6
67177	—	(97).	—	Nicholson's. R.	E. F.	»	4	6
67178	—	(98).	—	Nimmo's.	V. F.	»	2	»
67179	—	(101).	—	Polland's.	E. F.	»	3	6
67180	—	(108).	—	Russell's.	E. F.	»	3	»
67181	—	(112).	—	Steele's.	F.	»	2	»
67182	—	(115).	—	Thallon's.	E. F.	»	2	6
67183	—	(120).	—	Thompson's.	F.	»	1	»
67184	—	(124).	—	Watt's. R.	E. F.	»	4	6
67185	—	(134).	**Leith**	David Grieve. R.	E. F.	»	4	»

PERTHSHIRE.

67186	**Halfpenny.**	(1).	**Perth.**	A fisherman. ℞. A bridge.	F. D. C.	»	2	»
67187	—	(3).	—	— —	F. D. C.	»	2	6
67188	—	(4).	—	A church. ℞. A mill.	F. D. C.	»	2	6
67189	—	(5).	—	Yarn &c. ℞. Arms.	E. F.	»	1	»
67190	—	(7).	—	— — S.	E. F.	»	2	6
67191	—	(8).	—	Still &c. ℞. Arms.	E. F.	»	1	6
67192	**Farthing.**	(9).	—	Tower. ℞. Bleaching.	F. D. C.	»	3	6

RENFREWSHIRE.

67193	**Penny.**	(1).	**Paisley.**	Bishop. ℞. Interior of a church. RRR.	F. D. C. 10	»	»	
67194	—	(2).	—	Church. ℞. Interior. R.	F. D. C. 1	»	»	
67195	**Farthing.**	(3).	—	Coats and Son's. R.	V. F.	»	3	6

(To be continued.)

VARIA

UNE CACHETTE MONÉTAIRE DU XIIIe SIÈCLE A CHILLON.

Vendredi, le 16 avril, en recherchant et en démurant dans le donjon les trous des anciennes poutraisons, qu'il faut rétablir, on découvrit dans un de ces vides, au second étage, 56 gros tournois d'argent de Philippe III le Hardi (1278-1285); les déblais seront passés au crible et peut-être trouvera-t-on encore une ou deux pièces qui pourraient avoir échappé au premier examen.

Bien qu'il ne faille pas s'exagérer l'importance ni la valeur de cette trouvaille, elle est cependant amusante et intéressante à divers titres.

Jusqu'ici nous n'avions recueilli à Chillon qu'une seule monnaie du XIIIe siècle, un gros tournois d'argent de saint Louis, exactement semblable aux nouveaux spécimens.

Ceux-ci, en général très bien conservés, sont tous de la même frappe, du poids de 4 1/2 grammes, avec un diamètre de 25 1/2 millimètres, et ne doivent guère avoir servi. Ils présentent le type habituel; d'un côté, au centre, le châtel tournois entouré de la légende : TVRONVS·CIVIS, avec une gracieuse bordure de douze fleurs de lys dans des lobes; le revers, qu'Arthur Engel et Raymond Serrure (Numismatique, Paris, 1905, p. 948) disent inspiré directement par la pièce d'or arabe, porte au centre une croix dans un cercle, entourée de la légende : PHILIPPVS REX, avec une bordure sur laquelle se lit : B(e)N(e)DICTV(m) : SIT : NOME(n) : D(omi)NI : N(ost)RI : DEI : IH(es)V, XR(isti) ✠. (Pour faciliter la lecture, les abréviations ont été complétées par des minuscules entre parenthèses). — Les caractères sont superbes; ce sont des pièces d'une très bonne époque monétaire.

Mais comment et pourquoi les a-t-on cachées, et cachées dans le donjon, où ne venait d'ailleurs pas qui voulait?

Il faut écarter d'emblée tout danger de guerre, d'invasion. C'était alors la belle époque du château; le comte Philippe Ier y résidait souvent; ce fut, en 1272, à l'époque des fiançailles du futur comte Amédée V « le Grand » avec Sybille de Baugé, célébrées en grande pompe, le temps où l'on venait à Chillon pour y signer des trêves (1280). Serait-ce un ouvrier qui aurait caché de la sorte une assez forte somme? C'est très peu probable. A cette époque on ne constate qu'un seul travail important à l'intérieur du donjon, en 1271-1272, la réfection par le maître charpentier Perrin, de la poutraison et du plancher du premier étage; mais quel intérêt maître Perrin aurait-il eu à laisser ces belles pièces blanches dans un donjon où il n'était nullement sûr de revenir de sitôt?

Quelques indices récents donneront peut-être une explication admissible du problème : En attendant qu'ils puissent être étudiés et contrôlés, libre à chacun de formuler des hypothèses.

On demandera peut-être quelle valeur représente la trouvaille.

M. Gruaz, conservateur-adjoint au médaillier cantonal, a bien voulu me dire qu'aujourd'hui, chez nous le gros tournois de Philippe III est assez rare; bien conservé, il vaut en moyenne 2 fr., prix commercial, il ne s'agirait donc que d'une somme de 100 à 112 fr. environ, valeur vénale.

Ce qui est plus intéressant, mais plus difficile, c'est d'essayer de se rendre compte de la valeur réelle que représentait ce dépôt au XIIIe siècle, c'est-à-dire de sa valeur traduite au cours de notre monnaie actuelle. En 1860, Cibrario, en établissant ses calculs d'après les prix du froment sur une moyenne de 109 ans, avait estimé la valeur du sol gros tournois, en 1280, à 2 fr. 50 environ; que le calcul fût exact ou inexact, comme certains le prétendent, il est certain qu'en 1860, 2 fr. 50 représentaient davantage que la même somme aujourd'hui.

Sans prétendre nullement résoudre le problème, nous pouvons prendre un autre terme de comparaison, celui des journées d'ouvriers, contre-maître, maçons, charpentiers et manœuvres, payées à Chillon entre 1270 et 1300 et aujourd'hui; la comparaison est admissible puisqu'on peut contrôler et comparer la somme de travail fournie. Pendant la seconde moitié du XIIIe siècle et au commencement du XIVe, lorsque les travaux se règlent à la journée, cela se fait en sols gros tournois et deniers lausannois, le gros tournois valant 12 deniers lausannois. Un bon maçon ou charpentier touche par jour un maximum de 1 sol 1/2, aujourd'hui un maximum de 6 francs; le maître-maçon ou maître-charpentier, véritable contre-maître, qui dirige tout le chantier, un maximum de 2 sols, aujourd'hui de 8 fr. Ces chiffres correspondent assez bien, répondent d'autre part aux paiements des manœuvres d'alors et de nos jours, et donneraient ainsi pour le gros tournois, d'après notre conception actuelle, une valeur de 4 francs, peut-être un peu moins, soit 3 fr. 90.

Vers 1280, la cachette monétaire du donjon de Chillon représentait donc environ ce que nous traduirions de nos jours, par 220 fr. en journées d'ouvriers.

A. Næf.

(Gazette de Lausanne.)

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* *

COINS IN CIRCULATION.

Mr. Bennett (L.) asked the Chancellor of the Exchequer if he could give the House an estimate of the value of the coinage ordinarily current in the British Isles.

Mr. Lloyd-George : Assuming that by "ordinarily current" my hon. friend means to include coin in the banks as well as in the pockets of the people of the United Kingdom. I am informed that the amount of gold currency so held for the year 1908 may be estimated at about one hundred millions sterling; of silver currency at twenty-four and a half millions sterling; and of bronze currency at three millions sterling, making a grand total of £ 127,500,000. The estimate for gold is, however, necessarily very conjectural. "*The Daily Telegraph*" (23nd February 1909.)

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* *

A TYNDALL MEDAL.

The "*Times*" understands that Mrs. Tyndall, in pursuance of the wishes of the late Professor Tyndall, who was a member of the Royal commission appointed to 1879 to inquire into the causes of explosions in coal mines, and who took a deep interest in problems concerning the safety of miners, proposes to found a gold medal to be awarded annually for inventions tending to diminish danger and preserve life among those engaged in mining operations. The adjudication of this "Tyndall Medal" is to be placed in the hands of the managers of the Royal Institution were Professor Tyndall occupied the chair of Natural Philosophy from 1853 to 1887.

*
* *

AN ITALIAN MEDAL.

The Association of Artists in Rome, Italy, has unanimously decided to have struck an artistic gold medal to be conferred on the British officers and sailors as a reward for their unselfish bravery and highly valued help after the disastrous earthquake which wrecked the town of Reggio, in Calabria, Italy, and the interesting and prosperous port of Messina, on the opposite shore of Sicily, on Monday, the twenty-eighth day of December, 1908.

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GREEK COINS.

(*Continued from col. 11446.*)

THE ROMANO-CAMPANIAN BRONZE COINAGE

For some time before the influence of the Greek Colonies began to affect the coinage of the cities in Campania to the north of Capua the citizens used ingots and heavy bronze coins stamped with a wheel.

On the ingots we see an eagle on a thunderbolt and on the ℞ a figure of Pegasus and **ROMANOM**. These heavy coins and ingots, however, do not belong to the series with which we are concerned in these chapters, as they are not among the coins influenced by the Greeks. They are very rare and costly, and those who wish to study them will find them well illustrated in the work by Garrucci and in various illustrated catalogues.

A translation of the valuable information given by Dr Haeberlin may be seen in the *Rivista Italiana di Numismatica*, p. 203, vol. XIX, 1906.

PERIOD I.

The bronze coins issued with the silver of the First Period of the Romano-Campanian coinage influenced by the Greeks consist of litræ and double litræ, bearing three different types, and may be regarded as money of account, or tokens of a value not the same as the intrinsic value of the metal. We do not know how many litræ passed for a didrachm, nor what was the weight of the pound divided into litræ, nor how many went to the pound.

No attempt was made to make this coinage correspond in any way with the Roman series of the As and its parts. Up to the time of Timoleon's expedition, in the year 344 B.C., bronze coins had always, in Magna Graecia and Campania, represented a conventional value, and their weights are so irregular that no satisfactory tables have ever been made of their relative value to the silver coinage. We do not know for certain what was the relative value of silver and bronze in Campania during this first Period. In Sicily ten litræ had been valued as a didrachm, "confer the tables on p. 43 of Mr. G. F. Hill's Handbook of Greek and Roman coins"; in Campania it seems probable that twelve may have been the number, but no definite proof seems to be shewn.

Here is a problem which we hope may some day be solved, but at present we must be content to recognize our ignorance; even the name Litra applied to these coins is only a modern assumption.

In this Romano-Campanian series we have eight types of bronze litræ, three of which belong to the first and the other five to the second Period.

Although they are with one exception all common coins and may he bought for a few shillings, they are nevertheless interesting from their association with the Roman armies who conquered Campania and from the problem of their relative value to the contemporary didrachms.

TYPES OF THE LITRAE &c.

1. Double litra. Size slightly over an inch in diameter. Weight of specimen in Brit. Mus. 236 grains; the ideal weight we should expect would be 240 grains and the specimen in the Museum may have lost quite the 4 grains needed to make its original weight.

Obv. Head of Pallas, in Corinthian helmet decorated with a griffin, to left:

ROMANO in front of the face.

Rev. An eagle standing on a fulmen with wings spread. In the field to left **ROMANO** with a symbol like a club or sword in sheath.

As the eagle is standing on a fulmen we may conjecture that it signified the bird of Zeus rather than a Roman symbol.

These are rare coins; specimens may be seen in the public Museums at London, Berlin, Vienna, and Naples.

Bahrfeldt attributed these coins to Capua, Carraci to Locri, Babelon to Consentia in Bruttium. Although the eagle is found on silver coins of Capua with the legend אמחכ the style of these bronze coins is very different.

II. Litra. Size nearly three quarters of an inch in diameter; weight 120 grains.

Obv. Head of Pallas to left in Corinthian helmet: without legend.

Rev. Head and neck of horse bridled to right, on a slight shallow base, the mane hogged, or close cropped: **ROMANO** behind.

In the Bahrfeldt collection is a specimen of a Hemi-litra with the legend **ОИ АМ ОЯ**. Some specimens of Hemi-litræ in the Cab. Berlin, London, and Copenhagen have the head of Pallas to right, **ROMANO** on Obv., and on the Rev. the head of the horse turned to left.

Some barbarous specimens of these coins are found. The head of Pallas is similar to that on coins of Syracuse struck circa 317 B.C. Many specimens were found at Vicarello.

III. Litra. Size, the same. Weight from 120 to 123 grains.

Obv. Head of Apollo to right with hair bound with taenia.

Rev. A lion to right with tail raised as if lashing the air, his head turned facing; he is biting a spear, or, as some think, a serpent. In the exergue **ROMANO**.

There is great variety in the style of work, some specimens being much finer then others, some almost rude.

Specimens are to be seen in the British Museum, at Turin, Berlin, Gotha, and Naples. Some specimens are to be found with the head of Apollo turned to left at Gotha, Glasgow, Berlin, London, Copenhagen and Naples. One example is known restruck on a coin of Luceria; it was found in the deposit of Vicarello.

BRONZE COINS OF PERIOD II with ROMA.

In the second Period the struck bronze coins are still to be looked upon as a token currency "but they are smaller, consisting of tenths and twentieths of the scruple, i. e. libellae and sembellae"; this is Dr Haeberlin's remark upon these coins as given in page 115 *Num. Chron.* (Part. I, 1907, series IV no 25).

But when we go to look at these coins in the British Museum we find them called Litrae, Hemi-litræ, and Quarter litræ.

There are five types, four of which are copied from the silver coinage with which they were issued. The Litræ appear to weigh about 100 grains, the Hemilitræ 50 grs., Quarter-litræ 25 gr. The word libella is a diminutive of libra or litra, Varro (L. L. 5, 36, 43) says "numi denarii decuma libella quod libram pondo aeris valebat", and Pliny (33, 13) "librales unde etiam nunc libella dicitur at dupondius appendebantur asses". Hence proverbially or colloquially "libella" was used for any small coin; hence "ad libellam" meant exactly or to a farthing. The "sembellæ" were half bibellæ (semi libellæ) Varro says (L. L. 5, 36, 4, 8) "sembella quod libellæ dimidium quod semis assis".

But apparently from Varro (10, 3, 169), these words were used of small silver coins. "Eandem rationem habere assem at semissen

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quam habet in argento libella ad sembellum ". Dr Haeberlin probably used these words as in their general colloquial sense of a small coin.

IV. Litra, weight of specimen in Brit. Mus. 99 grs. Size $\frac{3}{4}$ inch.

Obv. Head of Hercules to right.

Rev. Pegasus flying to right; no ground line.

ROMA in field under Pegasus. A club in field above. Compare coins of Capua with similar ℞. type and **אחנכ**.

Compare also bronze coins of Frentrum, and didrachms of Syracuse issued 345-337 B.C.

V. Hemilitra, weight about 50 grs. size; $\frac{5}{8}$ inch.

Obv. Head of Mars to right, wearing Corinthian helmet; behind, a club: border of dots.

Rev. A free horse prancing to right, above, a club, below, **ROMA**.

Similar to the didrachm no VI Æ.

In the Museum at Naples is a bronze figure of a prancing horse of the third century B.C. very similar.

VI. Hemilitra. Same size as no II.

Obv. Head of Mars to right wearing Corinthian helmet: border of dots.

Rev. Head and neck of horse to right: behind a falx. **ROMA** in exergue.

Similar to the type of didrachm no VII. Æ. with these bronze coins we may compare those of Coza, and Velechia.

VII. Hemilitra called libella by Haeberlin. Size $\frac{5}{8}$ of an inch weight 50 grs.

Obv. Head of Apollo to right laureated.

Rev. Horse, free, prancing to left, **ROMA** beneath the body, or above.

Similar to type of didrachm no V Æ.

VIII. Quarter litra called Sembella by Hæberlin. Size $\frac{7}{16}$ of an inch. Weight 25 grs.

Obv. Head of Roma in Phrygian helmet to right, border of dots.

Rev. A dog to right looking up with his off fore paw raised. The head is like that of a greyhound. In exergue **ROMA** with varied shapes of letters.

The Obv. may be compared with didrachm no IV Æ.

Compare the Obv. type of coins of Etruria with a cross incuse on ℞. where we see the same head as on Obv. of this coin.

These are the eight different types of bronze litræ unconnected with the Roman As, issued in Campania.

PERIOD III. FROM 269 B.C.

In this third period we find a new series quite independent of the litræ, bearing marks of value shewing their relation to the Roman copper series of the As and its parts. From the section of the flan of these coins we see the flan was cast, but the die was struck, and as these are the earliest struck coins of the As series they probably were not issued before the introduction of the denarii in 269 B.C. The types however shew that they are Campanian coins, for they differ altogether from the Roman series, which was never varied in regard to its types.

Haeberlin says: " In this third period the bronze unit becomes subordinated to the silver unit, and in this change lies the secret of the Roman reductions. The Roman As, equated with the silver unit of the scriptulum loses half its weight, and is issued on the semilibral standard ".

" Corresponding to the quadrigati is a bronze coinage (struck pieces with **ROMA**, from triens or 4 libellæ to half uncia or sembella) which has hitherto not been regarded as Capuan, and which was a true coinage, not mere token money like the small bronze of the previous period. The Roman As of this period is divided decimally, not duodecimally " (*Num. Chron.*, p. 117, 1907. Part. I, Fourth series, no 25). This paper by Mr. G. F. Hill is a most valuable epitome of the work of Dr. E. J. Haeberlin published in 1905.

" The subordination of bronze to silver, the fact that the As represented now not so much an independent amount in itself, as a certain amount of silver, brought about its loss in weight; as long as the State guaranteed its equivalence to the silver unit there was no reason why it should not be reduced in weight.

This reduction was not a case of state bankruptcy; such a view of it was excusable only so long as the bronze coinage, gradually falling in weight, was supposed to be the only coinage of the capital ". " Silver is to bronze as 1 : 120 ".

Table of the coins of the Heavy Pound Series (327.45 grammes).

As	=	288	Scriptula of 1.137 grammes 17 55 grains.
Semis	=	144	—
Triens	=	96	—
Quadrans	=	72	—
Sextans	=	48	—
Uncia	=	24	—
Semiuncia	=	12	—
Quarter uncia	=	6	—

TYPES OF THE SEMILIBRAL SERIES.

The As and the Semis of this series have not been found.

I. **TRIENS.** Size 1 $\frac{1}{2}$ inch. Value 96 Scriptula of the Heavy Pound of 327.45 grammes.

Obv. Head of Juno (?) to right wearing diadem with winglike side decoration, and with sceptre over shoulder: behind **OOOO**: border of dots.

Rev. Hercules standing nearly facing, wielding club in right hand, and grasping by the hair the Centaur Nessus, turned to right: in front **OOOO**. In exergue **ROMA** or **A**.

The story of Hercules slaying the centaur who carried Deianeira across the river Evenus is told by Sophocles in his play Trachiniae (556) and by Apollodorus (II, 7).

The familiarity of these Campanians with this Greek legend is noticeable.

Specimens may be seen in all the national Cabinets.

II. QUADRANS. Size 1 $\frac{3}{8}$ of an inch. Value 72 Scriptula. Weight of specimen in Brit. Mus. 627 grs.

Obv. A beardless male head wearing a wolf's skin or boar's skin cap: behind **OOO**: border of dots.

Rev. A bull galloping to right, his head turned facing, above **OOO**, below a snake with crested head advancing also to right.

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In exergue ROMA.

A similar head in a wolf's skin or boar's skin cap may also be seen on coins of Etruria. At first sight it resembles the head of Heracles in the lion's skin, and one naturally asks whether the change to the wolf's skin, if it is a wolf's skin, was an Italian artist's idea or whether the head may be meant for some other Italian deity.

The head-dress on the obverse is called a wolf's skin by M. A. Sambon, but is by others called a boar's skin, because of the tooth curled upwards plainly seen on some specimens. It is thought to be the head of Heracles wearing the skin of the Erymanthian boar (Apollodorus, II, 5, § 4. Diodorus, IV, 12).

The significance of the Rev. type, the bull and the serpent, has not yet been satisfactorily explained. It has been suggested that the bull was an emblem of power, and such may have been its meaning on coins of Augustus. On coins issued during the Social war we see the bull goring a wolf; there evidently the bull signified the power of the Italian party, and the wolf that of Rome.

Is it not possible that the common bronze coins bearing the bull copied from the coins of Neapolis may have suggested the adoption of this type as a symbol of Campanian power?

If this was the case we see an old emblem used with a new meaning, the symbol of the nature power of moisture, used as that of the warlike power of the worshippers of Dionysus.

The bull may be seen on didrachms of the Epirote republic issued before 238 B.C. They are illustrated on p. 274 of Dr Head's *Historia Num.*, on them the bull is surrounded with a wreath; they are however later than the Campanian coins, and whatever idea that represented, the Campanians did not copy it.

The serpent is not being trampled under the hoofs of the bull, but advancing with it.

At that time the serpent was a symbol of life, not of evil to be trodden under foot. The meaning of the type is still a subject of enquiry, and any help in interpreting this type will be welcomed by numismatists. Some have thought this coin might be compared with the common denarius of Julius Caesar on which is seen an elephant trampling on an object which has wrongly been called a serpent; it is a carnynx or Gallic trumpet.

On bronze coins of Samnium after 268 B.C. issued in Aesernia we see an eagle fighting with a snake, and there the snake may be the symbol of Samnium as the eagle was of Rome. Compare the similar design on a coin of Etruria illustrated on p. 77 of A Sambon's work *Monnaies antiques de l'Italie*. On didrachms of Elis an eagle contending with a serpent is seen from 271-191 B.C., but this may be a reference to a passage in Homer, and is quite independent of the Campanian series.

III. Sextans. Size 1 $\frac{1}{8}$ of an inch value 48 scriptulæ. Weight of specimens in Brit. Mus. 450 grs.

Obv. A wolf to right suckling the twins and turning the head to caress them. In exergue O O : border of dots.

Rev. An eagle to right with closed wings, holding a leaf or flower in beak, behind O O, before ROMA : a circle around.

An eagle on a fulmen occurs on coins of Capua but with wings open and the legend אחנכ.

An eagle with closed wings is seen on the small silver coins of Alba Fucens, and on staters of Agrigentum issued 472-415 B.C.

An eagle with closed wings is seen on coins of Elis 365-322 B.C., and on didrachms of Croton, but on these the bird is the symbol of Zeus.

Confer the eagle's head on a coin of Elis with a leaf in the beak figured on Plate 1 of 'Catalogue of Greek coins of an American Collector', 20st April 1909, Sotheby Wilkinson and Hodge, Wellington St., Strand, London.

May we regard the eagle on these sextans as the symbol of Roma?

IV. Uncia. Size 1 inch. Value 24 Scriptulæ, weight of specimen in Brit. Mus. 225 grains.

Obv. Radiated head of Helios, full-face. O on left of neck : border of dots.

Rev. A crescent with ends upwards and two stars of eight rays each, in field above the mark of value O, between the stars.

Under the crescent ROMA : a circle around. A similar bead of Helios is found on coins of Velechia and also of Atella.

A crescent moon is also seen on coins of Etruria; some also bear the two stars.

V. Semiuncia. Size $\frac{3}{4}$ inch, value 12 Scriptulæ; weight of specimen in Brit. Mus. 123 grains.

Obv. Head of female deity wearing turretted diadem, to right. Perhaps the Tyche of the city : borders of dots.

Rev. A horseman galloping to right wielding a whip : below the horse ROMA : a circle around.

On some specimens the breasts of the figure on the horse are much developed.

VI. Perhaps Semiuncia.

Obv. Head of Ceres to right : behind, an uncertain letter, perhaps S : border of dots.

Rev. Heracles with the doe of Ceryneia in Arcadia. Perhaps copied from the celebrated bronze in the Museum at Palermo; a specimen is in the Museum at Turin. The story is told by Diodorus Sic. (IV, 13).

QUADRANTAL SERIES,

ISSUED AFTER 264 B.C.

The year 264 B.C. was the first year of the first Punic war. In the fourth year of the war the Carthaginians ravaged the coasts of Italy.

This quadrantal series which seems to be represented only by quadrantes, was issued some time during this war.

The types are the same as those of the quadrantes of the third Period, the distinguishing mark is the ear of corn added to the type of the reverse above the sign of value the OOO.

No other parts of the As belonging to this series are known.

Size 1 $\frac{1}{10}$ inch weight varying from 242 to 107 grs.

The writer has seen a smaller specimen.

DATES OF THE SYSTEMS.

Libral	314-269	B.C.
Semi libral	269-264	B.C.
Qadrantal	264-250	B.C.
Triental	250	B.C.
Sextantal	250-217	B.C.
Uncial	217	B.C.

(*To be continued*).

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900.

(*Including the names of several hitherto unpublished artists.*)

One hundred and thirtieth article.

(*Continued from col. 11467.*)

PROTAT, HUGUES (*French*). Sculptor of the middle years of the nineteenth century. He is the author of a number of Portrait-medallions in bronze, some of which were exhibited at the Paris Salon : 1843. Mlle Louise Ferdinand Barrot; — Mlle Thérèse Ferdinand Barrot; — Sara la baigneuse, bas-relief in plaster; — 1850. Eight Portrait-medallions, etc.

Bibliography. — Chavignerie and Auvray, *op. cit.*

PROTZNER, MICHAEL (*Austr.*). Mint-engraver at Nagybanya, 1687.

PROU, ARMAND JEAN BAPTISTE (*French*). Contemporary Sculptor, born at Corbeil; pupil of Laporte. At the Salon of 1890 he exhibit-

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ed a fine Portrait-medallion in bronze of Mlle Prou, and in 1892 another Portrait-medallion in silver.

BIBLIOGRAPHY. — *Catalogue du Salon*, 1890-92.

PROU-GAILLARD, JEAN BAPTISTE (*French*). Born at Guiche, 17. July 1727; Director of the Aix Mint, 1782-1786, then of the Mint at Marseilles, 1786-1794. Privy-mark, star of five rays. His son officiated from 1798 to 1809.

PROUST, LOUIS (*French*). Mint-engraver at Romans, 1537-1540, and later at Grenoble. According to Faivre, he was Mint-master in those two mints. Hoffmann, *Monnaies royales de France*, Pl. LV, LX and LXI, n°s 19, 23, 39, 99 and 111 were issued under him.

PROUVÉ, ÉMILE VICTOR (*French*). Contemporary Painter, Sculptor, and Medallist, born at Nancy, 15. August 1858. He is a pupil of Devilly and Cabanel at the École des Beaux-Arts. The first paintings of note he sent to the salon of the Société des Artistes français were : Sardanapalus (1885); Magdalena (1886); Charity; At the Convent (1887); Hekking (1887); The Second Circle of Dante

Allegorical Bronze Medallion, by V. Prouvé.

(1889). In 1890, Prouvé followed the dissenting artists to the new Société des Beaux-Arts.

This artist has been very successful in decorative painting and sculpture. He is the author of a monument erected to the memory of President Carnot, at Nancy, in 1896, in collaboration with Bourgon and Vallin.

V. Prouvé has obtained a Mention honorable in 1885; Third class medal in 1886 and Bronze medal at the Universal Exhibition of 1889. He is Sociétaire of the Société nationale des Beaux-Arts, and since 1896 Knight of the Legion of Honour.

The medallic works of Prouvé are few, but remarkable for their vigorous style, bold treatment, and original conception. M. Marx reproduces in *Médailleurs français contemporains*, Pl. 32, three medalets with female busts; another medal, La Famille (36 mill.). exhibited at the Salon of 1899 is very pleasing. He has successfully applied medallic art to jewellery purposes. I have seen a very pretty brooch by him showing a young woman holding her child under a tree. The medallion (*illustrated*), which was reproduced in *The Studio*, XXVI, 62 is a powerful specimen of modelling.

Beside Prouvé, other artists like Alexandre Charpentier, Dampt, Vallgren, Henry Nocq, Mlle Noufflard, Carabin, Brateau and Robert Oran, to name but a few among many, have designed and executed jewellery work which has at least the great merit of originality.

"The jewellers' art", says a writer in *The Studio*, "has unquestionably made more progress and been more fertile of good results in France than any other branch of applied arts during the last few years. The pre-eminence of French artists is evident in jewellery as in medal work. They were the first to gain their freedom and to work as "moderns"; the perfection of technique and the freshness of conception seen in their productions are such as to make the latter absolute models of their kind, constituting a source whence other decorators may draw inexhaustible supplies of inspiration".

Prouvé has acquired a substantial foothold among the public and has also gained recognition in official circles, although some of his productions do not meet the requirements of the great French art critics.

BIBLIOGRAPHY. *Dictionnaire national des Contemporains*, II, p. 99. — R. Marx, *Médailleurs français contemporains*. — *Gazette numismatique française*, 1899, 98. — *Art et Décoration*, 1899, II, 53. — *The Studio*, XXVI, 62.

PROVAGLI, BARTOLOMEO (*Ital.*). Son of Orazio P., appointed in May 1653 Mint-master at Bologna, for a term of three years; in 1659, he was re-elected and remained in office until 1671. He died in 1674. By profession he was an Architect and Engraver, and it is surmised that he cut most of the dies for the Bolognese coinage of Alexander VII. (1655-67) and Clement X. (1670-71). His successor was Giovanni Carlo Gualcheri. Bartolomeo Provagli's initials **B. P.** occur on Four Scudi pieces of Alexander VII., 1655, 1656, 1662, 1663, 1664; Two Scudi of 1662, 1663, 1664; Scudi, 1655, 1662, 1664; Testoni of various dates; Four scudi of Clement IX., 1667 (sev. var.), etc.

BIBLIOGRAPHY. — Francesco Malaguzzi, *La Zecca di Bologna*, 1898. — Cinagli, *op. cit.* — Bolzenthal, *op. cit.*

PROVAGLI, ORAZIO (*Ital.*). Mint-engraver at Bologna, first half of the seventeenth century. He was the father of Bartolomeo P. The first mention of his name in the Bolognese Mint documents occurs in 1613, when the Engraver was commissioned to cut dies for a new issue of the silver Piastre, Bianco, Carlino, and Mezzo Carlino. In 1635, under Urban VIII., and again later, under Innocent X. (1644-1655), Orazio Provagli is again mentioned, especially in connection with the issue of the subsidiary coinage.

BIBLIOGRAPHY. — *As above*.

PROYS (*alias* **PROEZ**), **BERNARD** (*Flem.*). Mint-master at Nymwegen, 1494.

PROVOISIN DE BUSSERON (or **BUXERON**) (*French*). Mint-engraver at La Rochelle, 1386; died in 1389.

PRUCKNER, BARTHOLOMÄUS (*Germ.*). Founder and Medallist at Munich, *circ.* 1839-1844. I have noted his signature : **B. PRUCKNER** on a commemorative medal in tin on the Erection of the Prince Elector Maximilian I. Monument at Munich, 1839; also : **PRUCKNER A MÜNCHEN** on a tin medal representing the Munich Glyptothek, 1840.

BIBLIOGRAPHY. — Kull, *Repertorium*, &c. — Beierlein, *op. cit.* — Von Eyb, *Die Münzen und Medaillen der Stadt München*, 1875.

PRUCKNER, F. X. (*Germ.*). Engraver, probably at Munich, *circ.* 1831-1835. His name is mentioned by Dr Beierlein.

PRUD'HOMME, GEORGES HENRI (*French*). Contemporary Sculptor and Medallist, born at Cap Breton (Landes); pupil of Falguière and Alphée Dubois. A successful artist, whose merit has obtained recognition in official circles by rewards at the Salon and commissions from the "Société française des Amis de la Médaille", 1905.

Amongst his best medallic works, the artist places the following : Medal of the Tercentenary of the Edict of Nantes; — Plaquette souvenir "Faith and Charity"; — Plaquette recalling the motto of the Huguenots : *Plus à me frapper on s'amuse, tant plus de marteaux on y use*; — Medal of the City of Paris; — Plaquette of the Tercentenary of the Theological Faculty of Montauban, and various portraits, amongst which that of M. Gustave de Blonay (*illustrated*) and M. F. Combes, late Premier of France.

Prud'homme has exhibited at the Paris Salon since 1894 works of sculpture and decorative art, jewels, etc. Among these the follow-

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ing Medals and Plaquettes : 1894. Portrait-medallion of a Lady; — 1896. Portrait-medallion of M. Louis Renckhoff; — 1897. Portrait-medallion of M. Ménegoz, theologian; — 1900. Tercentenary of the Edict of Nantes, 1898; — 1901. Frame of eleven

Gustave de Blonay.

Medals; — 1902. Frame of ten Medals; — 1903. Medal of the Conseil Municipal of La Rochelle; — Portrait-medal of Baron F. de Schickler; — 1904. G. Doumergue; — Emile Combes, président du Conseil; — M. J. B. Duguet, physician; — Sancta Maria (*illustrated*); — 1905. Maurice Faure, senator; — Dr Paul

Sancta Maria.

Riche; — Gaston Doumergue; — La Source, bronze plaquette; — 1906. La Fileuse; — Méditation; — Bonnes femmes allant à la Messe; — Alphée Dubois, memorial plaquette of this celebrated Medallist, who died in 1905; — Jean Monnier; — Dr A. Florand;

La Source.

— Le novice; — 1907. Professeur A. Gilbert, member of the Academy of medicine; — Benedicité; — Concours musical (Vlile de Paris); — Maurice Faure, senator; — 1908. Eleven medals, amongst which : Victor de Swarte; — M. Péchart; — Dr Savoire; — Prof. Gilbet, etc., — and a Plaquette in bronze, cast, Bénédicité; — Dr V. Hanot, of Paris.

In 1900, Prudhomme was entrusted with the execution of an official presentation medal of the City of Paris to President Kruger, which was struck at the Paris Mint (75 mill.).

The plaquette, La Source (*illustrated*) he was commissioned to model for the Société des Amis de la Médaille française.

Prud'homme possesses a true understanding of his subject and shows at the same time delicacy of manipulation and surety of delineation.

BIBLIOGRAPHY. — *Information kindly furnished by the artist.* — *Catalogues du Salon*, 1894-1906.

PRUD'HON, PIERRE (*French*). A celebrated Painter, born at Cluny, 4. April 1758, died 16. February in 1823. His most famous painting is "Crime pursued by Justice and Vengeance".

His name deserves mention here as the Designer of several medals of the Napoleonic series. *Vide* J. J. Guiffrey, *La Monnaie des Médailles. Histoire métallique de Louis XIV et Louis XV.*, Revue numismatique, 1886, p. 92.

PRÜCK, NIKOLAUS (*Germ.*). Mint-master at Düsseldorf, *circ.* 1711-1720. His initials **N. P.** occur amongst others on a Vicariatsthaler of Prince-Elector John William of the Palatinate, 1711.

PRÜGEL, GEORG (*Germ.*). Mint-master at Nördlingen, 1509-1521.

PRUNNER, GEORG (*Germ.*). Mint-warden at Hall in Tyrol, 1713.

PRUNNER, KUNZ (*Germ.*). Moneyer at Neuötting, *circ.* 1457.

PRUNZ, HANNS (*Bohem.*). Mint-master at Kuttenberg, 1633-1635; distinctive mark, two hammers in saltire. His sign occurs on Thalers and subsidiary coinage of Ferdinand II.

BIBLIOGRAPHY. — E. Fiala, *Beschreibung der Donebauer Sammlung.*

PRYAMI, GERHARD (*Austr.*). Mint-master at Krakau, 1646-1650. His initials **G. P.** occur on his issues.

P. S. *Vide* **PAUL SCHMIDT.** Ducal Mint-master at Saalfeld, 1513-1517.

P. S. *Vide* **PAOLO SCARPA.** Mint-master at Parma, 1596-1629.

P. S. *Vide* **PAOLO SELVATICO.** Mint-master at Ferrara, Modena and Parma; † 1606.

P. S. *Vide* **PETER SCHRADER.** Mint-master at Königssee, 1621; Cöthen, 1622; Magdeburg, 1623-1630; Magdeburg and Halle, 1635-1638, and Magdeburg again 1639-1661.

P. S. *Vide* **P. SEEL.** Mint-engraver at Salzburg, *circ.* 1672-1683.

P. S. *Vide* **PHILIPP STEINMETZ.** Mint-master at Arolsen, 1765-1800.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

P. S. These initials occur on a badge of the Einsiedeln Abbey, with a representation of the Last Supper on obv. and the interior of a church on R℞.

P. S. Initials of an Engraver. It occurs on a medal commemorating the Entry into Paris of the Allies, 1814, with heads of Blücher and Schwarzenberg on obv. (Friedensburg and Seger, *Medaillen auf schlesische Personen*, Breslau, 1901).

PSCHRADER. *Vide* **P. SCHRADER** (*Germ*). Mint-master to the Archbishop of Magdeburg, 1638. A Thaler of that date bears his initials and distinctive mark, two flags in saltire.

PSOLIMAR, DAVID (*Germ.*). Modeller in wax, appointed to the Court of Brandenburg in 1634, dismissed in 1636, and again appointed in 1650. By him is probably a Portrait-medallion in wax of the Elector George William, 1636, which is in the Berlin Museum.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, 1894. — Menadier, *Schaumünzen*, &c.

P. T. *Vide* **PRIAMO TRONO.** Venetian governor of Cattaro, 1488-89.

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P. T. or **T. P.** *Vide* **PETER TIMPFE**. Mint-master at Stade, 1640-41; Vörde, 1641-43, Stade and Bremervörde 1649-1650; died towards the end of 1653.

P. T. F. or **P. TAD.** *Vide* **PIETRO** or **PETRONIO TADOLINI.** Mint-engraver at Bologna, 1775-1800.

PTOLIOIKOS. The inscription **ΓΤΟΛΙΟΙΚΟΣ** on staters of Aptera has been considered by some writers as an Engraver's signature, but it is the name of a local hero, relating to the personage which is figured on the coins.

P. V. (*Germ.*). On some large oval medals of Saxony and Bavaria, issued between 1603 and 1612 occurs the signature V V, which is that of a Medallist, whose name has not yet been discovered.

Johann Conrad, Bishop of Eichstett.

These medals are: 1603, Joseph König and his wife Sabina, of Kempten (Berlin Museum); — 1608. Johann Conrad, Bishop of Eichstett (Berlin; *illustrated*); — 1610. Christian II. of Saxony (Tentzel, Pl. 27, VI. Her., 48, 28); — 1612. Allegorical Medal.; obv. Richly adorned female figure (Itzinger Collection).

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, 1884.

PUCHENBERGER, VEIT GEORG (*Germ.*). Mint-master at Salzburg, *circ.* 1625.

PUCHER, KARL JAKOB (*Germ.*). Mint-warden at Amberg and München, *circ.* 1763-1794.

PUECH, DENYS PIERRE (*French*). Contemporary Sculptor, born at Cavernac, 16. December 1854; pupil of Jouffroy, Chapu and Falguière. Amongst his medallic works the following where exhibited at the Paris Salon: 1875. Mme R***; — 1878. Portrait-medallion of a Lady; — 1894. Portrait-medallions and Mlle X*** and M. X***, &c.

From 1884 he has exhibited every year at the Salon of the Société des Artistes français. In 1864 he won the first Prix de Rome; in 1892 he was created a Knight of the Legion of Honour, and in 1898 promoted to the rank of Officer.

His works are remarkable in both conception and execution.

PUECH, BEIN & C° (*Amer.*). Issuers of private currency at New Orleans, *circ.* 1850. Eagles, and other denominations issued by this firm bear the letters **P. B.** (*Vide* Betts *Sale Catalogue*, lot 226).

PUELLACHER, RUPRECHT (*Austr.*). Mint-master at Joachimsthal from *circ.* 1544 to his death, 11. July 1563. His distinctive mark, head of camel, bridled, occurs on Thalers, Half, and Quarter Thalers of Ferdinand I. and also on subsidiary coinage. He was followed by his brother Wolfgang, who held the post provisionally from 1563-1564. Previous to 1544 he had been Mint-master at Linz, 1534-1544.

BIBLIOGRAPHY. — E. Fiala, *Beschreibung der Max Donebauer Sammlung von Böhmischen Münzen und Medaillen*, Prag, 1888. — Dr F. Kenner, *Urkundliche Beiträge zur Geschichte der Münzen und Medaillen*, Num. Zeits., 1903, p. 242. — E. Fiala, *Das Münzwesen der Grafen Schlick*.

PUELLACHER, WOLFGANG (*Austr.*). Mint-master at Joachimsthal, 1563-1564. He issued Guldengroschen, Zehner, &c. of Ferdinand I. From 1544 to 1563 he had held the same office in his brother's stead at Linz. Distinctive mark: camel's head, bridled.

BIBLIOGRAPHY. — *As above.*

PUGL, KARL (*Swiss*). Contemporary Sculptor and Medallist of Schaffhausen; pupil of the Vienna School of Medal-engraving and Prof. Tautenhayn. In 1887, he was awarded the Lindemann Prize by the Academy of Vienna for the best engraved medal. I have not come across any of his works.

PUGNIET, HENRI (*French*). Mint-master at Bourg, and Mint-master general for Savoy, 1528-1532. His issues are signed: **B. HP.**

BIBLIOGRAPHY. — Perrin, *op. cit.* — *Bulletin de la Société suisse de numismatique*, 1888.

PULL, JULES LOUIS (*French*). Contemporary Sculptor, born at Paris; pupil of A. Dumont, and J. Thomas. At the Salon of 1887 he exhibited a Portrait-medallion of M. Honoré Arnoul.

PULS, HANS (or **HEINRICH**) (*Germ.*). Probably a son of Matz Puls; — Mint-master at Stralsund, 1628-1632; Gnoyen, 1632-1634; and again Stralsund, 1635-1636. Schlickeysen states that his activity at Gnoyen is open to doubt, as neither Wallenstein nor the Dukes of Mecklenburg coined there at that period.

PULS, MATZ or **MATHIAS** (*Germ.*). A native of Hamburg; Mint-master in the service of Duke Johann Adolf of Holstein-Gottorp for Schleswig, Thalers of whom bear his initials **M. P.** and the Bishop of Lübeck, 1576-1611. He coined as late as 1814 for the Duke, and in 1621 cut a Portrait-medal of Johann Friedrich, archbishop of Bremen.

PULST, OERTEL, TÜRPE AND (*Germ.*). Issuers of some medals on the 90th Birthday of Field Marshall Count von Moltke, 1890, and on his Death, 1891. *Vide* **OTTO OERTEL.**

PUNTOYSE, JOHN DE (*Brit.*). Mint-master at London and Canterbury under Edward II., 1309-1313, and later in collaboration with Lapine Roger. Ruding states: Although the troubles in which Edward was soon involved prevented much from being done for the improvement of the money, or any considerable profit to be made from the mints, yet neither of these was totally neglected, as appears from a writ of privy seal, which granted to John de Puntoise the office of master of the mint in the Tower of London, lately held by John le Porcher. Whereupon Puntoise undertook to pay to the king, as long as he should hold the said office, one farthing for every pound of silver which should be delivered to him to coin, more than had hitherto been answered to the king.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage*, II, 207.

PÜNZ, ERASMUS W. (*Germ.*). Gem- and Seal-engraver at Nuremberg, *circ.* 1751.

PUPIN (*French*). Goldsmith and Seal-engraver at Grenoble, *circ.* 1406-1408. He engraved the seal of the city of Grenoble.

PURRMANN, WOLF (*Germ.*). Mint-official at Breslau, *circ.* 1624, whose name occur in Mint documents in connection with the coinage.

PUSCH, JERZEGO (*Germ.*). Mint-master at Warsaw, 1830-1834. His initials **J. P.** occurs in the coinage.

PUSCH, MATTES (*Germ.*). Mint-master at Buchholz (Saxony), 1515-1526. His initials **M. P.** occur on the coinage. He came from Bohemia.

PUSCH, KASPAR (*Germ.*). Gem-engraver and Seal, and Armorial bearings cutter at Breslau, *circ.* 1625.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte*.

PUTEAUX, Mlle CLARISSE VICTORINE (*French*). Contemporary Sculptor, born at Nogent-sur-Seine. At the Salon in 1883 she exhibited a Portrait-medallion of M. Lapommeraye.

PÜTZ, WILHELM (*Germ.*). Die-sinker and Manufacturer at Cologne, established in 1853. In the eighties he issued a number of

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medals, badges, tickets, &c., some of which are described in Weyl's, *Berliner Münzblätter*, 1883, p. 331.

PUGLISI, NUMA (*Ital.*). This Engraver's signature occurs on a medal commemorating the Cholera Epidemic at Santa Catarina, Sicily, 1837. The full signature reads: **NUMA PUGLISI** *S(culptor) Catanese* (*Communication from Dr H. R. Storer*).

PUTINATI, FRANCESCO (*Ital.*). Milanese Medallist, born in 1775, died *circ.* 1853. He is the author of numerous medals, amongst which one of the first is undoubtedly one commemorating the Foundation of the Oeconomic Society of Chiavari, a town of the Republic of Genoa; it is dated 1791, but was probably struck at a later date. A specimen exists in the collection of M. P. Bordeaux, Paris, who has kindly brought it under my notice. It is described in Avignone, *Medaglie dei Liguri e della Liguria. Atti Societa Ligure di Storia patria.* Vol. VIII, Genova, 1872.

Putinati held the office of Second Engraver at the Mint of Milan for several years, and worked on the coinage.

By him are the following medals: Andrea Appiani, painter (1817);

Andrea Appiani, by Putinati.

— Inauguration of Milan Cathedral, 1818; — Enrichetta Lalande, prima-donna, 1828; — Adelaïde Malanotte, singer, 1821; — Carlotta Marchionnia, 1821; — Leo XII.; — Venetian Academy with busts of T. Vecelli and Palladio; — Bernard Anton Squarana, bishop, 1842; — Visit of King Charles Albert to Valenza; — Caccianino, Milanese mathematician; — Cav. Giocondo Albertolli; — Giuseppe Bossi, painter; — Andrea Piani; — Antonio Canova sculptor (two medals); — Aloysius Caniola; — Giuseppe Iapelli, architect, 1847; — Leonardo da Vinci; — Giovanni Migliara; — Tiziano Vecellio; — Another, with heads of Titian and Palladio; — Domenico de Rossetti, lawyer; — Edoardo Ressi; — Pietro Verri; — Marriage Medal of Giuseppe Archinto and Cristina Trivulzio, 1819; — Luigi Malaspina, painter, 1835; — Marcello Saporiti, 1830; — Grateful Lombardy to King Charles Albert, 1848; — Academia Ligustica, Genoa, 1832; — Religious medal with Bust of the Virgin; — Eugène de Beauharnais, Duke of Leuchtenberg; — Clemens Wenceslaus Lothaire de Metternich, 1834; — Marriage of Vice Roy Ranier of Austria with Marie Elizabeth of Savoy-Carignan; — Agricultural Prize Medal of Görz; — Consecration of St. John Nepomuk; — Centenary of the free port of Trieste; — Construction of a Bridge on the Taro near Bassano; — Guiditta Pasta, singer of Verona, 1830; — Marriage of Francis IV. of Modena and Archduchess Beatrix, 1831; — Prince Metternich. ℞. Kraft im Recht; — Fourth Scientific Congress of Padua, 1843; — Achievement of the Cathedral of Milan, 1844; — Archbishop Romillius of Milan, 1847; — Medal of the Scientific Society, "Minerva"; — Karl Cajetan Gaisruck, archbishop of Milan, 1818; — Wenceslaus Leopold Chlumezansky, archbishop of Prague, 1829; — Dr Charles Asmund Rudolphi, Berlin, 1832; — Dr G. Fracastoro, Padua, 1806 (signed: **P.F.**); — Volta (sev. var.); — Restoration of the Basilica of Ostia by Pope Leo XII.; — Excavations on the site of the Amphitheatre of Verona (the ℞. of this medal ranks amongst his best productions); — Gaetano Pinati, Vicenza, 1839; Inauguration of the Railway Bridge over the Lagoons at Venice, 1841; — Prize Medal of the Athenaeum of Brescia; — Coronation of Ferdinand I., Emperor of Austria at Innspruck, 1838.

The dies of Putinati's Agricultural Medal of Görz were again used in 1875.

Putinati usually signed: **F. PUTINATI F.** or **PUTINATI F.**; rarely **P.F.**

Bibliography. — Jos. C. Adam, *Die Meister der sogenannten „Schwarzen Medaillen"*, Mitthl. des Clubs, &c., 1902, p. 32. — Bolzenthal, *op. cit.* — *Thomson Catalogue.* — *Various Sale Catalogues*, etc.

PÜTT, HANS VON DER or **HANS VAN DER PITH** (*Germ.*). Medallist of Nuremberg, who flourished during the first half of the seventeenth century, *circ.* 1618-1649 at Nuremberg, and later at Cassel and other places; he died at Cassel in 1653. "He seems", remarks Bolzenthal, "to have the spiritless style of his century in the reverses of his medals". He lived long in Nuremberg, where he executed large plastic works also; among them the bust of Gustavus Adolphus of Sweden in bronze, for which he received 4000 Thalers. He was very skilled in making wax models but he entrusted others with the

Ferdinand II.

casting of his, contenting himself to putting only the finishing strokes. He mostly engraved his models in steel, which on account of his inexperience in the handling of them frequently cracked in the striking. He worked for many princes and celebrated prelates, and in 1650 left Nuremberg for Casale, where he soon after died in poverty. On many productions he placed his whole name or his initials **H.V.P.** only. His best medals are those of the Margrave Christian William of Brandenburg-Culmbach, and Duke Frederick Ulrich of Brunswick-Wolfenbüttel, 1617.

By this artist are further: Ferdinand II. (*obv. illustrated*); — Gustavus Adolphus of Sweden, Memorial medals, 1632 (2 var.); — Anna Sophia, 1618, daughter of the Prince Elector Sigismund of Brandenburg; ℞. . EN . DIEV . MON . ESPERANCE . EN . TOVTE . ADVERSITEZ . ; — Archbishop Christian William of Magdeburg and Halberstadt, 1623; — Numerous Emblematical Medals, signed: **H.V.P.**; — John George, Margrave of Brandenburg, 1627; — George William, Margrave of Brandenburg, 1624 (72 mill.); — Christian, Margrave of Brandenburg, 1618 (oval badge; 44 × 34 mill.); — Dr A. Occo VII, Augsburg; — Johann Schroeder, pastor of St. Lorenz († 1621), etc.

Bibliography. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien. — Bolzenthal, *op. cit.* — Hildebrand, *op. cit.* — Dr Merzbacher, *Medaillen Katalog*, Mai 1900, lot 404. — P. J. Meier, *Blätter für Münzfreunde*, 1896, col. 2050. — Singer, *Allgemeines Künstler Lexikon.* — Nagler, *op. cit.* — Ammon, *op. cit.*, p. 39, 77. — Doppelmaier, *Historische Nachricht von Nürnbergischen Mathematicis und Künstlern*, p. 224. — Köhler, *Münzbel.*, Pl. II, 185, 188. — *Hamburgischer Medaillen Catalog* of 1747, nº 1219. — *Vollständig Braunschw. Lüneburg. Münz- und Medaillen Cabinet*, n. 106, 244. & 249., and *Introd.* XLV. — Will, *Nürnbergische Münzbel.*, Pl. II, 143, III, 57. — Spiesen, *Brandenb. Münzbel.*, Pl. I, 421, 422. II, 369, 370. — J. Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901.

PUTZ, ANTON IGNATZ (*Austr.*). Mint-master at Prague, 1711 — † 25. January 1713. He signed: **I.A.P.**

PUTZ, EDMUND (*Austr.*). Provisional Mint-master general for Bohemia, 1662.

PUTZ VON KIRCHAMEGG, MELCHIOR (*Austr.*). Mint-master at St. Veit in Carinthia, appointed on 18. January 1629 Mining and Mint-inspector for Bohemia.

PUTZER, HANS (*Germ.*). Mint-master at Nuremberg, 1616-1618, then at Ratisbon, 1637. A reproduction of his portrait is given on

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p. 79 of C. F. Gebert-Nürnberg's *Geschichte der Münzstätte der Reichstadt Nürnberg*, 1891.

PUTZENAU, PUTZER VON (*Germ.*). Probably the same as last; Mint-master at Nuremberg, in the early part of the seventeenth century. He issued money for the Counts of Schlick, of similar types to those of their mint of Pan.

PUVIS DE CHAVANNES. *Vide* Vol. I, p. 417.

PUYMAURIN, JEAN PIERRE CASIMIR DE MARCASSUS, BARON DE (*French*). Master of the Mint at Paris, 1816-1830. He was born at Toulouse in 1737, and died in 1841. A large number of the medals issued at the Paris Mint during his tenure of office bear beside the signature of the artist his own: **DE PUYMAURIN D.** (*Baron de Puymaurin direxit*). Under him worked the medallists Andrieu, Brenet, Gayrard, Pingret, Dubois, Depaulis, Petit, Montagny, Caqué, and many others.

P.W. = **PETER WOCK** of Rosenberg, on a Counter of 1604.

P.W. *Vide* **PAUL WALTER.** Mint-engraver at Dresden, 1633.

PYGMON. Fictitious signature, probably added in the eighteenth century, on an antique paste in the Florence Museum, representing a Faun dancing and holding a crater.

BIBLIOGRAPHY. — King, *Antique Gems*, 1860, p. 224.

PYLADES. Fictitious signature on a gem in red jasper, formerly in the Palazzi collection, representing Mount Argaeus, surmounted by an eagle holding a wreath.

PYRAMI, GERHARD (*Polish*). Mint-master at Krakau, 1647-1650. He issued Ducats, Thalers and Half Thalers of 1649 and 1650, signed: **G.P.**; also Thalers and Half Thalers of 1647. The **G. P.** on these has been interpreted into GIERONIMO PINOCCI, Mint-master of Lemberg, but in error. *Vide* Max Kirmis, *Handbuch der Polnischen Münzkunde*, 1892, p. 153, note 2.

PYRGOTELES, Πυργοτέλης (*Greek*). One of the most celebrated Gem-engravers of ancient Greece, who flourished during the latter end of the fourth century before Christ. But beyond Pliny's statements as to his fame, nothing is known of the artist and none of his works are extant.

The many gems bearing Pyrgoteles's signature have been clearly shown to be forgeries, but among the fine cameos and intaglios of undoubted antiquity, which represent the head of Alexander the great, it is not impossible for the one or the other to be the work of the famous fourth century gem-engraver.

Prof. Furtwängler remarks: "Nur durch kurze litterarische Erwähnungen zwar kennen wir den Hauptmeister der Alexanderepoche, Pyrgoteles, von dem wir leider gar nichts wissen, als dass er der berühmteste in seinem Fache war und dass Alexander nur von ihm in Stein (an einer Stelle beschränkt dies Plinius sogar auf die Steinart, den Smaragd) geschnitten sein wollte". (*Antike Gemmen*, II, 162). And he further quotes Pliny: (7, 125) "(Alex.) edixit, ne quis ipsum alius quam Apelles pingeret quam Pyrgoteles scalperet quam Lysippus ex aere duceret — (37, 8) edictum Alexandri Magni, quo vetuit, in hac gemma (dem Smaragde) ab alio se scalpi quam ab Pyrgotele non dubie clarissimo artis eius".

M. Babelon suggests that the three cameo-portraits of Alexander the great in the Paris Medal Cabinet are worthy of Pyrgoteles; one shows the head of Alexander with horn of Ammon, as on the coins of Lysimachus; on a second, the head is helmeted; and on the third which is remarkable on account of its size, the bust is adorned with a Corinthian helmet; the features of Alexander are made to resemble those of Athena on the gold staters of that ruler.

A sardonyx cameo, with supposed head of Alexander the great; formerly in Prince Lothaire Francis, elector of Mayence, is signed: **ΠΥΡΓΟΤΕΛΗΣ**, but Winckelmann rejected this stone. Il Greco (Alessandro Cesati) is supposed to have engraved the Head Phocion, known from an impression in Stosch's Cabinet, which bears the signature **ΠΥΡΓΟΤΕΛΗΣ ΕΠΟΙΕΙ**.

King describes three gems signed Pyrgoteles, two with the head of Alexander, and one with that of Medusa, but he himself suspects them.

Raspe, *Tassie Gems*, and Prendeville, *The Poniatowski Gems* give a large number of gems, belonging to the Renaissance period and eighteenth century, all bearing the fictitious signature of Pyrgoteles.

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, 1894. — Furtwängler, *op. cit.* — S. Reinach, *Pierres gravées*. — Brunn, *op. cit.* — King, *op cit.*

PYTHODOROS (**ΠΥΘΟΔΩΡΟΣ**) (*Greek*). This Engraver's signature occurs on coins of two Cretan mints: Aptera and Polyrhenium. The style of this artist has much in common with that of Neuantos, his contemporary, and shows a certain technical ability, but with a tendency to exaggerating the ornamentation. His female type of head is almost identical on the coins of Aptera and Polyrhenium. The period of his activity belongs probably to the second half of the fourth century before our era (*circ.* B.C. 350-300).

APTERA.

1. Æ. Stater. Obv. **ΑΠΤΑΡΑΙΩΝ.** Head of the Artemis of Aptera, to r., wearing necklace and earrings, head adorned with stephanos ornamented with floral pattern; hair rolled and turned up behind. In front of the head, in minute characters, the artist's signature: **ΠΥΘΟΔΩΡΟΥ.**

℞. **ΠΤΟΛΙΟΙ ΚΟΣ**. Warrior (Apteros or Pteras), standing to l. (wearing cuirass ?), holding in l. hand a spear and shield ornamented with star; his r. hand is raised to salute a sacred tree in front of him.

Weight: 175 grs. — Svoronos, *Numismatique de la Crète ancienne*, Pl. I, 10. — B. M. Cat., *Crete*, p. 8, Pl. II, 3. — W. Wroth, *Cretan Coins*, Num. Chron., 1884, p. 13; Pl. I, 4. — Raoul Rochette, *op. cit.*, p. 4. — Von Sallet, *op. cit.*, pp. 35 and 51.

2. Æ. Stater. Similar type, but without the signature.

Weight: 172 grs. — Svoronos, *op. cit.*, p. 14, Pl. I, 7. — B. M. Cat., *Crete*, p. 8, 2; Pl. II, 4. — Wroth, p. 13. — Macdonald, *Catalogue of Greek Coins in the Hunterian Collection*, II, p. 168; Pl. XL, 16.

The signature varies according to the specimens; thus on a British Museum coin, only the letters **ΠΥΟ** may be seen; one in the Cabinet des médailles, Paris, reads: **ΠΥΘΟΔΩ**; where as on the Berlin Museum piece the inscription is complete, **ΠΥΘΟΔΩΡΟΥ.**

Varieties of obverse inscriptions exist also; thus: **ΠΤΟΛΙΟΣΤΟΥ** (Hunter Coll^{n}; Mionnet Suppl., vol. IV, p. 304, *note*) and **ΠΤΟΛΙΟΙΤΟΣ** (Wroth, p. 14). On a coin of the same type, engraved by Pythodoros', the obv. legend is **ΑΠΤΕΡΑΙΩΝ**: Countermarks, such as a caduceus, or the monogram **Ā**, sometimes occur on the field of either obv. or ℞.

Mr. Warwick Wroth ascribes also to Pythodoros a copper coin, reproduced in B. M. Cat., *Crete*, Pl. II, 7, and described on p. 9, n° 6.

3. Æ. Obv. Head of the Artemis of Aptera, wearing earrings and necklace, hair rolled and turned up behind.

℞. **ΑΠΤ ΑΡΑ.** Strung bow.

Svoronos, *op. cit.*, Pl. I, 13. — Imhoof Coll^{n} (weight: 2.10 gr.).

Other varieties occur on in the Paris, Berlin and Munich museums, as well as in the Löbbecke collection (now at Berlin) and in that of Sir Hermann Weber.

The head of Artemis of this pretty little coin entirely corresponds to that of the stater, and we may with reason ascribe it to the artist Pythodoros.

POLYRHENIUM.

4. Æ. Stater. Obv. Head of Zeus, to r.; in front, the artist's signature: **ΠΥΘΟ(ΔΩΡΟΥ).**

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℞. ΠΟΛΥΡΗΝΙΟΝ. Bull's head, sun facing, bound with fillet; in the field, to r. (ΧΑΡΙΣΘ) ΕΝΗΣ; beneath, arrow head to r.; border of dots.

Weight: 11.53 grammes. — Svoronos, *op. cit.*, Pl. xxv, 25 (same type, without the signature). — Carfrae Sale, 1894, Pl. vii, 14. — Rothschild Sale, 1900, Pl. vi, 299. — Cf. T. Combe, *Mus. Brit.*, p. 149, Euboea, nº 2, with the supposed legend ΠΥΘΙΛ. — Mus. Hunter, Pl. xxvii, 9. Euboea.

This type is not very rare without the signature, and exists in numerous varieties which will be found described in Svoronos, *Num. de la Crète ancienne*, pp. 276-277, nºs 1-7 and British Museum Catalogue, *Crete*, p. 66, nºs 4-6, Pl. xvi, 13.

5. Æ. Hemidrachm. Obv. Head of Artemis Diktynna to l. wearing earring and necklace; hair rolled; in small letters before the head: ΠΥΘΟΔ(ΩΡΟΥ).

℞. Bull's head, facing, bound with fillet: border of dots.

Weight: 2.70 grammes. — Wroth, *Num. Chron.*, 1884, pp. 18 and 52, 1; Pl. 1, 7. — B. M. Cat., *Crete*, p. 66; Pl. xvi, 11. — Macdonald, *op. cit.*, p. 195, nº 1. — Svoronos, *op. cit.*, Pl. xxvi, 5. — Combe, *Mus. Hunter*, Pl. xxvii, 9. — Imhoof, *Monnaies grecques*, p. 218, 38. — Philipsen Collection (with the signature ΠΥ).

A second specimen in the National Collection bears the letters: [ΠΥΘΟ]ΔΩΡΟΥ. The two coins have been overstruck on pieces of Argos and Aegina. Another specimen, which was formerly in the Photiades Pacha Collection (*Vide* Sale Catalogue, 1890, lot 1333) is also signed: ΔΩΡΟΥ.

6. Æ. Hemidrachm. Obv. Female head to l., wearing earring and necklace; in front: ΠΥΘΟΔΩΡΟΥ.

℞. Bull's head, facing, bound with fillet: border of dots.

Weight: 2.60 grammes. — Imhoof-Blumer Collection (Berlin). — Imhoof, *Monn. grecques*, p. 218, nº 36. — Macdonald, *op. cit.*, p. 195; Pl. xlvi, 11.

7. Æ. Hemidrachm. Similar type, with same obv. type; on ℞. ΠΟΛ above bucranium.

Weight: 2.77 grammes. — Stuttgart Library. — Imhoof, *Monnaies grecques*, p. 218, nº 37.

By the same artist are no doubt also the Hemidrachms, unsigned, of the same type, of which many varieties are described in Svoronos, pp. 278-279; and further also, according to Mr. Wroth, the Hemidrachm reproduced in B. M. Cat., *Crete*, Pl. xvi, 12.

8. Æ. Hemidrachm. Obv. Head of Artemis Diktynna (or nymph, *Svoronos*) to l., wearing earring and necklace, hair in sakkos.

℞. As before.

Weight: 2.53 grammes. — Wroth, *Num. Chron.*, 1884, p. 52, 3; Pl. 1, 8. — Mionnet, *op. cit.*, 274, 285. — Imhoof Collection (Berlin). — Philipsen Collection. — Munich and Vienna Museums.

Many specimens of this type have been overstruck on coins of Argos, Larissa in Thessaly, Gortyna in Crete, Aegina, etc.

"The signed coins of Crete", says Mr. Wroth (B. M. Cat., *Crete*, Introd., xxiv) "belong to a region of no great extent in the north-western part of the island; to Aptera, Polyrhenium and Cydonia. Neuantos and Pythodoros were doubtless contemporaries; but whether they worked independently or were related to one another as master and pupil we cannot determine. It is also uncertain whether these artists are responsible for the reverse types of coins which bear their signatures on the obverse. The reverse of the Aptera coin with the obv. signed by Pythodoros (nº 1), though of much mythological interest, is not very successful, artistically. The reverse type of the signed coin of Neuantos (Mionn., Suppl., IV; Pl. ix, 2) is, on the other hand, a more creditable effort. — The female head on an unsigned silver coin of Polyrhenium (nº 8) is, perhaps, also by Pythodoros; the well-executed copper coin of Aptera (nº 3) may with more confidence be attributed to him."

In *Cretan Coins* (Num. Chron., 1814, p, 13), the same writer states, after describing the signed coins of Aptera by Pythodoros: "They are the productions of a die-engraver with a tendency to overornateness in his work, but who is not without technical skill. His style is not unlike that of Neuantos, the engraver of Cydonia."

Bibliography. — L. Forrer, *Notes sur les Signatures de Graveurs sur les Monnaies grecques*, Bruxelles, 1906.

P. W. *Vide.* **PAUL WALTER.** Mint-engraver at Dresden, 1635-1644.

P. W. *Vide.* **PAUL WÖDRÖDY.** Mint-master at Presburg, 1709-1718.

P. W. *Vide.* **PAUL WERNER.** Mint engraver at Nuremberg, 1712-1771. Also **P. P. W.**

P. W. F. *Vide.* **PETER WYON.** Medallist at Birmingham, *circ.* 1790-1809.

P. Z. *Vide.* **PIETRO ZENO.** Mint-master at Cattaro, 1514-1516.

P. Z. *Vide.* **PETER ZBOROWSKI.** Mint-inspector at Krakau, 1579-1580.

P. Z. *Vide.* **PAUL ZEGGIN.** Medallist at Munich, 1623-1666.

P. Z. *Vide* (**JOHANN**) **PHILIPP & ZOLLMANN.** Mint-engraver, 1818, later Mint-master at Wiesbaden, 1843.

Bibliography. — Schlickeysen-Pallmann, *op. cit.*

P. Z. (*French*). A Portrait-medal of Mme de Maintenon, with the legend: F. DAUBIGNE MARQUISE DE MAINTENON, is thus signed. The date is given as 1685. *Vide* Rondot, *Graveurs et médailleurs*, p. 324.

(*To be continued.*)

CEYLON DUTCH CURRENCY

In the *Numismatic Circular* of March last, in an article by Mr. H. T. Grogan with the above heading, reference is made to the copper coins with the Dutch Colonial monogram and the initial letter I. struck for Jaffna. Mr. Grogan points out these coins were first assigned to Jaffna by Col. B. Lowsley in 1895, but it may be added that they were catalogued by Neumann (1863), and Weyl (1878), and one of them is figured by the former writer. As no explanation has, so far as I know, hitherto appeared of the native characters on the reverse of these coins, I venture to state that they are in Tamil and express the value. The letter ௩ stands for panam, the Tamil equivalent of fanam, and the other letter, which on a few of the coins is placed first, represents a fraction. Thus on the one stuiver piece the letters ௩ ௨ stand for P $\frac{1}{4}$ *i. e.* one fourth of a fanam, and on the two stuiver piece the letters ௩ ௧ stand for P $\frac{1}{2}$ or half a fanam. Tamil, the chief language of Southern India, has from early times been the vernacular of the Jaffna peninsula, and as close commercial relations have always existed between the Northern part of Ceylon and the Madras Presidency, an attempt has evidently been made to adapt the Jaffna currency to that of Southern India. The two stuiver piece would thus be the equivalent of forty cash.

Many collectors, misled by a remark of Rhys Davids in his work on the coinage of Ceylon, have supposed that the characters on the corresponding Dutch coins struck for Galle are the Tamil letters IL for Ilankei, *i. e.* Ceylon. Tamil has never been the language of South Ceylon, and the letters are Sinhalese, those on the two stuiver piece ශ්‍රී standing for I 2, and those on the one stuiver ශ්‍ර for I 1. The Dutch word "stuiver" was pronounced

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"istaivar" in Sinhalese, hence the initial letter I. The characters representing the numerals are no longer in use in Ceylon, and I am informed that they became obsolete in 1824.

J. R. HENDERSON.

LES MÉDAILLONS D'ABOUKIR.

Nous lisons dans la "*Rassegna Numismatica*" de mai 1909 la lettre suivante du Dr Eddé:

Une nouvelle inattendue vient de jeter une grosse émotion parmi le monde numismatique.

M. Svoronos, le savant conservateur du Cabinet des médailles d'Athènes, vient de se rétracter et proclame aujourd'hui l'authenticité des médaillons d'Aboukir.

Lors de la découverte du trésor d'Aboukir, quelques savants avaient émis des doutes sur l'authenticité des vingt médaillons qui s'y trouvaient.

La beauté des pièces, le travail artistique des sujets, les sujets extraordinaires et presque inconnus jusque là, la conservation hors ligne de ces médaillons, avaient effaré quelques personnes, et tandis que beaucoup d'autres, et non des moindres, les portaient aux nues, celles-ci ne pouvaient cacher leur méfiance.

M. Dressel, le Directeur du Cabinet des médailles de Berlin, fut un des premiers à proclamer leur authenticité; M. Froehner, l'ancien et érudit conservateur du Louvre, M. le Commandant Mowat, le savant que tout le monde connaît, M. le professeur Piccione en Italie partagèrent ses convictions et son admiration.

Des articles furent écrits, des communications célèbres furent publiées et des amateurs plus modestes s'en mêlèrent, et moi-même fus de ce nombre. J'écrivis ici même deux ou trois articles; mais, gêné par ce plaidoyer *pro domo*, je n'ai pu dire tout ce que j'aurais voulu dire.

Parmi les adversaires de ces pièces, le plus éminent et le plus redoutable était M. Svoronos; et lors du Congrès archéologique d'Athènes il ne cacha pas ses doutes à leur sujet.

Eh bien! aujourd'hui, après une étude approfondie et consciencieuse, M. Svoronos, dans un article publié dans son *Journal International d'Archéologie et de Numismatique*, avec une dignité et une noblesse qu'on ne saurait trop admirer, vient de reconnaître son erreur et proclame l'authenticité des médaillons d'Aboukir.

M. Svoronos vient de donner là un exemple unique, je crois, de probité et d'honnêteté scientifique. Dans un style éloquent et simple à la fois, il nous dit ses doutes primitifs, ses recherches et ses convictions nouvelles, et, sans fausse honte et heureux de s'être trompé, il proclame son admiration pour ces merveilleuses pièces et pour la science de son adversaire.

En vérité, en lisant cet article, on ne saurait qui le plus admirer: de M. Dressel, le savant éminent, l'érudit parfait, le chercheur infatigable, le raffiné d'art, qui a vaillamment défendu ses convictions; ou de M. Svoronos, l'homme scrupuleux et probe qui, mettant tout faux amour-propre de côté, avec une sérénité et un calme plein de noblesse, reconnaît son erreur et ne craint pas de le dire.

Alexandrie, avril 1909.

Dr EDDÉ.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

ROYAL NUMISMATIC SOCIETY.

May 20. — Sir Henry H. Howorth, President, in the chair. — Mr. Leopold Messenger exhibited a "second brass" coin of Vespasian of the "Judæa Capta" type, and having on the obverse the head of the Emperor with the legend IMP.CÆSAR VESPASIAN.CONS.VIII. The peculiar fabric of the coin and the legend CONS.VIII. for COS.VIII. rendered it probable that it was a Cinquecento adaptation made in Italy. — Mr. H. Alexander Parsons described a penny of Henry I. of the beaded cross and quatrefoil type, with the legend BRVN.ON.DERBIDEI, which may be attributed to Derby. Hitherto no coins of Henry I. have been associated with that mint.

The Rev. A. W. Hands read a paper on a 'Phœnician Drachm with the Name of Iahve'. This unique coin, which is in the British Museum, and has been frequently described and discussed by numismatists and Oriental scholars, has for the obverse type a bearded helmeted head, and for the reverse a bearded divinity holding an eagle and seated in a car with a winged wheel; on the right is a human head, and above three Phœnician forms of the Hebrew letter *yod, he, vow*, which have been read as "Iahve," *i.e.* Jehovah. The coin weighs 50.7 grs. Its chief interest is that we have the figure of the pagan Zeus associated with the name of the "Jehovah" of the Semites. The coin has been attributed to Sidon or Gaza—places in which there existed a strong Semite influence. The combination of the name of Jehovah and the figure of Zeus appears to have been an attempt on the part of the die-engraver to assign to the chief of the Greek gods the name of the Semites. The winged chariot is not infrequently met with in Greek art, and Mr. Hands supplied an illustration from a Greek vase representing a car of precisely the same form as that on the coin, but bearing the god Triptolemus. The helmeted head on the obverse showed how entirely Greek and heathen the type of the coin was intended to be.

(*Athenaeum.*)

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BRITISH NUMISMATIC SOCIETY.

May 26. — Mr. Bernard Roth, V.P., in the chair. — The following were elected to membership: Yale University, and Messrs. E. J. Jekyll and E. T. Newell. — In a paper 'On the Alphabets used on English Coins' Mr. L. A. Lawrence reviewed the Roman, Runic, Hiberno-Saxon, and mediæval Gothic alphabets, and explained many instances of unusual forms of letters, and some of unusual grouping of capitals and minuscules. He also estimated the value of irregularities as criteria when classifying different issues. Ligation, reversal, super-ornamentation, and other characteristics of different periods were considered, and interesting cases of revival of old forms after centuries of disuse were pointed out. — Mr. Alfred Chitty, of Melbourne, furnished a report on 'The Australian Gold Coins struck at the Sydney, Melbourne, and Perth Mints,' since their establishment in 1855, 1872, and 1899 respectively. In this report authoritative statements in detail of dates and numbers issued are incorporated. — Mr. Nehemiah Vreeland, of Paterson, New Jersey, contributed a description of 'Wampum,' the shell-money used by the Indians of North America, and by the Dutch and English settlers in the seventeenth and eighteenth centuries. The method of collection and manufacture, the great variety, the folk-lore, the legal symbolism, and the relative value of wampum at different periods were described, and the lecture was elucidated by photographs of thirteen specimens dating from Colonial and prehistoric times.

Exhibitions: by Mr. Carlyon-Britton, a very rare third brass of Allectus; by Mr. L. A. Lawrence, a medallion of Charles II. taken from the Dutch medal by P. Abeele; by Mr. A. H. Baldwin, a penny of Stephen of the martlet type; and by Mr. J. D. S. Mac Ilwaine, tokens issued by R. Heslop of Chiswell Street, and Wm. Till of Great Russell Street, coin-dealers.

(*Athenaeum.*)

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Hommage de l'auteur.

Jetons français, Monnaies, Médailles. Collection de Pierre-Marie Lardin.
Vente à Paris les 12 et 13 mai 1909.
Expert : Mme Vve Raymond Serrure. 800 Nos.

Monnaies romaines en or. Collection J. E.
Vente à Paris les 26 et 27 mai 1909.

Experts : Rollin & Feuardent. 363 Nos.

Monnaies grecques antiques provenant de la collection de M. H.-E. Perrin.
Vente à Paris le 28 mai 1909.
Experts : Rollin et Feuardent. 14 Nos.

Monnaies grecques. Monnaies françaises. Collection J. Bougerol.
Vente à Paris les 7, 8 et 9 juin 1909.
Expert : E. Bourgey. 836 Nos.

Monnaies romaines, Monnaies féodales et étrangères, etc.
Vente à Paris le 14 juin 1909.
Expert : E. Bourgey. 380 Nos.

Monnaies romaines et françaises, etc. Succession Buvignier-Clouet.
Vente à Verdun les 17 et 18 mai 1909.
Expert : Mme Vve Raymond Serrure. 331 Nos.

Le Correspondant du Collectionneur. No 35.
Ed. Prévot. Paris. 811 Nos.

Numismatische Mitteilungen. April 1909.
Aus numismatischen Vereinen. — Litteratur. — Bevorstehende Münzauktionen. — Münz-Verkehr.

Numismatisches Offerten-Blatt. Nos 178 u. 179.
Edmund Rappaport. Berlin. Nos 716-1938.

Verzeichniss Verkäuflicher Münzen u. Medaillen. No 16.
A.-S. Rosenberg. Hannover. 4205 Nos.

XIV. Verkaufs-Katalog von Münzen und Medaillen. Brüder Egger. Wien. 4441 Nos.

Verzeichniss verkäuflicher Münzen und Medaillen des Mittelalters und der Neuzeit. Adolph Hess. Nachf., Frankfurt a/M. 8467 Nos.

Catalog von Münzen- und Medaillen. Sammlung C. David Wolff, Elberfeld. Auktion in Frankfurt a. Main am 1. Juni 1909 und folgende Tage.
Expert : Leo Hamburger. 2615 Nos.

Auctions-Katalog der Sammlung Blankenhorn U. A. Versteigerung in Frankfurt a. M. am Montag 7 Juni 1909 und ff. Tage.
Expert : Sally Rosenberg. 1146 Nos.

Max Ritter von Wilmersdörffer' Sche Münzen- und Medaillen-Sammlung. Fünfte Serie : Oesterreich-Ungarn. Italien. Spanien. Portugal. Grossbritannien und Irland.
Versteigerung in Frankfurt a/M., 11 30 Juni 1909.
Expert : Joseph Hamburger, Nos 13240-18452.

Catalogue of the Rashleigh Collection of Coins. Sale by Auction at Messrs Sotheby, Wilkinson & Hoodge's rooms. June 21st to July 1st 1909. 1105 Nos.

Catalogue of the valuable collection of Greek, Roman, Oriental, Continental & Foreign, and British & Colonial Coins formed by W. C. Hazlitt Esq Sale at Mssrs Sotheby, Wilkinson & Hodge's rooms July 5th to 15th 1909. 1274 Nos.

Le Musée. Mai 1909.
Le Musée, *Les droits d'auteur pour les artistes.* — Arthur Sambon, *La bague à travers les âges* (III). — Jean de Foville, *Les nouvelles histoires de l'art : Jean Duvet, d'après une récente histoire de la gravure.* — A. S. et J. F., *Bibliographie.* — L'amateur, *Le carnet de l'amateur.*

CATALOGUE

OF

COINS and MEDALS for SALE

Special attention is directed to the fact that every coin or medal catalogued in the following lists is guaranteed to be absolutely genuine (except when expressly stated in the description to be otherwise) and if not approved of can be returned, when the full amount paid will be refunded.

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(For further particulars see first page of this Circular.)

ABBREVIATIONS.

N. = Gold. — *Æ.* = Silver. — *Æ.* = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — *Rℓ.* = Reverse. — F. D. C. = Fleur de coin. = Mint state. — E. F. = Extremely fine. — V. F = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce — *R.* = Rare. — *RR.* = Very rare. — *RRR.* = Extremely rare. — *H.* = Head, *Historia Numorum.* — *B.* = Babelon, *Monnaies consulaires.* — *C.* = Cohen, *Monnaie. impériales*, 2e *édition.* — *M.* = Mionnet, *Monnaies grecques et romaines.* — *Ev.* = Evans, *Ancient British coins.* — *K.* = Kenyon, *Gold coins of England.* — *Hks.* = Hawkins, *Silver Coins of England.* — *Rud.* = Ruding, *Annals of the Coinage.* Ed. 1840. — *A.* = Atkins, *British Colonial coins.* — *T.* = Tancred, *Historical Record of War Medals.* — *M.I.* = *Medallic Illustrations of English History*, Franks and Grueber, — *Mad.* = Madai, *Münzcabinet.* — *S. R.* = Schulthess-Rechberg *Thaler-cabinet.* — *Rm.* = Reimmann, *Sale Catalogue.* — *B. M. Cat.* = British Museum Catalogue

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GREEK COINS.

(*Continued from col. 11476.*)

CYRENAICA.

CYRENE.

67196 (*Circ.* B.C. 431-321). *AV.* Stater. Obv. **ΚΥΡΝΑΑΙΟΝ.** Victorious quadriga driven by Nike, to r. ℞. Zeus Ammon enthroned to l., holding eagle in r. hand; in front, l. arm leaning on back of throne; in front of him, thymiaterion; behind, magistrate's name, retrograde : **ΧΑΙΡΙΟΣ.** Wt. 136. grs.
From the H. P. Smith Collection. V. F. 13 » »
67197 *AV.* Stater. Similar type. E. F. 15 » »
67198 *AV.* $\frac{1}{40}$ Stater. Obv. Head of Zeus Ammon to r. within border of dots. ℞. Female head to r., hair in sphendone; border of dots. Wt. 12 grs. V. F. 1 10 »
67199 *AV.* $\frac{1}{10}$ Stater. Obv. Head of Bacchus to l. ℞. Female head to r., hair in sphendone. V. F. 1 15 »
67200 *AV.* $\frac{1}{10}$ Stater. Similar type. F. 1 » »
67201 (*Circ.* B.C. 321-308). *AR.* Didrachm. Obv. Young head with ram's horn to r. ℞. **ΚΥ ΡΑ.** Silphium plant; in the field, crab and monogram. Wt. 118 grs. E. F. 3 10 »
67202 *AR.* Didrachm. Similar type; in field of ℞., snake and monogram. F. 1 5 »
67203 *AR.* Drachm. Obv. Young head with ram's horn to l. ℞. Silphium plant. V. F. 1 10 »
67204 *AR.* Hemidrachm. Obv. Bearded head of Jupiter Ammon to r., with ram's horn; border of dots. ℞. Silphium plant. Wt. 25 grs. V. F. 2 5 »
67205 *Æ.* Obv. Diademed head of Jupiter Ammon to r. ℞. **ΚΥΡΑ.** Palm-tree. V. F. » 8 6

ZEUGITANA.

CARTHAGE.

67206 *Siculo-Punic Coinage. Circ.* B.C. 410-310. *AR.* Tetradrachm. Obv. (Punic inscription). Forepart of horse to r., crowned by Nike flying above; in front, barley-corn. ℞. Date palm-tree; in field, Punic inscription. Wt. 259 grs.
From the Berlin Duplicates Sale. V. F. 20 » »
67207 *AR.* Tetradrachm. Similar type. Wt. 268 grs. (*Var. not in Müller*).
From the Prowe Collection. V. F. 16 » »
67208 *AR.* Tetradrachm. Obv. Head of Persephone to l., wearing earrings and necklace; around, four dolphins. ℞. Free horse prancing to l., in front of palm-tree. Wt. 263 grs. *Fine style.* E. F. 10 » »
67209 *AR.* Tetradrachm. Obv. Head of Persephone to r., crowned with corn, wearing earrings and necklace; in the field, three dolphins. ℞. Free horse standing to r., in front of palm-tree; in front, caduceus. Wt. 260 grs.
From the Philipsen Collection. E F. 14 » »
67210 *AR.* Tetradrachm. Obv. Head of Persephone to r. with four dolphins around. ℞. Free horse prancing to r. in front of palm tree. Wt. 266 grs.
From the H. P. Smith Collection. V. F. 5 10 »
67211 *AR.* Tetradrachm. Obv. Head of Persephone to l., wearing earrings and necklace; four dolphins around. ℞. Horse's head to l.; behind, palm-tree; below, Punic inscription. Wt. 263 grs. V. F. 9 10 »
67212 *AR.* Tetradrachm. Similar type. Obv. E. F. V. F. 5 » »
67213 *AR.* Tetradrachm. Obv. Head of the Tyrian Herakles, Melkarth, in lion's skin to r. ℞. Horse's head to l.; behind, palm-tree; below, Punic inscription, in the field to l., thunderbolt. Wt. 260 grs. *Very fine style.*
From the Woodward Collection. V. F. 5 » »
67214 *AR.* Tetradrachm. Similar type; in field of ℞., club. V. F. 3 10 »
67215 *AR.* Tetradrachm. Similar type; in field of ℞., caduceus. V. F. 2 10 »
67216 *AR.* Tetradrachm. Similar type; no symbol in field of ℞.
From the Du Chastel Collection. V. F. 2 10 »
67217 *AR.* Tetradrachm. Similar type. V. F. 2 » »
67218 *AR.* Tetradrachm. Similar type. F. 1 10 »
67219 *AV.* $\frac{1}{10}$ Stater. Obv. Date palm-tree. ℞. Horse's head to r. Wt. 13 grs. V. F. 1 10 »
67220 *AV.* $\frac{1}{10}$ Stater. Similar type. V. F. 1 7 6
67221 *Coins struck at Carthage.* (*Circ.* B.C. 340-242). Electrum Stater. Obv. Head of Persephone to l., wearing earring and necklace with pendants. ℞. Horse standing to r. V. F. 1 10 »
67222 Electrum $\frac{1}{2}$ stater. Obv. Head of Persephone to l., crowned with corn, holding earring and necklace. ℞. Horse standing to r. Wt. 28 grs. V. F. 3 3 »
67223 Electrum $\frac{1}{2}$ Stater. Similar type. V. F. 2 » »
67224 Another. F. 1 5 »
67225 *Circ.* B.C. 241-218. Electrum 1 $\frac{1}{2}$ Stater. Obv. Head of Persephone to l., crowned with corn, wearing earrings and necklace with pendants. ℞. Horse standing to r., above, radiate disk, flanked by two uraei. Wt. 166 grs.
From the Prowe Collection. V. F. 9 » »
67226 Electrum 1 $\frac{1}{2}$ Stater. Similar type. V. F. 8 10 »
67227 *AR.* Didrachm. Obv. As last. ℞. Horse standing to l., looking back. Wt. 113 grs. V. F. 3 » »
67228 *AR.* Didrachm. Obv. As last. ℞. Horse standing to r., in front of palm-tree, looking back., in front, star. E. F. 2 5 »
67229 *AR.* Didrachm. Similar type. V. F. 1 10 »
67230 *AR.* Didrachm. Similar type. F. 1 » »
67231 *AR.* Drachm. Obv. Head of Ceres to l., crowned with corn. ℞. Horse standing to r.; above star. Wt. 58 grs.
From the R. Hobart Smith Collection. E. F. 1 15 »
67232 *AR.* Drachm. Obv. Head of Ceres to l., crowned with corn, within circle of dots. ℞. Horse standing to r., in front of palm-tree. Wt. 63 grs. E. F. 1 » »

(*To be continued.*)

ROMAN CONSULAR.

(*Continued from col. 11478.*)

LICINIA.

67233 *C. Licinius L. f. Macer* (B.C. 82). *AR.* Obv. Bust of Apollo Vejovis to l., holding fasces of arrows. ℞. C. LICINIVS L. F. MACER. Pallas in quadriga galloping to r. *B.* 16. F. D. C. » 7 6
67234 *AR.* Similar type. V. F. » 3 »
67235 *AR.* Similar. V. F. » 2 6

LIVINEIA.

67236 *L. Livineius Regulus* (B.C. 43-42). *AR.* Obv. REGVLVS P. R. Bare head of L. Livineius Regulus to r. ℞. L. LIVINEIVS REGVLVS. Curule chair between six fasces. *B.* 9. V. F. » 6 6
67237 *AR.* Similar type, with a countersign; no legend on obv. *B.* 11. V. F. » 12 6
67238 *AR.* Obv. Bare head of L. Livineius Regulus to r. ℞. L. REGVLVS. Gladiators fighting with wild beasts. *B.* 12. E. F. » 12 6
67239 *AR.* Similar type. F. » 4 »
67240 Obv. As last. ℞. [L. LIVINEIVS] REGVLVS. Modius between two ears of corn. E. F. » 12 6

LOLLIA

67241 *M. Lollius M. f.* (B.C. 45). *AR.* Obv. HONORIS. Laureated head of Honour to r. ℞. PALIKANVS. Curule chair between two ears of corn. *B.* 1. F. D. C. » 18 »

LUCILIA.

67242 *M. Lucilius Rufus* (B. C. 89). *AR.* Obv. PV. Helmeted head of Roma within laurel-wreath. ℞. M. LVCILI RVF. Victory in biga to r. E. F. » 3 »
67243 *AR.* Similar type. V. F. » 2 »

LUCRETIA.

67244 *Cn. Lucretius Trio* (B.C. 164). *AR.* Obv. TRIO. Helmeted head of Roma to r. ℞. CF. LVCR. ROMA. The Dioscuri on horseback to r. *C.* 1. E. F. » 3 6
67245 *AR.* Similar type. V. F. » 1 6

MAENIA.

67246 *P. Maenius Antiaticus* (B.C. 110). *AR.* Obv. Helmeted head of Roma to r.; behind, ✕. ℞. P. MAE. ANT. ROMA. Victory in quadriga to r. *B.* 7. E. F. » 4 6
67247 *Æ.* Quadrans. Obv. Head of Hercules in lion's skin to r.; behind, three dots. ℞. P. MAE. ANT. M. F. ROMA. Prow of galley. *B.* 9. V. F. » 3 6

MALLIA.

67248 *AR.* Obv. Helmeted head of Roma to r. ℞. T. MAL. AP. CL. Q. VR. Victory in triga to r. *B.* 2. E. F. » 3 6

MAMILIA.

67249 *C. Mamilius Limetanus* (B.C. 84). *AR.* Obv. Bust of Mercury to r., holding caduceus. ℞. C. MAMIL. LIMETAN. Ulysses recognised by his dog Argos. *B.* 6. F. D. C. » 6 »

MARCIA.

67250 *Q. M. Marcius Libo* (B.C. 174). *AR.* Obv. LIBO. Helmeted head of Roma to r.; in front, X. ℞. Q. MARC. ROMA. The Dioscuri galloping to r. *B.* 1. E. F. » 3 »
67251 *M. Marcius M. f.* (B.C. 119). *AR.* Obv. Helmeted head of Roma to r.; behind, modius; in front, ✕. ℞. M. MARC.

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ROMA. Victory in biga to r.; beneath, two earns of corn. *B.* 8. V. F. » 2 »

67252 *Q. Marcius Philippus* (B.C. 109). ÆR. Obv. Helmeted head of Roma to r.; behind, ✠. ℞. Q. PILIPVS ROMA. King Philip of Macedon on horseback galloping to r. *B.* 11. V. F. » 2 »

67253 ÆR. Similar type. F. » 1 6

67254 *L. Marcius Philippus* (B.C. 112). ÆR. Obv. Head of Philip V of Macedon to r., wearing Macedonian helmet; behind monogram of Roma; in front, Φ. ℞. L. PHILIPPVS. Equestrian statue to r. *B.* 12. V. F. » 3 »

67255 ÆR. Similar type. F. » 2 »

67256 *C. Marcius Censorinus* (B.C. 84). ÆR. Obv. Diademed head of Apollo to r. ℞. C. CENS..... Horse galloping to r.; above, XVI; ex., II. *B.* 19. F. » 1 6

67257 *L. Marcius Censorinus* (B.C. 84). ÆR. Obv. Laur. head of Apollo to r. ℞. L. CENSOR. The satyr Marsyas standing to r.; behind him, a column. *B.* 24. E. F. » 3 6

67258 ÆR. Similar type. V. F. » 3 »

67259 ÆR. Similar type. F. » 2 6

67260 *Marcius Philippus* (B.C. 60). ÆR. Obv. ANCVS. Diademed head of King Ancus Marcius to r.; behind, lituus. ℞. PHILIPPVS. Equestrian statue to r., on aqueduct in arches of which, inscription: AQVA MAR. *B.* 28. F. D. C. » 7 6

67261 ÆR. Similar type. E. F. » 6 »

67262 ÆR. Similar type. V. F. » 3 6

MARIA.

67263 *C. Marius C. f. Capito* (B.C. 84). ÆR. Obv. C. MARI. C. F. CAPIT. XVIIII Head of Ceres crowned with corn. ℞. Colonist ploughing; in the field, XVIII. *B.* 7. F. » 2 »

67264 ÆR. Obv. As last. ℞. Colonist ploughing; above, XXVIIII; ex.: S.C. and symbol: mouse. *B.* 8. *Two countersigns.* V. F. » 4 »

67265 ÆR. Obv. CAPIT. XVIIII. Head of Ceres; in front, book. ℞. C. M. MARI C. F. SC. Colonist ploughing; in the field, CXXVIIII. *B.* 9. F. » 2 »

67266 Another, with LXXXVIII and symbol, lyre. F. » 1 6

67267 Another. V. F. » 2 »

(*To be continued.*)

ROMAN IMPERIAL.

(*Continued from col. 11481.*)

SEPTIMIUS SEVERUS (193-211)

67268 ÆR. Obv. L. SEPT. SEV. AVG. IMP. XI. PART. MAX. Laur. head to r. ℞. COS III P. P. Victory walking to l., holding wreath and palm-branch. *C.* 100. F. D. C. » 4 6

67269 ÆR. Obv. SEVERVS PIVS AVG. Laur. head to r. ℞. As last. *C.* 102. F. D. C. » 4 »

67270 Æ¹. Obv. L. SEPT. SEV. PERT. AVG. IMP. VII. Laur. head to r. ℞. DIVI. M. PII. F. P. M. TR. P. III. COS. II. P P. S. C. Felicity standing to l. on prow of galley, holding caduceus and cornucopia. *C.* 124.
From the Friedrich Collection. E. F. 4 » »

67271 Æ¹. Obv. IMP CAES. L. SEPT. SEV. PERT. AVG. Laur. head to r. ℞. FIDEI. EXERC. TR. P. COS. S. C. Fides standing to l., holding Victory and standard. *C.* 147. *Patinated.* E. F. 2 5 »

67272 ÆR. Obv. SEVERVS PIVS. AVG. Laur. head to r. ℞. FORTVNA REDVX. Fortune seated to l., holding rudder and cornucopia. *C.* 181. F. D. C. » 2 6

67273 ÆR. Obv. As last. ℞. INDVLGENTIA AVGG IN. CARTH. The goddess of Carthage seated on lion running to r. *C.* 222. F. D. C. » 3 »

67274 ÆR. Obv. L. SEPT. SEV. AVG. IMP. XI. PART. MAX. Laur. head to r. ℞. IVSTITIA. Justice seated to l., holding patera and sceptre. *C.* 251. F. D. C. » 3 »

67275 ÆR. Obv. SEVERVS PIVS AVG. Laur. head to r. ℞. LAETITIA TEMPORVM. Circus vessel on sail; around, various animals. *C.* 253 (60 frs.). *RR.* V. F. 1 10 »

67276 ÆR. Obv. IMP. CAE. L. SEP. SEV. PERT. AVG. Laur. head to r. ℞. LEG. XIIII. GEM. M. V. TR. P. COS. Legionary eagle between two standards. *C.* 272. E. F. » 10 »

67277 AV. Obv. IMP. CAE. L. SEP. SEV. PERT. AVG. Laur. head to r. ℞. LIBERAL. AVG. COS. Liberality standing to l., holding tessera and cornucopia. *C.* 280.
From the Bizot Collection. F. D. C. 15 » »

67278 Æ¹. Obv. L. SEPT. SEV. PERT. AVG. IMP. III. Laur. and cuirassed bust to r. ℞. MONET. AVG. COS. II P. P. S. C. The three Monetae standing to l., each holding scales, and cornucopiae. *C.* 335.
From the Mackerell Collection. E. F. 3 » »

67279 Æ¹. Obv. L. SEPT. SEV. PERT. AVG. IMP. V. Laur. head to r. ℞. PART. ARAB. PART. ADIAB. COS. II. P. P. S C. Trophy between Parthian and Arabian captives, each seated on a buckler. *C.* 366. V. F. 1 15 »

67280 ÆR. Obv. SEVERVS PIVS AVG. Laur. head to r. ℞. PART. MAX. P. M. TR. P. VIIII. Trophy between two captives. *C.* 370. F. D. C. » 3 6

67281 ÆR. Similar type. V. F. » 2 6

67282 ÆR. Similar type, with ....P. M. TR. P. X. *C.* 372. E. F. » 2 6

67283 ÆR. Obv. SEVERVS AVG. PART. MAX. Laur. head to r. ℞. P. M. TR. P. VIII COS. III. P. P. Victory flying to l., holding diadem; in front of her, buckler on cippus. *C.* 454. V. F. » 2 6

67284 ÆR. Obv. SEVERVS PIVS AVG. Laur. head to r. ℞. P. M. TR. P. XI. COS. III. P. P Fortune seated to l., holding rudder and cornucopia. *C.* 461. F. D. C. » 3 »

67285 ÆR. Obv. As last. ℞. P. M. TR. P. XIII. COS. III. P. P. Jupiter standing to l., holding fulmen and sceptre; at his feet, eagle. *C.* 469. E. F. » 2 6

67286 ÆR. Obv. As last. ℞. Same legend. Pallas standing to l., holding Victory and sceptre. *C.* 470. F. D. C. » 3 6

67287 ÆR. Obv. As last. ℞. P. M. TR. P. XIIII. COS. III. P. P. Abundance standing to l., holding ears of corn over altar and cornucopia. *C.* 476. F. D. C. » 3 6

67288 ÆR. Obv. As last. ℞. P. M. TR. P. XV. COS. III. P. P. Victory standing to r., inscribing on buckler fastened to palm-tree. *C.* 487. E. F. » 2 6

67289 ÆR. Obv. As last. ℞. P. M. TR P. XVI. COS. III. P. P. Genius standing to l., holding patera and cornucopia. *C.* 504. F. D. C. » 3 »

67290 ÆR. Obv. As last. ℞. Same legend. Salus seated to l., near altar, holding patera and sceptre. *C.* 517. F. D. C. » 6 6

67291 ÆR. Obv. As last. ℞. P. M. TR. P. XVII. COS. III. P. P. Neptune standing to l., holding trident. *C.* 529. F. D. C. » 3 6

67292 ÆR. Obv. As last. ℞. Same legend. Salus seated to l., feeding a serpent. *C.* 531. F. D. C. » 4 »

67293 Æ². Obv. As last. ℞. Same legend. Roma seated to r., holding palladium and spear; in front of her, kneeling captive; ex., S. C. *C.* 532. V. F. » 8 »

67294 Æ². Obv. As last. ℞. P. M. TR. P. XVIII. COS. III. P. P. S. C. Victory, holding standard, standing to r. between two captives. *C* 545. E. F. 1 10 »

67295 Æ¹. Obv. L. SEPT. SEVERVS. PIVS. AVG. Laur. head to r. ℞. P. M. TR. P. XVIII. COS. III. P. P. S. C. Two Victories fastening buckler on palm-tree at the foot of which two captives. *C.* 547. *Patinated.*
From the Allen Collection. V. F. 3 10 »

67296 ÆR. Obv. SEVERVS AVG. PART. MAX. Laur. head to r. ℞. RESTITVTOR VRBIS. Emperor to l., sacrificing on flaming tripod; holds spear in l. hand. *C.* 599. F. D. C. » 3 6

67297 ÆR. Similar type. E. F. » 3 »

67298 ÆR. Similar. V. F. » 2 »

67299 ÆR. Obv. SEVERVS PIVS. AVG. Laur. head to r. ℞. RESTITVTOR VRBIS. Roma seated to l., holding palladium and sceptre. *C.* 606. F. D. C. » 3 »

67300 ÆR. Obv. L. SEP. SEV. PERT. AVG. IMP. X. Laur. head to r. ℞. SALVTI AVG. Salus seated to l., feeding a serpent entwined around altar. *C.* 641. E. F. » 2 6

67301 ÆR. Obv. IMP. CAE. L. SEP. SEV. PERT. AVG. COS. II. Laur. head to r. ℞. VICT. AVG. Victory walking to l., holding wreath and palm-branch. *C.* 677. E. F. » 2 6

67302 AV. Obv. IMP. CAE. SEP. SEV. PERT. AVG. Laur. head to r. ℞. VICT. AVG. TR. P. COS. Victory walking to l., holding wreath and palm-branch. *C.* 681.
From the Friedrich Collection. F. D. C. 12 10 »

67303 Æ¹. Obv. IMP. CAES. L. SEPT. SEV. PERT. AVG. Laur. head to r. ℞. Same type with S. C. *C.* 683. *Patinated.*
From the Bizot Collection. V. F. 1 5 »

67304 ÆR. Obv. SEVERVS PIVS AVG. BRIT Laur. head to r. ℞. VICTORIAE BRIT. Victory walking to r., holding wreath and palm-branch. *C.* 727. F. D. C. » 5 6

67305 ÆR. Similar type. E. F. » 3 6

67306 ÆR. Obv. As last. ℞. Same legend. Victory seated to l., on shields, holding buckler and palm-branch. *C.* 731. E. F. » 3 6

67307 ÆR. Obv. SEVERVS PIVS AVG. Laur. head to r. ℞. VICT. PART. MAX. Victory walking to l., holding wreath and palm-branch. *C.* 744. F. D. C. » 4 6

67308 AV. Obv. IMP. CAE. L. SEP. SEV. PERT. AVG. Laur. head to r. ℞. VIRT. AVG TR. P. COS. Roma standing to l., holding Victory and spear. *C.* 751.
From the Karnak Find. F. D. C. 12 10 »

67309 ÆR. Obv. SEVERVS AVG. PART. MAX. Laur. head to r. ℞. VIRT. AVGG. Roma standing to l., holding Victory, spear and shield. *C.* 761. F. D. C. » 3 6

67310 ÆR. Similar. E. F. » 3 »

SEPTIMIUS SEVERUS and JULIA DOMNA.

67311 AV. Obv. SEVERVS AVG. PART. MAX Laur. and cuirassed bust of Sept. Severus to r. ℞. IVLIA AVGVSTA. Bust of Julia Domna to r. *C.* 1.
From the Karnak Find. F. D. C. 22 » »

67312 AV. Similar type. Bust of Julia Domna smaller than on the preceding coin. F. D. C. 22 » »

67313 ÆR. Similar type. *C.* 2. *RR.*
From the Bizot Collection. E. F. 4 10 »

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67314 ÆR. Similar type.
From the Comte de Viry Collection. F. D. C. 3 » »

SEPTIMIUS SEVERUS, JULIA, CARACALLA and GETA.

67315 AV. Obv. SEVERVS.AVG.PART.MAX. Laureated head of Septimius Severus to r. ℞. FELICITAS SAECVLI. Facing bust of Julia Domna between young busts of Caracalla, laureated to r., and Geta, bare to l. *C.* 1.
From the Philipsen Collection. V. F. 24 » »

67316 AV. Obv. SEVER.P.AVG.P.M.TR.P.X.COS.III. Laureated, draped and cuirassed bust of Septimius Severus to r. ℞. As last. *C.* 5.
From the Imhoof-Blumer Collection, the finest specimen of this type in the Karnak Find. F. D. C. 38 » »

JULIA DOMNA († 217).

67317 ÆR. Obv. IVLIA AVGVSTA. Bust to r. ℞. CERERI FRVGIF. Ceres seated to l., holding ears of corn and long torch. *C.* 14. E. F. » 2 6

67318 ÆR. Obv. As last. ℞. DIANA LVCIFERA. Diana standing to l., holding torch with both hands. *C.* 27. V. F. » 2 »

67319 ÆR. Obv. IVLIA PIA FELIX AVG. Bust to r. ℞. As last. *C.* 32. F. D. C. » 4 6

67320 ÆR. Similar type. V. F. » 2 »

67321 ÆR. Obv. IVLIA AVGVSTA. Bust to r. ℞. FELICITAS. Felicity standing to l., holding caduceus and sceptre. *C.* 47. V. F. » 3 »

67322 ÆR. Obv. As last. ℞. FORTVNAE FELICI. Fortune seated to l., holding cornucopia and rudder; in front of her, child standing. *C.* 57. F. D. C. » 4 »

67323 ÆR. Similar type. E. F. » 3 »

67324 AV. Obv. IVLIA AVGVSTA. Bust to r. ℞. HILARITAS. Hilaritas standing to l., holding long palm and cornucopia. *C.* 71. F. D. C. 14 10 »

67325 Æ². Similar type, with S.C in field of ℞. *C.* 74. *Patinated.* E. F. 1 10 »

67326 Æ². Similar type.
From the Bizot Collection. V. F. » 15 »

67327 ÆR. Obv. As last. ℞. HILARITAS. Hilaritas standing to l., holding long palm and sceptre. *C.* 76. F. D. C. » 5 »

67328 ÆR. Obv. As before. ℞. IVNO. Juno standing to l., holding patera and sceptre; at her feet, a peacock. *C.* 82. F. D. C. » 4 »

67329 ÆR. Similar type. V. F. » 2 »

67330 AV. Obv. IVLIA AVGVSTA. Bust to r. ℞. IVNO REGINA. Juno, veiled, standing to l., holding patera and sceptre; at her feet, a peacock. *C.* 96. F. D. C. 15 » »

67331 ÆR. Obv. IVLIA PIA FELIX AVG. Diademed bust to r., with crescent. ℞. LVNA LVCIFERA. Diana in biga galloping to l. *C.* 106. E. F. » 3 6

67332 ÆR. Similar type (℞. oxydized). V. F. » 2 »

67333 Æ¹. Obv. IVLIA PIA FELIX AVG. Bust to r. ℞. MAT.AVGG.MAT. SEN.M.PATR.S.C. Empress seated to l., holding olive-branch and sceptre. *C.* 112. *Patinated.* V. F. 2 » »

67334 Æ¹. Similar type.
From the Friedrich Collection. V. F. 2 » »

67335 Æ¹. Similar type. F. 1 » »

67336 ÆR. Obv. IVLIA AVGVSTA. Bust to r. ℞. PIETAS AVGG. Piety, veiled, standing to l., placing a grain of incense in the flame of an altar, at her side. *C.* 158. E. F. » 2 6

67337 ÆR. Obv. As last. ℞. PIETAS PVBLICA. Piety standing to l., both hands raised; at her feet, an altar. *C.* 156. F. D. C. » 3 6

67338 ÆR. Similar type. V. F. » 2 »

67339 ÆR. Obv. As last. ℞. PVDICITIA. Pudicitia, veiled, seated to l. *C.* 168. F. D. C. » 3 6

67340 ÆR. Obv. As last. ℞. PVDICITIA. Pudicitia seated to l., holding sceptre. *C.* 170. E. F. » 3 »

67341 ÆR. Similar type. V. F. » 2 6

67342 ÆR. Obv. As last. ℞. SAECVLI FELICITAS. Turreted female standing to r., left foot on prow, holding child in her arms; behind her altar and rudder. *C.* 174. E. F. » 4 »

67343 ÆR. Similar type. F. D. C. » 6 »

67344 Æ¹. Obv. IVLIA PIA FELIX AVG. Diademed bust to r. ℞. SAECVLI FELICITAS.S.C. Felicity standing to l., near lighted altar, holding patera and caduceus. *C.* 178. *Patinated.* E. F. 5 5 »

67345 AV. Obv. IVLIA.DOMNA.AVG. Bust to r. ℞. VENERI.VICTR. Venus, half nude, standing to r., leaning against column, holding apple and palm-branch. *C.* 193. F. D. C. 14 10 »

67346 AV. Similar type. E. F. 12 » »

67347 Æ¹. Similar type, with S.C. in the field of ℞. *C.* 195. *Patinated.* E. F. 2 » »

67348 ÆR. Obv. IVLIA AVGVSTA. Bust to r. ℞. VENVS FELIX. Venus standing to l., holding apple and sceptre. *C.* 197. E. F. » 3 6

67349 AV. Obv. IVLIA DOMNA AVG. Bust to r. ℞. VENVS GENETRIX. Venus seated to l., holding apple and sceptre; in front of her, Cupid standing. *C.* 203.
From the Friedrich Collection. F. D. C. 16 » »

67350 ÆR. Obv. IVLIA PIA FELIX AVG. Bust to r. ℞. As last. *C.* 205. F. D. C. » 7 6

67351 ÆR. Obv. Diademed bust to r., with the crescent. Same type. V. F. » 2 6

67352 ÆR. Obv. As last. ℞. VENUS GENETRIX. Venus seated to l., extending r. hand and holding sceptre. *C.* 211. V. F. » 2 »

67353 ÆR. Similar type with bare bust to r. *C.* 212. E. F. » 3 »

67354 ÆR. Obv. IVLIA PIA FELIX AVG. Bust to r. ℞. VESTA. Vesta seated to l., holding simpulum and sceptre. *C.* 226 F. D. C. » 4 »

67355 ÆR. Obv. As last. ℞. VESTA. Vesta standing to l. holding palladium and sceptre. *C.* 230. F. D. C. » 4 »

JULIA DOMNA and CARACALLA.

67356 ÆR. Obv. IVLIA AVGVSTA. Bust of Julia Domna to r. ℞. ANTONINVS PIVS AVG. Laur. and draped bust of Caracalla, young, to r. *C.* 1 (60 francs). *RR.* M. » 10 »

JULIA DOMNA, CARACALLA and GETA.

67357 ÆR. Obv. IVLIA AVGVSTA. Bust of Julia Domna to r. ℞. AETERNIT.IMPERI. Young heads of Caracalla, laureated, and Geta, bare, facing each other. *C.* 3 (60 frs.). *RR.* F. 1 10 »

JULIA DOMNA and GETA.

67358 ÆR. Obv. IVLIA AVGVSTA. Bust of Julia Domna to r. ℞. P.SEPT. GETA.CAES.PONI. Draped bust of Geta, head bare, to r. *C.* 1. *R.*
From the Bizot Collection. E. F. 5 » »

(*To be continued.*)

CONTINENTAL COINS.

(*Continued from col. 11484.*)

ITALIAN SERIES

BOLOGNA.

67359 *Republic* (1191-1337). ÆR. Bolognino, with title of Emperor Henry VI. Obv. + ENRICVS, in the field, I.P.R.T. ℞. + BO. NO.NI. In the field, A in centre of four pellets. V. F. » 1 6

67360 *Taddeo Pepoli* (1337-1347). ÆR. Doppio grosso. Obv. + TADEVS. DE.PEPOLIS. Cross. ℞. S.P.DE BONONIA. St. Peter standing. F. » 3 6

67361 *Giovanni Visconti* (1350-1351). ÆR. Bolognino. Obv. + IOHES. VICEC. In the field: OMES. ℞. +.BO.NO.NI. In the field, A in centre of four dots. F. » 2 »

67362 *Republic* (1376-1401). ÆR. Bolognino. Obv. + BO.NO.NI. In the field, A in centre of four annulets; above two fleurs de lis. ℞. + MATER.STVDI. In the field, ORVM. V. F. » 2 6

67363 *Republic* (1416-1419). AV. Bolognino d'oro. Obv. .BONONI—A. DOCET. Within tressure of four curves, lion rampant to l., holding flag. ℞. S.PETR.ONIVS. St. Peter seated facing, holding church and crozier. *Gnecchi*, No 402 (*Not given by Malaguzzi*). F. D. C. 6 » »

67364 ÆR. Grosso. Similar type. V. F. » 3 »

67365 ÆR. Mezzo Bolognino. Obv. S.PETRONIVS. Half-length bust of the Saint facing. ℞. Within wreath: BONO—NIA.DOCET. and small shield of arms. *Rossi*, 405. F. » 2 »

67366 *Eugenius IV.* (1431-1438). ÆR. Bolognino. Obv. BO.NO.NI. In the field, A in centre of four annulets; above crossed keys between two fleurs de lis. ℞. (Crossed keys) MATER ° STUDI. In the field, ORVM. *Gn.*, 408. V. F. » 5 »

67367 *Giovanni II Bentivoglio* (1463-1506). AV. Bolognino d'oro. Obv. + BONONIA ° DOCET. Lion rampant to l., holding flag; in the field, orb. ℞. .S.PETRVS.APOSTOLVS. The Saint standing, facing, holding key and book; in the field to r., crossed keys and tiara. *Gn.*, 419. E. F. 5 » »

67368 ÆR. Bianco. Obv. BONONIA ° MATER ° STVDIORVM. Lion and flag. ℞. S.PETRONIVS.DE.BONONIA. The Saint seated, holding church and crozier. F. » 6 6

67369 ÆR. Bianco. Similar type. *Clipped.* F. » 2 6

67370 *Sixtus IV* (?) (1471-1484). AV. Zecchino. Obv. BONONIA ❀ DOCET + Lion rampant to l., holding flag. ℞. .S.PE—TRVS. The Saint standing between two shields of arms. *RR. Unpublished. Gn.*, 422. F. 3 5 »

67371 *Alexander VI* (1492-1503). AV. Zecchino. Obv. ° ALEXAND—ER ° PP.VI. Arms under crossed keys and tiara within tressure. ℞. ° BONONI— ° DOCET. St. Peter standing between two shields of arms. F. 1 15 »

67372 AV. Zecchino. A variety. V. F. 1 7 6

67373 *Leo X* (1513-1521). AV. Zecchino. Obv. BONONI—A.DOCET. Lion rampant to l., holding flag. ℞. S.P.DE B—O—NONIA. St. Peter standing between two small shields of arms. *Gn.*, 434. V. F. 2 » »

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67374 *Clement VII* (1523-1534). Æ. Zecchino. Obv. CLEM.VII.PONT.MAX. Shield of arms above which crossed keys and tiara. Rℓ. .BONONIA. ❀ DOCET (Sun). Floreate cross, below, two small shields of arms. V. F. 1 17 6

67375 *Emperor Charles V.* AR. Testone. Obv. IMP.CAES.CAROLVS.V.AVG. Laureated bust to r. Rℓ. Two pillars above the waves, united by riband. *Gn.*, 448. *Fine style.* V. F. 3 10 »

67376 *Paul IV* (1555-1559). Æ. Scudo d'oro. Obv. .PAVLVS.IIII.PONT.MAX. Shield of arms under tiara and keys. Rℓ. .BONONIA..DOCET. (Sun). Floreate cross; below two small shields of arms, those of Card. Carafa and of the city. *Gn.*, 463. *RR.* E. F. 5 » »

67377 Æ. Scudo d'oro. Similar type. *Cin.* 4. V. F. 3 10 »

67378 *Pius IV* (1559-1566) AR. Doppio giulio. Obv. PIVS.IIII.—PONT.MAX. Bust to r. Rℓ BONONIA.MATER.STVDIORVM. Lion rampant to l., holding flag. F. F. 1 » »

67379 AR. Doppio giulio. Similar type. E. F. » 12 6

67380 *Pius V* (1566-1572). Æ. Scudo d'oro. Obv. .PIVS.V.PONT.MAX. Shield of arms under tiara and keys. Rℓ. BONONIA. .✦. DOCET. (Sun). Floreate cross; below, shields of arms of Card. Doria and of the city. *Gn.*, 473. *RR.* E. F. 5 » »

67381 AR. Double giulio Obv. .PIVS.IIIII.PONT.MAX. Bust to r. Rℓ. BONONIA.MATER.STVDIORVM. Lion rampant to l., holding flag. F. » 4 6

67382 *Sixtus V* (1585-1590). AR. Testone. Obv. .SIXTVS.V.PONT.MAX. Bust to r. Rℓ. HINC FIDES.ET FORTITVDO. Male figure, wearing helmet, seated to l. on shields, holding flag; ex., BONONIA. *Cin.*, 103. *R.* V. F. 2 10 »

67383 AR. Giulio. Obv. SIXTVS.V.PONT.MAX. Arms. Rℓ. S.PETRONIVS DE BONONIA. The Saint standing between two small shields, holding church and crozier. F. » 3 6

67384 *Sede Vacante* (1591). Æ Quattrino. Obv. Crossed keys under Paraclet. Rℓ. BONO—NIA. *Rossi*, 487. V. F. » 4 »

67385 *Alexander VII* (1655-1667). AR. Doppio giulio. Obv. ALEXANDER.VII.P.M. Arms. Rℓ. BONONIA.DOCET.1666. Lion to l., holding shield, ex., 20. F. » 4 »

67386 *Clement X* (1670-1676). AR. Doppio giulio. Similar type. F. » 2 »

67386a AR. Doppio giulio. Similar. F. » 2 »

67387 *Innocent XI* (1676-1688). AR. Doppio giulio. Obv. INNOCEN.XI.PONT.M. Arms; below, BOL—24. Rℓ. S PETRONIVS PROTECT. The Saint seated facing, holding crozier; ex., 1687. *Gnecchi*, 522. E. F. 1 » »

67388 *Sede Vacante* (1691) Billon Murajola. Obv. SEDE VACANTE 1691. Arms and keys under Paraclet. Rℓ. St. Peter standing. *Gnecchi*, 527. V. F. » 4 »

67389 *Benedict XIV* (1740-1758). Æ. Ducat. Obv. BENEDICTVS.XIV.P.M.BON. Bust to l.; below, A.II. Rℓ. PATRI PATRIÆ. Statue of Felsina to r., holding shield and flag inscribed: LIB.; in the field, S.C. *Cin.*, 28. E. F. 2 10 »

67390 *Clement XIV* (1769-1774). Æ. Zecchino. Obv. ZECCHINO. Two shields of arms under Paraclet. Rℓ. BONONIA DOCET 1771. Lion rampant to l., holding flag. *Gnecchi*, 548. F. D. C. 2 » »

67391 *Pius VI* (1775-1799). Æ. 10 Zecchini. Obv. PIVS.VI.PONT.MAX.AN.XII. Arms; below, P.TAD. Rℓ. S.PETRON.BON.PROT.AN. 1787. St. Peter seated on clouds; below, on either side, shield of arms; ex., .ZECCH.10. F. D. C. 9 » »

67392 Æ. Quadruple doppia. 1786. Obv. PIVS.VI.PONT MAX.A.XII. Lily; ex., .A.DOP. Rℓ. BONON DOCET. Two shields of arms side by side; ex. .1786. *R.* E. F. 6 10 »

67393 Æ. Quadruple doppia. 1787. Similar type. E. F. 7 » »

67394 Æ. Double doppia. 1786. Similar type. F. D. C. 4 » »

67395 Æ. Double doppia. 1787. Similar type. V. F. 2 5 »

67396 Æ. Double Zecchino. Obv. PIVS.VI.PONT.M. Arms. Rℓ. S. PETRON.BON.PROT.1786. St. Peter seated on clouds; below, two small shields of arms. E. F. 2 » »

67397 AR. Half Scudo. 1785. Obv. PIVS.VI.PONT.MAX. Bust to r.; below, 30. Rℓ. BONONIA DOCET.1785. Shield of arms. *Gnecchi*, 557. V. F. » 9 »

67398 AR. 5 Bolognini. 1777. Obv. Arms. Rℓ. Within panel: CINQVE BOLOGNINI 1777. *Gn.*, 560. E. F. » 4 »

67399 AR. Half Scudo. 1796. Obv. Madonna and Child. Rℓ. Arms. V. F. » 3 6

67400 Billon Murajola. Obv. Bust to r. Rℓ. St. Peter standing. *Gn.*, 561. F. » 1 6

67401 *Pius VII* (1780-1823). Æ. Doppia. Obv. PIVS.VII.PONT.MAX.XVII. Arms; below, B. Rℓ. PRINCEPS APOSTOLORVM. St. Peter seated on clouds. E. F. 1 5 »

67402 *Leo XII* (1823-1829). Æ. Doppia. Obv. LEO.XII.P.M.A.II. Arms. Rℓ. PRINCEPS APOSTOLORVM.; St. Peter seated on clouds; below, B. E. F. 1 1 »

BRESCIA.

67403 *Republic* (1186-1254). AR. Danaro. Obv. ✠ BRI·SIA. Cross. Rℓ. FRIDERICVS; in the field· Ω·P·R·I. E. F. » 3 »

67404 AR. Danaro. Similar. V. F. » 2 6

67405 *Pandulfus Malatesta* (1404-1421). Billon. Quattrino. Obv. ✠ : ✻ : PANDVLFVS : ✻. Floreate cross. Rℓ. ✠ D.BRIXIE. 7 c. Moor's head to l. V. F. » 2 »

BRINDISI.

67406 *Roger, king of Sicily and his son Roger.* AR. Ducat (Concave). Obv. The king and the Prince standing; between them, long cross on steps. Rℓ. Half-length bust of Christ facing. F. D. C. » 9 »

67407 AR. Ducat. Similar type. E. F. » 6 »

67408 Another. V. F. » 3 »

67409 *Roger II* (1127-1154). Æ. Obv. ✠ ROGERIVS: In the field, REX. Rℓ. Cufic inscription. V. F. » 2 »

67410 *Henry VI and Constance* (1197). AR. Danaro. Obv. HE· IMPERATOR. Cross with two stars in the angles. Rℓ. C· IMPERATRIX; In the field, Ω AP. V. F. » 2 6

67411 AR. Danaro. Obv. ✠ E.IMPERATOR. Cross. Rℓ. .C.IMPERATRIX. Eagle. V. F. » 2 6

67412 *Conrad I* (1250-1253). Æ. Danaro. Obv. ✠ CONRADVS. Cross. Rℓ. IERL' ET SICIL. In the field: REX. V. F. » 2 »

(*To be continued.*)

SCANDINAVIAN SERIES.

DENMARK.

67413 *Magnus.* AR. Penny of Lund. Obv. ✠ MÅHNVS REX· Crowned bust to l. Rℓ. × ASLAC ON: LVD. Floreate cross dividing legend. *S.* V. F. » 15 »

67414 *Christian IV* (1588-1648). AR. Halt Krone of 1624. Obv. CHRISTIAN IIII DG· Crowned bust to r. Rℓ. ✠ DANI: NOR·VAN·GOTΩ·REX·1624. Crown, beneath which R·F.P. *Th.* 593. *With loop for suspension.* V. F. » 2 6

67415 AR. Thick Half Krone of 1624. Similar type. V. F. » 3 6

67416 AR. Mark. 1638. Obv. Crowned bust to r. Rℓ. Lion rampant to r. F. » 2 6

67417 *Frederick III* (1648-1670). AR. 4 Marks. 1659. Obv. IIII.MARCK.DANSKE.1659. In the field, large F 3 in monogram under crown. Rℓ. DOMINVS PROVIDEBIT. Crowned shield of arms. V. F. » 5 »

67418 AR. 4 Marks. 1668. Similar type. E. F. » 7 6

67419 AR. 4 Marks. 1668. Obv. DOMINVS PROVIDEBIT. Crowned monogram. Rℓ. IIII MARCK DANSKE 1668. Crowned shield of arms. F. » 4 »

67420 *Christian V* (1670-1699). Æ. Ducat (undated). Obv. The King on horseback to r. Rℓ. Crowned shield of arms. V. F. » 15 »

67421 AR. Four Marks of 1673. Obv. PIETATE.ET.IUSTITIA. Crowned Royal monogram. Rℓ. .IIII.MARCK..DANSKE.1673. Crowned shield of arms. F. » 4 »

67422 AR. 1 Mark of 1675. Obv. Crowned Royal monogram. Rℓ. 1 | MARCK | DANSKE | 1675. *S.* E. F. » 4 6

67423 Æ. Ducat. 1691. Obv. Royal monogram under crown. Rℓ. D.G.REX.DA.NO.V.G. Crowned shield of arms. V. F. » 16 »

67424 AR. Four Marks, 1693, for Norway. Obv. C 5 under crown; beneath: × P × E × I × Rℓ. Crowned lion within wreath; beneath: 4 M.D. V. F. » 5 6

67425 AR. Krone, of 1694. Obv. CHRIST.V.DEI.GRATIA. Bust to r. Rℓ. × DAN.NOR.VAN.GOT.REX.1694. Crown, under which: .PIET.&.IVST. V. F. » 4 »

67426 AR. Krone, 1696 (thick flan). Obv. Similar. Rℓ. Similar legend; Crown beneath which: .P.&.I.—1696. *S.* V. F. » 10 »

67427 *Frederick IV.* (1699-1730). AR. Four Marks (Krone) of 1711. Obv. FRIDERICVS.IIII.D.G.REX.DAN.NOR.V.G. King on horseback to r.; in ex.: .IIII.MARK.DANSKE. Rℓ. DOMINVS. MIHI ADIUTOR.1711. Crowned shield of arms. E. F. » 5 »

67428 AR. Krone of 1723. Obv. FRIDERICVS.IIII.D.G.REX.DAN.NOR. V.G. King on horseback to r.; in ex.: IIII.MARCK | DANSKE. Rℓ. DOMINVS.MIHI.ADIUTOR. Crowned shield of arms surrounded by the Collars of the Order of Dannebrog and Elephant. *Type of Th.* 1697. E. F. » 7 6

67429 AR. Krone 1723. Similar type. *Gilt.* F. » 3 0

67430 *Frederick V* (1746-1766). Æ. 12 Marks. 1761. Obv. FRIDERICVS.V.D.G.DAN.NOR.V.G.REX. Rℓ. PRUDENTIA ET CONSTANTIA. Crown; below XII.M.1761. F. » 10 »

67431 *Christian VII* (1766-1808). AR. ⅔ Species of 1787. Obv. CHRISTIANUS VII D.G.DAN.NORV.V.G.REX. Rℓ. Head to r. Rℓ. 40 SCHILLINGS SCHLESW.HOLST COURANT.1787. Crowned shield of arms between ⁄ —SP. V. F. » 4 »

67432 AR. ⅔ Species of 1797. Similar type. V. F. » 4 »

67433 AR. Stykker 1798. Obv. 5 STYKKER.I.RIGSDALER.SPECIES. Crowned monogram. Rℓ. 4 STYKKER I.RIGSDALER COURANT 1798. E. F. » 2 »

67434 *Frederick VI* (1808-1839). Æ. Double Frederick d'or. 1837. Obv. FREDERICUS VI REX DANIÆ. Bare head to r. Rℓ. 2 FR D'OR. Crowned and draped shield of arms with supporters. V. F. 1 15 »

67435 AR. Rigsdaler species, 1833. Obv. FREDERICUS VI.D.G.DAN.V.G.REX. Bust to r. Rℓ. EN RIGSDALER SPECIES.1833. Crowned shield of arms. E. F. » 6 6

67436 AR. Rigsdaler species, 1834. Similar type. V. F. » 5 6

67437 *Christian VIII* (1839-1848). Æ. Double Christian d'or. Obv.

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CHRISTIANUS VIII D.G.DANIÆ V : G.REX. Bare head to r. ℞. 2 CHR.D'OR 1841. Crowned and draped shield of arms. E. F. 1 17 6

67438 *Æ*. Double Christian d'or. 1847. Similar type. F. D. C. 2 » »

67439 **Æ**. Species, 1840. Obv. CHRISTIANUS VIII D : G : DANIAE V : G : REX. Bust to r. ℞. 1 SPECIES.1840. Crowned and draped shield of arms with two wild men supporters; on exergual line: H.CONRADSEN. F. D. C. » 9 »

67440 **Æ**. Species, 1847. Similar type. E. F. » 7 6

67441 *Frederick VII* (1848-1863). **Æ**. Species, 1848. Obv. FREDERIK VII KONGE AF DANMARK — FOLKETS KJÆRLIGHED MIN STYRKE. Head to r.; beneath, 1848. ℞. CHRISTIAN VIII KONGE AF DANMARK — DOD DEN 20 JANUAR 1848. Laur. head to r.; beneath, 1 SPECIES. V. F. » 4 6

67442 **Æ**. 10 Skillings, 1848, for the Danish West Indies. Obv. Crowned shield of arms. ℞. .X. | SKILLING | DANSK | AMERIK: | MYNT. | 1848. V. F. » 1 6

67443 **Æ**. Rigsbankdaler of 1851. Obv. FREDERICVS VII D : G : DANIAE V : G : REX. Head of King to r.; beneath : 1851. ℞. 1 RIGSBANKDALER | 30 SCHILL : COURANT. Crowned and draped shield of arms. V. F. » 3 »

67444 *Christian IX* (1863-1905). *Æ*. Double Christian d'or, 1869. Obv. Bare head to r. ℞. 2 CHR.D'OR.1869. Crowned and draped shield of arms with two wild men supporters. F. D. C. 1 17 6

67445 **Æ**. Double Rigsdaler, 1863. Obv. FREDERIK VII KONGE AF DANMARK. 2 RIGSDALER—DOD DEN 15 NOVEMBER 1863. ℞. CHRISTIAN IX KONGE AF DANMARK—MED GUD FOR ÆRE OG RET—1863. F. D. C. » 6 6

67446 **Æ**. Double Rigsdaler 1864. Obv. CHRISTIANVS IX D : G : DANIÆ V.G.REX. Bare head to r.; below, 1864. ℞. 2 RIGSDALER within oak-wreath. F. D. C. » 6 6

67447 **Æ**. Double Kroner, 1876. Obv. Bare head to r. ℞. Crowned shield of arms between fish and ear of corn. F. D. C. 3 » »

67448 **Æ**. Jubilee. Double Kroner. Obv. KON G. CHRISTIAN IX DRONNING LOUISE. Jugate heads to r. of the King and Queen. ℞. 2.KRONER. Within wreath: 26 MAI 1842-1892. F. D. C. » 3 »

67449 *Frederick VIII*. **Æ**. Accession Double Kroner 1906. Obv. Bare head to l. ℞. Bust of Christian IX to l. F. D. C. » 3 »

67450 Æ. 5 Öre. 1907. F. D. C. » » 3

67451 Æ. 2 Öre. 1907. F. D. C. » » 2

67452 Æ. 1 Öre. 1907. F. D. C. » » 1

(*To be continued.*)

CONTINENTAL MEDALS.

(*Continued from col. 11485.*)

SWEDEN.

67453 *Gustavus I*. **Æ**. Portrait-medalet, by Enhörning. 22 mill. Obv. GVSTAVVS I.D.G.REX SVECIAE. Bust to r.; beneath: E. ℞. Within wreath: NATUS | MCCCCXC. | DENATUS MDLX. E. F. » 1 6

67454 *Gustavus Adolphus*. Portrait-plaque, engraved, after Passe. **Æ**. 47×58 mill. Obv. GUSTAVUS ADOLPHUS D.G.SUECOR. GOTHOR.VANDALOR: REX. Bust of King, three quarter face to r. ℞. *Very fine work. Ex Schultze and Wunderly Collections. RR.* F. D. C. 16 10 »

67455 — Military Badge. **Æ**. Gilt. 32×40 mill. Obv. GVST. ADOLP.D.G.SVEC.GOT.WAND.REX.M.P.F.D E. ET.C.I.D.O. Laur. bust to r. ℞. DEO.ET.VICTRICIBVS.ARMIS.1631. Lion rampant to l. amidst war implements. *Ex Missong and Wunderly collections.* V. F. 2 10 »

67456 — *Æ*. Bust of Gustavus Adolphus three quarter face to right. ℞. Bust of his Queen to l. *Hild.*, 281. *Wunderly sale*, IV, lot 225. *RR.* F. D. C. 14 » »

67457 **Æ**. Memorial Medal. By *Kitzkatz*. Obv. GUST.ADOLPH D.G. SUEC. etc. Bust to r. within panel. ℞. STANS ACIE : PVGNANS VINCENS: MORIENSQVE TRIVMPHAT. An upright sword through crown, between laurel and olive branches, with name of Jehovah above, landscape in the distance. 40 mill. E. F. » 17 6

67458 **Æ**. Memorial Medal. By *Dadler*. Obv. Similar to last; below bust: S D. ℞. STANS ACIE etc. Hand holding sword through crown between two branches under Jehovah's name. 43 mill. V. F. » 10 »

67459 **Æ**. Memorial oval badge. By *Sebastian Dadler*. Same type as the preceding medal but no legends on either side. 50×45 mill. *With ornamental border and loop for suspension.* E. F. 3 10 »

67460 *Christina*. Portrait-medal. By *Jean Parise*. **Æ**. 32 mill. Obv. CHRISTINA REGINA. Laureated head of Queen to l. ℞. AVITAM ET AVCTAM. Arm holding crown, issuing from clouds. V. F. » 7 6

67461 Portrait-medal. Similar. 22 mill. E. F. » 12 6

67462 — Æ. Obv. CHRISTINA REGINA. Bust of Queen to r. ℞. NEC FALSO NEC ALIENO. Sun. 40 mill. F. D. C. » 8 6

67463 *Charles XII*. **Æ**. Medal on his sojourn at Bender. By *P. H. Müller*. Obv. CAROLVS XII D.G.REX SVE. Bust to r. ℞. PER AMICA SILENTIA LVNAE. Lion lying to l. on the ground, sleeping; scenery in the distance; ex., OCVLIS DORMI : TAT APERTIS. 44 mill. E. F. 1 10 »

67464 *Ulrica Eleonora*. Coronation Medal. **Æ**. 30 mill. Obv. ELEONORA VLRICA. Bust to r. ℞. FACTA SOCIA REGNI. Crown. F. D. C. » 6 »

67465 — Coronation Medal, by Hedlinger. Æ. gilt. 52 mill. Obv. VLRICA.ELEONORA.D.G.REGINA.SVECIAE. Bust to r.; beneath: C.HEDLINGER. ℞. CVRAE.SED.DELICIÆ. Lioness and cubs; in ex.: CORONA IMPOSITA VPS | D.XVII.MAR.A.MDCCXIX. V. F. » 7 6

67466 *Gustavus III*. **Æ**. Accession medalet. Obv. GUSTAVUS ADOLPHI FILIUS REX. Crowned bust to r. ℞. GENERIS ET VIRTUTUM, etc. 30 mill. F. D. C. » 2 »

67467 Memorial Medal, by Küchler. Æ. 56 mill. Obv. GUSTAVUS III. D : G.REX SVECIAE. Bust to r.; beneath: C.H.KÜCHLER. ℞. TAM MARTE QUAM MERCURIO. Funeral monument; ex.: NATUS.D.XXIIII.&c. *Brilliant.* F. D. C. » 3 »

67468 *Charles XIII*. **Æ**. Medalet. Obv. Crowned bust to r. ℞. Within wreath: FOLKETS VÄL MIN HÖGSTA LAG. 30 mill. E. F. » 2 »

67469 — **Æ**. Vaccination medal. Obv. CARL XIII SVERIGES G. OCH V.KONUNG. Bare head to r. ℞. Within oak-wreath: FÖR BEFRÄMIAD VACCINATION. F. D C. 1 5 »

67470 *Charles XIV John*. Prize Medalet. **Æ**. 30 mill. Obv. CARL XIV JOHAN SV.OG.NORG.R.KRONET 1818. Crowned bust to r. ℞. Within wreath of oak and laurel: FOLKETS | KJAERLIGHED | MIN | BELÖNNING. E. F. » 2 6

∴

67471 *Berzelius*. Æ. By P. H. Lundgren. Obv. Bust to r. ℞. APERIT AENIGMATA CONDITA LUSTRAT. Winged genius holding torch unveiling figure of Science. 56 mill. *R.* F. D. C. » 12 6

67472 *Brenner*. **Æ**. Medalet, by A. Lindberg. 32 mill, (Issued by the Swedish Numismatic Society. 1873). F. D. C. » 2 6

67473 *Swedenborg*. **Æ**. Medalet, by Leah Ahlborn. 32 mill. F. D. C. » 3 6

67474 *Thorwaldsen*. **Æ**. By *Voigt*. Obv. ALBERTVS THORWALDSEN. Bare head to r. ℞. ERATO. Genius standing beside seated muse; ex., MDCCCXXXVII. 45 mill. *Brilliant.* F. D. C. » 15 »

67475 **Æ**. Exhibition Prize medal. 1878. 50 mill. F. D. C. » 5 »

(*To be continued.*)

ORIENTAL.

(*Continued from col. 19486.*)

COINS OF THE HOLY LAND

IDUMAEAN PRINCES.

HEROD I. THE GREAT (B.C. 37-4).

67476 Æ². Obv. Helmet with cheek-pieces, between two palm-branches. ℞. ΒΑΣΙΛΕΩΣ ΗΡΩΔΟΥ. Tripod; in the field to l. Γ; to r., Ρ. *Madden*, p. 107, nº 1. V. F. 1 10 »

67477 Æ². Obv. Circular shield (?). ℞. (ΒΑΣ)ΙΛΕΩΣ ΗΡΟ-(ΔΟΥ). Helmet (?). *Not described by Madden. RR. Apparently a variety of Madden*, p. 109, nº 3. *RR.* F. 1 15 »

67478 Æ³. (χαλκοῦς). Obv. Tripod, on which a tray of floral offerings; on each side, a palm-branch. ℞. ΒΑCΙΛΕΩC ΗΡΩΔΟΥ around a wreath within which +. *Madden*, nº 8. *R.* F. » 10 »

67479 Æ³. Obv. Uncertain object. ℞. Ω. *Var. Madden*, nº 10. M. » 2 6

67480 Æ³. Obv. Anchor. ℞. Two cornucopiae and poppy-head. *Madden*, nº 13. *S.* F. » 5 »

67481 Æ³. Another, with obv. legend partly legible, ΗΡΩΔ. *S.* F. » 4 »

67482 Æ³. Another, with anchor within wreath. *S.* F. » 3 6

67483 Æ³. Obv. Anchor. ℞. Two cornucopiae. *Madden*, nº 17. *S.* F. » 3 »

67484 Æ³. Another, similar type. *S. Madden*, nº 18. M. » 2 6

67485 Æ³. Obv. ΒΑC... Cornucopiae. ℞. Eagle to r. *S.* M. » 2 6

67486 Æ³. Obv. ..W.. ℞. Eagle. *S.* M. » 2 »

HEROD ARCHELAUS (B.C. 4-A.D. 6)

67487 Æ³. Obv. Prow of ship. ....Ω. ℞. ΕΘΝ. within wreath. *Madden*, p. 115, nº 2. F. » 4 6

67488 Æ³. Another similar. F. » 3 6

67489 Æ³. Obv. Type unintelligible. ℞. S.C. Galley. *Madden*, p. 117, nº 7. M. » 3 »

67490 Æ³. Obv. (ΗΡΩΔΟΥ). Bunch of grapes from which hangs a vine-leaf. ℞. (ΕΘΝΑΡΧΟΥ). Helmet with tuft of feathers and cheek pieces. *Madden*, nº 8. V. F. » 6 6

67491 Æ. Similar type. F. » 5 »

67492 Another, similar. F. » 4 »

67493 Another, similar. M. » 2 6

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HEROD AGRIPPA I. (A.D. 37-44)

67494 Æ³. Obv. BACIΛЄ⍵C AΓPIΠA. Umbrella. ℞. Three ears of corn springing from one stalk; in the field. to r. and l., L S (year 6). *Madden*, p. 131, nº 1. V. F. » 4 »
67495 Æ³. Another, similar. F. » 3 »
67496 Æ³. Another, similar. M. » 1 6

AGRIPPA II. (A.D.48-100).

67497 Æ². Obv. ΔOMIT·KAIC.ΓEPMA. Laur. bust of Domitian to r., wearing aegis. ℞. [ETO] KΔ BA AΓPIΠΠINA. Victory flying to r. *Madden*, p. 156, 5. F. » 6 »

(*To be continued.*)

MISCELLANEOUS ENGLISH COINS.

Recent Purchases.

PENNIES.

ST. EADMUND OF EAST ANGLIA.

67498 ✠ ꝏCEĀDMVNRI. In centre, Ā between two small crosses pattées. ℞. ✠ ĀDRĀDVꝏ VVOI. Cross pattée. V. F. » 10 »
67499 ✠ SCEĀDMVNDRE. In centre, Ā. ℞. ✠ ĀNSIER NONETĀI. Cross pattée. V. F. » 7 6
67500 ✠ ꝏCEĀTDMV. ℞. ✠ BĀDO ΛΛIIE. Same type as preceding. F. » 6 »
67501 ✠ SCEЄĀDMVИ DE ✠ NR. In centre, Ā with three pellets at each side. ℞. ✠ DĀIEMOИD MOTĀ. Cross pattée. V. F. » 7 6
67502 ✠ EDREИIDĀИ. Similar type to preceding. ℞. ✠ ERꝏĀLT MOM. V. F. » 7 6
67503 ✠ ƧCEĀDMD RVE. In centre, Ā. ℞. ✠ VVIEDVIR NOT. V. F. » 8 6

CNUT OF NORTHUMBRIA.

67504 CNVT REX disposed at ends and between the limbs of long cross; pellets in legend. ℞. ✠ CVИ ·:· ИET ·:· TI. Cross pattée, pellets in two angles. E. F. » 5 »
67505 — ℞. ✠ CVИ ·:· ИET ·:· TI ·:· E. F. » 5 »
67506 — ℞. ✠ CVИ ·:· ИET ·:· TI ·:· E. F. » 5 »
67507 — ℞. ✠ CVN ·:· NET ·:· TI ·:· E. F. » 5 »
67508 — ℞. ✠ CVN ·:· NETI ·:· E. F. » 5 »
67509 — ℞. ✠ CVN ·:· NET ·:· ITI ·:· E. F. » 5 »
67510 — ℞. ✠ CVH ✠ NIT ✠ TI·:· E. F. » 7 6

AETHELSTAN OF WESSEX.

67511 ✠ Æ ƎEL⊼TAN RE ✠. Cross pattée.
℞. ·:·
ΛBBΛ
✠ ✠ ✠
M O N
·:·
V. F. 1 5 »

EADWARD II.

(*THE MARTYR*).

67512 **Stamford.** ✠ EĀDPEĀRD REX ĀNGLO. Diademed bust to left. ℞. ✠ HILD MO ⊼TĀNFO. Cross pattée. *R.* E. F. 2 » »

AETHELRED II.

67513 **Cambridge.** ✠ ÆƎELRÆD REX ĀNG. Rude bust to left. ℞. ✠ EDPIИE MO GRĀN. Long cross voided. *Hild.*, type D. *Hks.* 207. V. F. » 7 6

CANUTE.

67514 **London.** ✠ CNVT REC ✠ : Diademed bust to left, with sceptre. ℞. ✠ NĀƎHN ONLVN : Short cross voided; annulet centre. *Hild.*, type H. *Hks.*, 208. V. F. » 7 6
67515 **Stamford.** Same type. ℞. ✠ ƎVRSTĀN ON STĀ. V. F. » 12 6

EDWARD THE CONFESSOR.

67516 **Hereford.** EĀDPĀRD RE. Crowned bust facing. ℞. ✠ EĀRNPI ON HERE. Cross pattée. *Hks.* 225. *R.* F. » 7 6

WILLIAM I.

CANTERBURY.

67517 *Paxs type. Hks.* 241. ✠ PVLBOLD ON [C]N TI. F. » 3 6

CHICHESTER.

67518 Same type. ✠ EDPINE ON CICESI. F. » 5 »

COLCHESTER.

67519 — ✠ IELFSI ON COLE... F. » 6 »

GLOUCESTER.

67520 — ✠ BRIHTOƎ ON ꝏLEPE. V. F. » 12 6

IPSWICH.

67521 — ✠ SPEꝏEN ON ꝏIPESI. V. F. » 10 »

LEWES.

67522 — ✠ PINRED ON LIEPI. F. » 7 6

LONDON.

67523 — ✠ IELFRIED ON LNI. V. F. » 5 »
67524 — ✠ ꝏODPINE ON LVN. V. F. » 5 »

NORWICH.

67525 — ✠ ꝏODRIC O NORƎPIC. V. F. » 12 6

NOTTINGHAM.

67526 *Two sceptre type. Hks.* 237. ✠ MĀN ON SNOTINꝏI. *R.* F. 1 10 »

SALISBURY.

67527 *Paxs type Hks.* 241. ✠ ES[BER]N ON SERBIR. F. » 7 6

SANDWICH.

67528 — ✠ ꝏODPINE ON SĀN. F. » 7 6

SHAFTESBURY.

67529 — ✠ IELNOƎ ON SCIEF. F. » 7 6

SOUTHWARK.

67530 — ✠ ĀLDOVLF ON SVƎE. F. » 5 »

STAFFORD.

67531 *Bonnet type. Hks.* 234. ✠ ꝏODPINE ON ƧTEFFOR. *R.* V. F. 1 10 »

STAMFORD.

67532 *Paxs type. Hks.* 241. ✠ BRVNSTĀN ON STI. F. » 12 6

THETFORD.

67533 — ✠ ꝏODINC ON ƎTFRD. F. » 7 6

WILTON.

67534 — ✠ SEFMROI ON PITI. F. » 7 6

WINCHESTER.

67535 ✠ ꝏODPINE ON PINC. E. F. » 8 6
67536 — ✠ IESTĀN ON PINE. E. F. » 8 6
67537 — ✠ SIPORD ON PINC. V. F. » 6 6
67538 — ✠ PIMVND ON PINC. E. F. » 8 6

YORK.

67539 *Bonnet type. Hks.* 234. ✠ LEIꝏƧINꝏ ON EOF. F. » 12 6
67540 *Paxs type. Hks.* 241. ✠ LEISINC ON EFRPI. V. F. » 7 6

WILLIAM II.

HYTHE.

67541 *Hks.* 249. ✠ DILMĀN ON HIƎI. *R.* F. 1 10 »

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HENRY I.

67542 *Hks.* 255. .... DVVĀD : ON... C.. M. » 10 »
67543 Same type. .... MĀN : R : ON.... F. » 15 »

STEPHEN.

67544 *Hks.* 270 ..... ON : NOR..... V. F. 2 » »

HENRY II.

67545 *Hks.* 285. **Canterbury.** ✠ VVIL[LELM :] ON : CĀ : F. » 5 »
67546 Same type. **Durham.** ✠ VVĀL[TIER : ON D]VN : *R.* F. » 10 »
67547 — **London.** ✠ EDM[VN]D : ON : [L]VN : V. F. » 5 »
67548 — **Newcastle.** ✠ VVILLEM : ON : NEVCĀS. *Exceptionally well struck.* V. F. 1 5 »
67549 — — ✠ VVILLEME : ON : NIV. V. F. » 10 »
67550 — — ✠ VVILLEM : ON NIV.... V. F. » 12 6
67551 — **York.** ✠ VV[VLF]SI : ON : EVER. F. » 5 »
67552 *Short cross type. Class I.* **Northampton.** ✠ FILIP·ON·NORHT. E. F. » 5 »
67553 — **Norwich.** ✠ RAINALD·ON·NOR. V. F. » 4 »
67554 — — ✠ VVILLALM·ON·NOR. V. F. » 4 »
67555 — **Winchester.** ✠ COALM·ON·VVINC. V. F. » 2 6

HENRY III.

67556 *Long cross type.* **Canterbury.** HANRICVS RAX III. ℞. NICOLA ON CANT. No sceptre. V. F. » 2 6
67557 — **Gloucester.** Similar obverse. ℞. RICARD ON CLOV. *R.* F. » 7 6
67558 — HANRICVS RAX TARCI. ℞. ION ON GLOVCA. V. F. 1 5 »
67559 — **London.** HANRICVS RAX III. Sceptre. ℞. PHALIP ON LVND. *R.* V. F. » 5 »

EDWARD I.

67560 **Halfpenny. Berwick.** EDVVARDV..... Crowned bust facing. ℞. VILLA BAR.... Long cross pattée, bear's head in one quarter, three pellets in each remaining quarter. *RR.* V. F. 2 10 »

EDWARD II.

67561 **Penny. Durham.** Mm. Cross moline. ADVVA R ANCL DNS HYB. ℞. CIVITAS DVRAMA. F. » 2 »

EDWARD III.

67562 **Groat. London.** ✠ ADVVARD ° D ° C ° RAX ° ANCL ° Z ° FRANCI D° HYB. ℞. POSVI ° &c. CIVITAS LONDON. V. F. » 7 6
67563 **Groat. York.** Similar type. CIVITAS EBORACI. F. » 5 »

HENRY V.

67564 **Groat.** HANRIC' × DI' × CRA' × RAX × ANCLIC × Z × FRANC. Mullet on the King's left shoulder. *S.* V. F. » 7 6
67565 — Another, same type, but the mullet obliterated. M. » 2 6

HENRY VI.

67566 **Groat. Calais.** Mm. Pierced cross. HANRIC' × DI' × CRA' × RAX × ANCLIC × Z × FRANC'. Annulet each side of bust. ℞. POSVI ° &c. VILLA : CALISIC : . Annulet between pellets in two quarters of reverse. V. F. » 3 »
67567 Mm. Cross patonce. ℞. Cross. HANRIC DI CRA RAX ANCL' Z FRANC. Pine-cone after *Henric*, *Di*, and *Gra*; mascle *Rex*. ℞. POSVI &c. VILLA : CALISIC. Mascle before *La*, cone after *Calisie*. *S.* V. F. » 4 »
67568 **Groat. London.** Mm. Pierced cross. HANRIC' × DI' × CRA' × RAX × ANCL' × Z × FRANC'. ℞. POSVI ° &c. CIVITAS : LONDON : Annulet between pellets in two quarters. F. » 4 »
67569 — Mm. (Obv. only). Cross patonce. HANRIC × DI × CRA × RAX × ANCLI × Z × FRANC. Cone on king's neck; pellet each side of crown. ℞. POSVI &c. CIVITAS LONDON. E. F. » 10 »
67570 — Another, cone on breast. Small additional pellet in two quarters. F. » 3 »
67571 **Half Groat. Calais.** Mm. Cross patonce, ℞. Cross. HANRIC' DI' CRA' RAX ANCL'..... Rosette after *Henric*, *Di* and *Gra*; mascle after *Rex* ℞. POSVI &c. VILLA : CALISIC. Rosette after *Posui* and *Calisie*; mascle before *La*. F. » 3 »
67572 **Half Groat. London.** HANRIC' × DI' × CRA' × RAX × ANCL' × Z × FR. ℞. POSVI ° &c. CIVITAS × LONDON × Annulet between pellets in two quarters. F. » 5 »
67573 — Mm. (obv. only). Cross patonce. HANRIC' × DI' × CRA' × RAX × ANCL × Z × FR. Cone on breast. ℞. POSVI &c. CIVITAS LONDON. F. » 5 »

EDWARD IV.

67574 **Groat. Bristol.** Mm. Sun. ADVVARD × DI' × CRA' × RAX × ANCL' × Z × FRANC. Quatrefoil each side of neck; B on breast. ℞. POSVI &c. VILLA × BRISTOLL. F. » 5 »
67575 — **Coventry.** Mm. Sun. A on breast. CIVITAS COVATRA. F. » 5 »
67576 — **London.** Mm. Rose. CIVITAS LONDON. V. F. » 4 »
67577 — Another, same mm. CIVITAS LON : DON. Mascle after *Civitas*. F. » 2 6
67578 — Mm. Crown. CIVITAS LONDON. F. » 2 »
67579 — Mm. Cross fitchée, ℞. Sun. Trefoils instead of quatrefoils at sides of neck. F. » 3 »
67580 — Mm. Annulet, ℞. Trefoil. Nothing at sides of neck. F. » 3 »
67581 — **York.** Mm. Sun. A on breast; quatrefoil each side of neck. CIVITAS EBORACI. V. F. » 5 »
67582 — — — M. » 1 6
67583 **Penny. Durham.** Mm. Cross. ÐDVVARD'·RÐX·ACLIÐ. ℞. CIVITAS DONOLI. *R.* V. F. » 10 »

RICHARD III.

67584 **Groat. London.** Mm. Rose and sun united. RICARD' × DI' × CRA × RAX × ANCL × Z × FRANC'. F. » 10 »

HENRY VII.

67585 **Groat. Second issue.** Mm. Cross crosslet. HANRIC' × DI' × CRA' × RAX × ACLIC' × Z × FR. Facing bust with arched crown. ℞. POSVI &c. : CIVITAS × LONDON. V. F. » 5 »
67586 — Mm. Cinquefoil. Trefoil stops. ANCL' × Z × FRANC. V. F. » 5 »
67587 — Mm. Anchor. Obv. ⚓, ℞. ☨. ACLI' × Z × FRA'. F. » 2 6
67588 — Mm. Anchor. Obv. ⚓. ACL' × Z × FR' ×. V. F. » 4 »
67589 — Mm. Anchor. ☨, ACL' × Z × FR' × F. » 3 »
67590 — No mint mark. Trefoil stops. ANCL Z FRANC. Quatrefoil before POSVI. V. F. » 7 6
67591 **Groat. Third issue.** Mm. Pheon. HANRIC' × VII' × DI' × CRA' × RAX × ACL' × Z × F' × Crowned bust in profile to right. ℞. POSVI &c. Shield of arms on cross fourchée. *Good portrait.* V. F. » 7 6
67592 **Half Groat. Second issue. Canterbury.** Mm. Tun. Same type the groat of this issue. HANRIC' DI' CRA' RAX ACL' Z F' No stops in legend. V. F. » 3 »
67593 **Half Groat. Third issue. York.** Same type as the groat of thus issue. Mm. Martlet. HANRIC' × VII' × DI × CRA' × RAX × ACL' ℞. POSVI &c. Two keys below shield. F. » 3 »

HENRY VIII.

67594 **Groat. First issue.** Similar to the third issue of Henry VII. Mm. Portcullis crowned. HANRIC' × VIII' × DI' × CRA' × RAX × ACL' × Z × FR'. M. » 3 »
67595 — — ACL' × Z × F' × F. » 5 »

EDWARD VI.

67596 **Crown. 1551.** Mm. Y. ADVVARD' : VI' . D' . C : ACL' : FRANC' : Z : HIBAR' : RAX. The King on horseback to right, date below. ℞. POSVI·DAVM : ADIVTORA' : MAV'. Shield on cross fourchée. F. 1 » »
67597 — Same mm. POSVI DAV'·ADIVTORAM·MAVM. M. » 12 6
67598 — Same mm. FRA' : Z : HIBA' : ℞. POSVI DAVM : ADIVTORA' : MAV'. F. 1 » »
67599 — Mm. Tun. ACL' : FRANCI'.Z : HIB' : ℞. POSVI DAVM : ADIVTORA' : MAVM. *R.* F. 1 10 »
67600 **Halfcrown. 1551.** Mm. Y. Same type as the crown. ADVVARD'.VI : D'.C'.ACL'.FRA' : Z : HIB'. RAX. ℞. POSVI DAV'. ADIVTORA' : MAV'. *R.* M. » 7 6
67601 — Mm. Tun. HIBA' : ℞. POSVI DAVM : ADIVTORA'. MAVM. *R.* M. » 10 »

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67602 **Shilling**. Mm. Tun. EDVVARD'.VI.D'.G'.ACL'.FRA'.Z.hIB'.REX. Crowned bust facing between a rose and XII. V. F. » 3 »

67603 **Sixpence**. Mm. Y. Same type and legend as the shilling. E. F. 1 » »

PHILIP and MARY.

67604 **Shilling. 1554.** PHILIP·ET·MARIA·D·G·R·ANG·FR·NEAP·PR HISP. Busts of Philip and Mary face to face; above their heads, a crown dividing date 1554. ℞. POSVIMVS·DEVM·ADIVTOREM·NOS[TRVM]. Shield of arms, surmounted by a crown dividing value mark. F. » 7 6

67605 — Another, without date, but with value mark. M. » 4 »

67606 **Sixpence. 1554.** Same type and legends as the shilling. F. » 10 »

ELIZABETH.

67607 **Crown**. Mm. **1.** ELIZABETH'.D'.G'.ANG'.FRA'.ET : HIBER'. REGINA. Crowned bust to left, with sceptre and orb. ℞. POSVI &c. Shield on cross fourchée. *R.* E. F. 4 » »

67608 — Another, same mint mark, type and legends. (*Reverse V. F.*). F. 1 15 »

67609 — — *Cheap.* F. 1 5 »

67610 **Halfcrown**. Mm. **1.** Same type and legends. *R.* F. 1 » »

67611 — — M. » 10 »

67612 **Shilling**. Mm. Cross crosslet. ELIZABETH.D'.G'.ANG'.FRA'.ET.HIB'.REGINA. Crowned bust in profile to left. V. F. » 4 »

67613 — Mm. Martlet. AN'.FR'.ET.HI'. F. » 2 6

67614 — Mm. **1.** ELIZAB'.D'.G'.ANG'.FR'.ET : HIB'.REGI'. V. F. » 5 »

67615 — **Milled**. Mm. Star. ELIZABETH.D.G.ANG.FRA.ET.HIB.REGINA. F. » 10 »

67616 **Sixpence. 1578.** Mm. Cross. ELIZABETH'.D'.G'.ANG'.FR'.ET.HI'.REGINA. F. » 2 6

67617 — **1582.** Mm. Sword. F. » 2 6

67618 — **1600.** Mm. O. ELIZAB'.D'.G'.ANG'.FR'.ET : HIB'.REGI'. M. » 2 »

67619 — **Milled. 1562.** Mm. Star. ELIZABETH.D.G.ANG.FRA.ET.HIB.REGINA. E. F. » 10 »

67620 **Groat**. Mm. Cross crosslet. ELIZABETH : D'.G'.AN'.FR'.ET.HI'. REGINA. E. F. » 10 »

67621 — Mm. Martlet. V. F. » 5 »

67622 — Mm. Martlet. HIB'. V. F. » 5 »

67623 **Portcullis Halfpenny**. Obv. A portcullis; above, the mint mark tun. ℞. Cross moline, three pellets in each angle. *R.* V. F. » 10 »

67624 — Mm. Key. Same type. *R.* V. F. » 10 »

67625 — Mm. Anchor. ⊶. *R.* V. F. » 10 »

67626 — Mm. **1.** *R.* V. F. » 10 »

JAMES I.

67627 **Crown. Second issue.** Mm. Lis. IACOBVS·D : G : MAG : BRI : FRAN : ET HIB : REX. The King on horseback to right; grass and ground line. ℞. QVÆ DEVS CONIVNXIT NEMO SEPARET. Shield of arms. *R.* V. F. 2 10 »

67628 — Mm. Trefoil. Plume over shield. *R.* F. 1 5 »

67629 **Sixpence. 1606.** Mm. Escallop. IACOBVS.D'.G'.MAG'.BRIT'.FRA'.ET.HIB'.REX. F. » 2 6

67630 — **1624.** BRI : FR : ET.HI : V. F. » 4 »

67631 **Penny**. Mm. Lis. I'.D'.G'.ROSA.SINE.SPINA. Crowned bust to right. ℞. Shield of arms surmounted by the mint mark. V. F. » 4 »

67632 — Mm. Escallop. I'.D'.G'.ROSA.SINE.SPINA. Rose. ℞. TVEATVR.VNITA.DEVS. A thistle. V. F. » 2 6

67633 **Halfpenny**. Mm. Thistle. Obv. A portcullis surmounted by the mint mark. ℞. Cross moline with three pellets in each angle. *R.* V. F. » 7 6

67634 — — F. » 4 »

CHARLES I.

67635 **Shrewsbury Pound. 1642.** Mm. (℞). Five pellets. CAROLVS : D : G : MAG : BRITAN : FR : ET : HIB : REX. The King on horseback to left, plume behind; ground strewn with arms. ℞. EXVRGAT.DEVS.DISSIPENTVR.INIMICI. Declaration RELIG : PROT : LEG | ANGL : LIBER : PAR. Three plumes and value mark XX above the Declaration, date below. *Hks.* no 2. *R.* V. F. 6 10 »

67636 **Shrewsbury Half-Pound. 1642.** Mm. (Obv.) Plume, (℞). Nine pellets. CAROLVS : D : G : MAG : BRIT : FRAN : ET : HI : REX. Type similar to the pound piece, but without the plume behind the King. ℞. EXVRGAT &c. Declaration as before.

An unpublished variety with the nine pellets as reverse mint mark. V. F. 7 10 »

67637 **Oxford Half-Pound. 1642.** Mm. (Obv.) Plume. CAROLVS : D : G : MAGN : BRIT : FRAN : ET : HIB : REX. Type as before but with **Oxford** plume behind the King. ℞. : EXVRGAT &c. Declaration RELIG.PROT.LEG | ANG.LIBER.PAR, surmounted by three **Shrewsbury** plumes and the value mark. *R.* F. 3 10 »

67638 **Tower Crown**. Mm. Lis. CAROLVS D'.G'.MAG'.BRI'.FR'.ET HIB'.REX. The King on horseback to left, crowned and holding sword over shoulder; horse richly caparisoned, plume on head and crupper. ℞. CHRISTO.AVSPICE.REGNO. Square shield on cross fleury. *Hks.*, type 1 a. *R.* V. F. 3 10 »

67639 — Mm. Cross on step. Same type and legends. *R.* F. 1 5 »

67640 — Mm. Star in circle. R. Star. CAROLVS.D'.G'.MAG'.BRIT'.FRAN'.ET.HIB'.REX. ℞. Oval garnished shield. *Hks.*, type 3 a. *R.* F. 3 10 »

67641 — Mm. Sun. CAROLVS.D : G : MAG : BRI : FRA : ET.HIB' REX. ℞. Oval garnished shield. *Hks*, type 4. F. 1 15 »

67642 **Briot Crown**. Mm. (Obv.). B and flower. ℞. B.CAROLVS.D.G.MAGN.BRITAN.FRAN.ET.HIBER.REX. ℞. Oval garnished shield, crowned, and between crowned letters **C** and **R**. *R.* V. F. 3 » »

67643 **Exeter Crown**. Mm. Rose. CAROLVS'.D'.G'.MAG'.BRIT'.FRA'.ET'.HI'.REX. ℞. CHRISTO'.AVSPICE'.REGNO. Oval garnishsd shield. *Hks.* 478. *R.* M. » 12 6

67644 — Another, dated **1645**. Mm. (Obv.) Rose. (℞.) **Ex.** *Rud.*, Pl. XXV, 4. F. » 15 »

67645 **Oxford Crown. 1643.** Mm. (Obv.) Plume, (℞.) Pellets. CAROLVS : D : G : MAG : BRIT : FRAN : ET : HI : REX. The King on horseback to left, plume behind; grass and ground line. ℞. EXVRGAT &c. Declaration RELIG : PROT : LEG | ANG : LIBER : PAR. Three plumes and value mark above, date below. *R.* F. 1 5 »

67646 **Ormonde Crown**. Obv. **C R** surmounted by a crown. ℞. $\frac{S}{V}$. *R.* F. 1 » »

67647 **Tower Halfcrown**. Mm. Triangle. CAROLVS.D'.G'.MAG'.BRIT'.FRAN'.ET.HIB'.REX. *Hks.*, type 3 a. V. F. » 5 »

67648 — Mm. (R.) BRI'.FRA'.ET.HIB'. Similar type. M. » 4 »

67649 **Oxford Halfcrown. 1642.** Mm. (Obv.) Plume without band or coronet. CAROLVS : D : G : MAG : BRIT : FR : ET : HIB : REX. The King on horseback to left, style similar to *Hks.* 481, but without the plume behind the King. ℞. EXVRGAT &c. ending INIMI. Declaration RELIG.PROT.LEG | ANG.LIBER.PAR. Three plumes above, date below. *R.* V. F. 2 » »

67650 **Oxford Halfcrown. 1644.** Mm. Plume, ℞. Lozenge between four pellets. CAROLVS D : G : MAG : BR : FR.....REX. Type similar to *Hks.* 493. ℞. EXVRGAT &c. Lozenge stops. Declaration RELI.PRO.LE | ANG.LIB.PA. Three plumes above, $\frac{1644}{OX}$ below. Lozenge each side of OX. *R.* F. » 15 »

67651 — Mm. (Obv.) Plume. ℞. EXVRGAT &c. Declaration RELIG.PRO.LEG. | ANG.LIBER.PAR. Three plumes above (*large centre plume*), $\frac{1644}{OX}$ below. Large date figures, curved. Lozenge stops in legend, at sides of plumes, date, and OX. *R.* F. » 15 »

67652 **York Halfcrown**. Mm. Lion. CAROLVS.D.G.MAG.BRIT.FRAN.ET.HIB.REX. The King on horseback to left, EBOR below. ℞. CHRISTO.AVSPICE.REGNO. Crowned shield with lion's skin garniture. *Rud.*, XXI, 2. M. » 7 6

67653 **Ormonde Halfcrown**. Obv. **C R** surmounted by a crown. ℞. $\frac{S\ D}{II\ VI}$. *R.* E. F. 2 5 »

67654 — — V. F. 1 10 »

67655 **Newark Halfcrown. 1646.** A crown between **C** and **R**; below, XXX. ℞. OBS: | NEWARK | 1646. *S.* F. » 15 »

67656 **Tower Shilling**. Mm. Lis. CAROLVS D : G : MAG : BR : FR : ET HI : REX. Crowned bust to left, in ruff, robes and collar of the Garter. ℞. CHRISTO.AVSPICE.REGNO. Square shield on cross fleury. *Hks.*, type 1. F. » 7 6

67657 — Mm. Cross on step. Bust in armour, scarf, ruff. MAG'.BR'.FR'.ET.HI'. *Hks.*, type 1 a. F. » 7 6

67658 — Mm. Castle. Same type and legends. F. » 5 »

67659 — Mm. Anchor. ⊶ Lace collar instead of ruff. MA'.BR'.FR'.ET.HI'. *Hks.*, type 4. V. F. » 10 »

67660 — Mm. Triangle. MAG.BRIT.FR.ET.HIB. Same type. F. » 5 »

67661 — Mm. Star. MAG'.BRI'.FRA'.ET.HI'. Same type. F. » 3 »

67662 **Briot Shilling**. Mm. Anchor and B. CAROLVS.D.G.MAG.BRIT.FR.ET.HIB.REX. F. » 5 »

67663 **Aberystwith Shilling**. Mm. Book. CAROLVS.D'.G'.MA'.BR'.FR'.ET.HI'.REX. *Hks.* 518. F. » 15 »

67664 **Oxford Shilling. 1642.** Mm. (Obv.) Plume. CAROLVS : D : G : MAG : BR : FR : ET : HIBER : REX. Crowned bust to left, lace collar. ℞. : EXVRGAT &c. Declaration RELIG : PROT | LEG : ANG : | LIBER : PAR. Three plumes above, date below. F. » 7 6

67665 — **1643.** Mm. (Obv.) Plume. BRIT'.FR'.ET.HI'. ℞. : EXVRGAT &c. Declaration as before. F. » 7 6

67666 **York Shilling**. Mm. Lion. CAROLVS.D.G.MAG.BRI.FR.ET.HI.REX. Crowned bust to left. ℞. CHRISTO.AVSPICE.REGNO. Square shield, surmounted by EBOR, on cross fleury. *Hks.* 526. F. » 7 6

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67667 — BRIT.FRAN.ET.HIB. Crowned oval shield, lion's paw garniture. *Hks.* 527. F. » 5 »
67668 **Pontefract Shilling. 1648.** Lozenge shaped. [DVM. SPIRO.] SPERO. Crown above **C R**. ℞. View of castle; on left, OBS; on right XII and **P C**; below [16]48. *R.* F. 1 » »
67669 **Ormonde Shilling.** Crown above **C R**. ℞. **D XII**. V. F. » 10 »
67670 — — F. » 5 »
67671 **Newark Ninepence. 1646.** Crown and **C R** above the mark of value IX. ℞. OBS: | NEWARK | 1646. *R.* F. » 7 6
67672 **Newark Sixpence. 1646.** Crown and **C R** above VI. ℞. OBS. | NEWARK | 1646. *R.* F. » 10 »
67773 **Tower Sixpence.** Mm. Harp. CAROLVS.D'.G'.MAG'.BR'. FR'.ET.HI'.REX. ℞. Oval garnished shield between **C** and **R**. *Hks.*, type 3. F. » 7 6
67674 — Mm. Crown. MA'.BR'.FR'.ET HI'. ℞. Oval garnished shield. *Hks.*, type 3 a. V. F. » 7 6
67675 **Ormonde Sixpence. C R** surmounted by a crown. ℞. **D VI**. V. F. » 6 »
67676 — — F. » 4 »
67677 **Ormonde Groat.** Similar type, but mark of value **D IIII**. F. » 5 »
67678 — — F. » 4 »
67679 **Ormonde Threepence.** Mark of value **D III**. M. » 4 »
67680 **Ormonde Half-Groat.** Mark of value **D II**. *RR.* V. F. 2 » »

THE COMMONWEALTH.

67681 **Crown. 1653.** THE COMMONWEALTH.OF.ENGLAND. Shield of England within wreath. ℞. 1653. .GOD.WITH.VS. Shields of England and Ireland. V. F. 3 10 »
67682 — — F. 1 10 »
67683 — Another, *gilt.* V. F. 1 15 »
67684 **Crown. 1656.** Same type. V. F. 2 10 »
67685 **Halfcrown. 1652.** Similar type. V. F. 1 » »
67686 — **1654.** — F. » 15 »
67687 **Shilling. 1652.** Similar type. F. » 7 6
67688 **Sixpence. 1654.** Similar type. V. F. » 12 6

CHARLES II.

67689 **Hammered Shilling.** Second issue. Mark of value but no inner circle. CAROLVS.II.D.G.MAG.BR.FR.ET.HI.REX. *R.* F. 1 » »

WILLIAM & MARY.

67690 **Shilling. 1692.** Usual type. V. F. » 10 »
67691 **Sixpence. 1693.** — *Gilt.* V. F. » 4 6

GEORGE I.

67692 **Halfcrown. 1720.** Roses and plumes. F. » 7 6

GEORGE IV.

67693 **Pattern Crown. 1826.** GEORGIUS IV DEI GRATIA. Bust to left, date below. ℞. BRITANNIARUM REX FID : DEF : Shield of arms surmounted by crowned helmet and lambrequins; Garter below the shield. *R.* E. F. 1 5 »
67694 **Halfcrown. 1823.** Square shield crowned and encircled by Garter and Collar. E. F. » 5 »
67695 — **1826.** Smaller bust. Reverse as on the pattern crown of this date. F. D. C. » 5 »

VICTORIA.

67696 **Crown. 1845.** Usual type. V. F. » 6 6
67697 **Crown. 1847.** Gothic type. Inscribed edge. F. D. C. 1 » »
67698 — — V. F. » 10 »
67699 — — F. » 7 6
67700 **Crown. 1887.** The Jubilee type. F. D. C. » 6 6
67701 **Double-Florin. 1887.** — F. D. C. » 5 6
67702 **Halfcrown. 1887.** — F. D. C. » 3 6
67703 **Florin. 1849.** The Graceless type. E. F. » 5 »
67704 — **1881.** Usual type. — E. F. » 3 »
67705 — **1887.** The Jubilee type. F. D. C. » 3 »
67706 **Shilling 1853.** Usual type. — E. F. » 1 6
67707 — **1860.** — — F. D. C. » 2 »
67708 — **1864.** — — F. D. C. » 2 »
67709 — **1865.** — — F. D. C. » 2 »
67710 — **1867.** — — F. D. C. » 2 »
67711 — **1868.** — — F. D. C. » 2 »
67712 — **1870.** — — F. D. C. » 2 »
67713 — **1873.** — — F. D. C. » 2 »
67714 — **1877.** — — E. F. » 1 6
67715 — **1883.** — — E. F. » 1 6

TRADE TOKENS IN THE EIGHTEENTH CENTURY

(*Continued from col. 11499*).

IRELAND.

67716 **Halfpenny.** (1). **Cork.** Fame. ℞. *J. E. & Co.* F. D. C. » 2 6
67717 — (2). — — — E. F. » 3 6
67718 — (5). — — ℞. Wheatsheaf. F. D. C. » 3 6
67719 — (13). — — — F. D. C. » 4 6
67720 — (2). **Drogheda.** Hibernia. ℞. *I. M. Co.* *R.* F. » 2 6
67721 **Penny.** (1). **Dublin.** TO PREVENT &c. *R.* M. » 5 6
67722 — (3). — Hibernia. ℞. *W. T. B. & Co.* *R.* F. » 10 »
67723 **Halfpenny.** (8). — Hope. ℞. U. S. Arms and crest. *R.* V. F. » 3 6
67724 — (9). — — ℞. Howe. *R.* F. » 3 »
67725 — (10). — — ℞. Princess of Wales. *R.* F. » 2 6
67726 — (11a). — Harp and rocks. ℞. Three castles. V. F. » 1 »
67727 — (12). — Weaving. ℞ Shield and crest. *R.* F. » 4 6
67728 — (13). — — — *R.* F. D. C. » 5 6
67729 — (18). — Shield. ℞. Hope with a quadrant. *RR.* F. D. C. » 15 »
67730 — (24). — Spinning Wheel. ℞. *B. O. B.* V. F. » 2 »
67731 — (25a). — Arms crowned. ℞. Inscription. *R.* F. D. C. » 5 »
67732 — (26). — Hibernia. ℞. *H. M. Co.* F. D. C. » 1 6
67733 — (27). — — — V. F. » 1 »
67734 — (28). — — — E. F. » 2 »
67735 — (35). — — — *R.* E. F. » 4 6
67736 — (42). — — — *R.* F. » 3 »
67737 — (72). — — ℞. Shakespeare. V. F. » 1 6
67738 — (73). — — —
67739 — (74). — — ℞. Geo: Prince of Wales. F. » 2 »
67740 — (75). — *H. M. Co.* ℞. John of Gaunt. F. D. C. » 2 »
67741 — (75a). — Edge plain. Not in collar. V. F. » 4 6
67742 — (84). — Hibernia with still. ℞. *H. M. Co* &c. F. » 4 6
67743 — (91). — — — V. F. » 2 6
67744 — (96). — — — F. » 1 6
67745 — (98). — Alexr. Cornwell. V. F. » 1 6
67746 — (99). — Justice. ℞. Sugar and whiskey. F. D. C. » 1 »
67747 — (100). — Female. ℞. As last. F. D. C. » 1 »
67748 — (100c). — — — E. F. » 2 »
67749 — (100bis). — Geale & Macbride. E. F. » 4 6
67750 — (101). — Hope with quadrant. E. F. » 2 »
67751 — (102). — — *R.* F. D. C. » 5 6
67752 — (111). — — ℞. Man in loom. F. D. C. » 5 6
67753 — (115). — *H. S. Co.* M. » 1 »
67754 — (116). — — V. F. » 2 »
67755 — (117). — — F. D. C. » 4 6
67756 — (119). — — ℞. Robert Orchard. F. D. C. » 5 6
67757 — (120). — — ℞. Fame flying. F. D. C. » 4 6
67758 — (123). — — ℞. King of Munster. F. D. C. » 4 6
67759 — (126). — *H. S. Co.* ℞. Wheatsheaf. F. D. C. » 1 »
67760 — (128). — — — F. D. C. » 2 6
67761 — (130). — *L. & R.* V. F. » 1 »
67762 — (131). — — V. F. » 2 »
67763 — (132). — — E. F. » 2 6
67764 — (134). — — E. F. » 2 6
67765 — (135). — — M. » 1 »
67766 — (137). — — F. D. C. » 3 6
67767 — (138). — *M. F. W.* E. F. » 2 6
67768 — (139). — Pantheon. F. D. C. » 2 »
67769 — (141). — Parker's. F. D. C. » 1 6
67770 — (141b). — — F. D. C. » 1 6
67771 — (142). — — F. D. C. » 1 6
67772 — (142b). — — E. F. » 2 6
67773 — (142c). — — E. F. » 2 6
67774 — (144d). — ℞. *H. M. Co.* E. F. » 2 »
67775 — (145). — *R. L. T. & Co.* F. » 2 »
67776 — (148). — — V. F. » 1 »

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67777 — (149). — — F. » 1 »
67778 — (151). — — F. » 2 »
67779 — (152). — — F. » 3 6
67780 — (159). — — F. » 2 6
67781 — (160). — — F. » 2 »
67782 — (167). **Swords**. Hibernia. ℞. *W. H. Co. R.* M. » 2 6
67783 **Farthing**. (169). **Dublin**. Begg's. F. » 2 »
67784 — (172). — Bryen's. *R.* F. D. C. » 7 6
67785 — (174). — — *R.* F. D. C. » 7 6
67786 — (175). — — *R.* F. D. C. » 7 6
67787 — (176). — Camac's. E. F. » 3 6
67788 — (177). — Hutton's. E. F. » 2 6
67789 — (178). — — F. » 1 6
67790 — (179). — Murphy's. *R.* F. D. C. » 6 »
67791 — (180). — — *R.* F. D. C. » 5 »
67792 — (181). — — *R.* F. D. C. » 7 6
67793 — (183). — Garrick. *R.* E. F. » 10 »
67794 — (184). — God save the King. *R.* V. F. » 3 6
67795 — (185). — Robert Orchard. E. F. » 3 6
67796 — (186). — Pandora's Breeches. *R.* E. F. » 5 6
67797 — (188). — Open book. *R.* F. D. C. » 5 6
67798 — (190). — *P. S. Co.* F. D. C. » 4 »
67799 — (191). — Dove and olive-branch. *R.* F. D. C. » 5 6
67800 **Thirteen pence**. (1). **Kings County**. Charleville. F. D. C. » 2 6
67801 **Halfpenny**. (1a). **Munster**. King of Munster. ℞. Wheatsheaf and doves. M. » 1 »
67802 — (2a). — — — F. D. C. » 3 6
67803 — (3). — — ℞. Shield. V. F. » 2 »
67804 — (9). — — — F. D. C. » 3 »
67805 — (12). — — ℞. Arms of London. *R.* F. D. C. » 5 6
67806 **Halfpenny**. (2). **Wexford**. Enniscorthy, a bronzed proof. F. D. C. » 3 »
67807 — (3). — — F. » 1 »
67808 — (9). — — F. » 1 6
67809 — (3). **Wicklow**. Cronebane. F. D. C. » 2 »
67810 — (5). — — F. D. C. » 3 »
67811 — (6). — — E. F. » 2 »
67812 — (7). — — F. » 2 »
67813 — (13). — — V. F. » 2 »
67814 — (17). — — (A proof). F. D. C. » 3 »
67815 — (21). — — F. » 1 »
67816 — (21a). — — F. » 1 »
67817 — (22). — — F. » 1 »
67818 — (23). — — F. » » 6
67819 — (24a). — — E. F. » 1 6
67820 — (24c). — — E. F. » 2 »
67821 — (25). — — V. F. » 2 6
67822 — (26a). — — F. D. C. » 1 6
67823 — (26b). — — F. » 1 »
67824 — (26c). — — V. F. » 1 »
67825 — (26f). — — V. F. » 1 »
67826 — (27a). — — E. F. » 1 »
67827 — (27b). — — F. » 1 »
67828 — (27c). — — (*A gilt proof brilliant*). F. D. C. » 15 »
67829 — (29b). — — M. » » 6
67830 — (31b). — — V. F. » 1 »
67831 — (32c). — — F. » 3 6
67832 — (34). — — V. F. » 2 »
67833 — (34a). — — V. F. » 2 »
67834 — (34c). — — F. » 1 »
67835 — (35). — — 1794. *R.* F. » 4 6
67836 — (36). — — 1795. *R.* F. » 3 6
67837 — (37). — — — *R.* V. F. » 4 6
67838 — (38). — — M. » 1 »
67839 — (41). — — F. » 2 »
67840 — (42). — — F. » 2 »
67841 — (43). — — V. F. » 2 »
67842 — (46). — — *RR.* F. D. C. 1 5 »
67843 — (47). — — *RR.* F. D. C. 1 5 »
67844 — (48). — — F. D. C. » 2 6
67845 — (48a). — — F. » 1 »
67846 — (49). — — M. » 1 »
67847 — (51). — — F. D. C. » 2 6
67848 — (53). — — F. D. C. » 3 6
67849 — (56). — — V. F. » 1 6
67850 — (57). — — V. F. » 1 »

NON LOCAL

67851 **Penny**. (2). **British**. George III. ℞. Altar. In *Silver. RR.* E. F. 2 » »
67852 — (3). — — In *Silver*. E. F. » 10 »
67853 — (3). — — In *Copper*. E. F. » 7 6
67854 — (4). — — In *Silver*. E. F. » 7 6
67855 — (11). — — ℞. Inscription, in *Tin*. E. F. » 2 6
67856 — (12). — — ℞. William III. In *Silver*. F. D. C. » 15 »
67857 — (14). — William III. ℞. Lion. F. D. C. » 10 »
67858 — (16). — — ℞. BRITONS, &c. In *Tin*. F. D. C. » 2 »
67859 — (16). — *A silver-gilt proof. R.* F. D. C. » 15 »
67860 — (18). **Cabbage Society**. Cauliflower. *R.* F. D. C. » 7 6
67861 — (19). **France**. Map &c. in *Tin. R.* F.D. C. » 7 6
67862 — (20). **Greatheads**. Execution scene. *R.* F. » 10 »
67863 — (21). **Howard**. Bust. ℞. Inscription. F. D. C. » 6 »
67864 — (21). — — In *Tin*. F. D. C. » 4 6
67865 — (22). **Howe**. Bust. ℞. Inscription. F. » 1 »
67866 — (23). **Johnson**. Bust. ℞. Inscrip. E. F. » 1 »
67867 — (25). **Loggerheads**. Three men hanging. *RR.* F. D. C. 3 » »
67868 — (26). **Nelson**. Bust. ℞. Inscrip. *RR.* F. D. C. 2 10 »
67869 — (27). **Paine**. Bust. ℞. Mountain &c. *R.* F. D. C. 1 » »
67870 — (28). **Perrins**. Bust. ℞. Inscrip. F. D. C. » 1 »
67871 — (32). **Pitt**. Bust. ℞. Inscrip. V. F. » 4 6
67872 — (33). **Romaine**. Bust. ℞. Inscrip. F. D. C. » 7 6
67873 — (33). — — In *Tin*. E. F. » 4 6
67874 — (34). — — ℞. Faith. F. D. C. » 3 6
67875 — (35). **Sedition**. Monster. ℞. Serpent. &c. V. F. » 3 6
67876 — (35). — — In *Tin*. E. F. » 4 6
67877 — (36). **Sheridan**. Bust. ℞. Inscrip. F. D. C. » 4 6
67878 — (38). **Slave**. Slave kneeling &c. F. » 2 6
67879 — (40). **Thurlow**. Bust. ℞. Pitt. In *Silver*. E. F. » 10 »
67880 — (40). — — In *Tin*. E. F. » 2 6
67881 — (41). **Uncharitable Monopolizer**. In *Tin*. F. D. C. » 15 »
67882 — (42). **Washington**. Bust. ℞. Arms. F. D. C. » 7 6
67883 — (44). **Willis**. Bust. ℞. Inscrip. F. D. C. » 7 6
67884 **Halfpenny**. (45). **British**. Geo III. ℞. Inscrip. F. D. C. » 1 »
67885 — (49). — — ℞. Crown. F. » 1 »
67886 — (53). Geo III. and Queen. ℞. Rose, thistle &c. *R.* F. D. C. » 7 6
67887 — (54a). — — ℞. Ship. E. F. » 1 »
67888 — (54b). — — — M. » » 6
67889 — (57). — Wm III. ℞. Wreath. E. F. » 1 »
67890 — (58). **Briton**. A free-born Briton &c. *R.* E. F. » 7 6
67891 — (59). — — ℞. Republican. *R.* F. D. C. » 10 »
67892 — (60). **Collectors Token**. Connoisseur. ℞. Mule and Ass. *R.* F. D. C. 1 5 »
67893 — (61). — ℞. Asses racing. *R.* F. D. C. 1 5 »
67894 — (62). **Cooper**. Bust. ℞. Bible. *R.* F. D. C. » 7 6
67895 — (63). **Corn**. Geo III. ℞. Ship. F. D. C. » 3 »
67896 — (64). — — ℞. Plough. F. D. C. » 3 »
67897 — (65). — — ℞. Wheatsheaf. F. D. C. » 3 »
67898 — (66). — — ℞. Scales (empty). F. D. C. » 3 »
67899 — (67). — — ℞. — (3 ½ lb). F. D. C. » 3 »
67900 — (68). — — — (6 ½ lb). F. D. C. » 3 6
67901 — (69). — Ship. ℞. Plough. F. D. C. » 3 6
67902 — (70). — — ℞. Wheatsheaf. F. D. C. » 3 »
67903 — (71). — — ℞. Scales (empty). F. D. C. » 3 6
67904 — (72). — — ℞. — (3 ½ lb). F. D. C. » 3 6
67905 — (73). — — ℞. — (6 ½ lb). F. D. C. » 3 »
67906 — (74). — Plough. ℞. Wheatsheaf. F. D. C. » 3 6
67907 — (75). — — ℞. Scales (empty). F. D. C. » 3 6
67908 — (76). — — ℞. — (3 ½ lb). F. D. C. » 3 6
67909 — (77). — — ℞. — (6 ½ lb). F. D. C. » 3 6

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67910 — (78). — Wheatsheaf. ℞. Scales (empty). F. D. C. » 3 6
67911 — (81). — Scales(empty). ℞. — (3 ½ lb). F. D. C. » 3 6
67912 — (82). — — ℞. — (6 ½ lb). F. D. C. » 3 6
67913 — (83). — Scales (3 ½ lb). ℞. — F. D. C. » 3 6
67914 — (85). **Erskine**. Bust. ℞. Inscrip. F. D. C. » » 6
67915 — (86). — Barristers. ℞. — F. D. C. » 1 »
67916 — (86). — In *silver*. *RR*. F. D. C. 2 10 »
67917 — (86a). — — — F. D. C. » » 6
67918 — (87). — — ℞. A WAY &c. *R*. F. D. C. » 4 6
67919 — (88). **Fox**. Bust ℞. *P. S. Co. R*. F. D. C. » 5 6
67920 — (90a). **France**. Busts. ℞. Inscrip. F. D. C. » 1 6
67921 — (93). — — ℞. Anchor. *R*. F. D. C. » 4 6
67922 — (96). — Dauphine. ℞. Crown. *R*. V. F. » 2 6
67923 — (98b). — Map. ℞. Inscrip. F. D. C. » 2 6
67924 — (98c). — — — F. D. C. » 1 6
67925 — (98d). — — — F. D. C. » 1 »
67926 — (99a). — — — F. » 1 »
67927 — (99c). — — — F. » 1 »
67928 — (99d). — — — F. » » 6
67929 — (99e). — — — F. » 1 »
67930 — (101a). **General Convenience**. Bust. ℞. Shield. E. F. » » 6
67931 — (102). — ℞. Britannia. F. » 1 »
67932 — (104). **Handel**. Bust. ℞. Inscrip. V. F. » 1 6
67933 — (105). — — — V. F. » 2 »
67934 — (106). — — — V. F. » 1 »
67935 — (107). **Hardy**. Bust. ℞. Inscrip. F. D. C. » 1 »
67936 — (108). — — — F. D. C. » 1 »
67937 — (109). **Howard**. Bust. ℞. Prison. F. D. C. » 1 »
67938 — (109c). — — — V. F. » 1 »
67939 — (109d). — — — E. F. » 1 »
67940 — (109f). — — — *R*. E. F. » 3 6
67941 — (110). — — ℞. Britannia. V. F. » 1 »
67942 — (111). — — ℞. Female with mining tools. F. » 1 6
67943 — (112). **Howe**. Bust. ℞. Ship. F. » 2 6
67944 — (112a). — — — F. » 1 6
67945 — (112b). — — — F. D. C. » 2 6
67946 — (112c). — — — F. » 1 »
67947 — (113). — — — F. D. C. » 1 »
67948 — (113a). — — — E. F. » 1 6
67949 — (113b). — — — V. F. » 1 »
67950 — (115). — — ℞. Female with mining tools. F. » 1 »
67951 — (117). — — ℞. Anchor. F. D. C. » 3 »
67952 — (118). — — ℞. D. Garrick. *R*. F. D. C. » 4 6
67953 — (120bis). **Industry**. Beehive. ℞. Shield. *R*. F. » 4 6
67954 — (122). **Jervis**. Union Jack. ℞. Ships. E. F. » 2 6
67955 — (123). **Loyal Britons**. Anchor &c. ℞. Crown. V. F. » 2 6
67956 — (124). — — — F. D. C. » 4 6
67957 — (126). **Newton**. Bust. ℞. Cornucopia &c. E. F. » 2 6
67958 — (127). — — — F. D. C. » 3 6
67959 — (128). — — — F. » 1 »
67960 — (128a). — — — F. D. C. » 2 »
67961 — (128b). — — — F. D. C. » 3 »
67962 — (129). **Noted Advocates**. Three men hanging. F. D. C. » 5 6
67963 — (129). — In *Silver*. *RR*. V. F. 1 » »
67964 — (129). — In *Brass*. *RR*. F. D. C. 1 » »
67965 — (130). — ℞. A book. *R*. F. D. C. » 5 6
67966 — (131a). **End of Pain**. A man hanging. E. F. » 3 6
67967 — (132). — — *R*. F. D. C. » 5 6
67968 — (132a). — — F. D. C. » 3 6
67969 — (133). — — ℞. A book. V. F. » 1 6
67970 — (133a). — — — F. » 2 6
67971 — (134). — — *R*. F. D. C. » 10 »
67972 — (135). — ℞. A bomb. *R*. F. D. C. » 10 »
67973 — (136). — A demon on the gallows. ℞. A man and a monkey. *R*. F. D. C. » 7 6
67974 — (137). **Priestley**. Bust. ℞. Tomb. *RR*. F. D. C. » 15 »
67975 — (138). **Romaine**. Bust. ℞. Shield. *R*. F. D. C. » 7 6
67976 — (139a). **Shakespeare**. Bust. ℞. Female with mining tools. F. D. C. » 2 6
67977 — (139d). — — — E. F. » 2 6
67978 — (139e). — — — E. F. » 2 6
67979 — (142a). — — ℞. A harp. F. » 2 6
67980 — (143). — — ℞. Britannia. F. » 2 »
67981 — (144). **Slave**. Negro. ℞. Hands. E. F. » 1 »
67982 — (145). — — — F. » 1 »
67983 — (145a). — — — V. F. » 2 »
67984 — (145b). — — — F. D. C. » 2 »
67985 — (145f). — — — F. » 1 »
67986 — (146a). — — — V. F. » 1 6
67987 — (146b). — — — V. F. » 1 6
67988 — (146c). — — — E. F. » 2 6
67989 — (147). **Stanhope**. Bust. ℞. Tomb. E. F. » 2 6
67990 — (148). **Tom Tackle**. A sailor. ℞. A sailor with wooden leg. F. » 1 »
67991 — (149a). **Tooke**. Bust. ℞. Jury. F. D. C. » 1 »
67992 — (149b). — — — F. D. C. » 1 »
67993 — (150). — — — ℞. Inscrip. F. D. C. » 1 »
67994 — (151). — — — F. D. C. » 1 »
67995 — (152). — — — F. D. C. » 1 »
67996 — (153). **Prince of Wales**. Bust. ℞. Feathers. *R*. F. D. C. » 5 6
67997 — (154). — — ℞. Crown. F. D. C. » 2 6
67998 — (155). — — — F. D. C. » 2 6
67999 — (157a). — Bust. ℞. Masonic. Arms &c. F. D. C. » 2 6
68000 — (159). — Bust to r. F. D. C. » 2 6
68001 — (160). — ℞. Feathers. F. » 1 »
68002 — (160a). — — — F. » 1 »
68003 — (161). — — — E. F. » 1 6
68004 — (161b). — — — E. F. » 1 »
68005 — (165). — — — E. F. » 2 6
68006 — (167). **Princess of Wales**. Bust. ℞. Portcullis. F. D. C. » » 6
68007 — (169). — — — F. D. C. » 1 »
68008 — (170c). — — ℞. Feathers. V. F. » 1 »
68009 — (170d). — — — F. D. C. » 1 6
68010 — (174). **Washington**. Bust. ℞. Eagle. V. F. » 2 6
68011 — (175). — — ℞ Ship. F. » 1 »
68012 — (176). — Bust to r. ℞. Eagle on shield. V. F. » 2 »
68013 — (176a). — — — F. » 2 »
68014 — (177). **Duke of York**. Bust to l. ℞. Peace. F. » » 6
68015 — (178). — Bust to r. ℞. Ship. E. F. » » 6
68016 — (178a). — — — E. F. » » 6
68017 — (179). — — — E. F. » 1 »
68018 — (180). — — — E. F. » 2 6
68019 — (180a). — — — F. » 1 »
68020 — (180b). — — — E. F. » 3 6
68021 — (181). — — ℞. Masonic Arms. V. F. » 2 »
68022 — (182). — — ℞. Feathers. V. F. » 3 6
68023 — (183). — — ℞. Female with mining tools. M. » 1 »
68024 — (184). — — ℞. Britannia. F. » 1 6
68025 — (185). — — ℞. As 183. V. F. » 1 »
68026 — (186). — — — V. F. » 2 6
68027 — (187). — Bust in high relief to l. ℞. *D. Y.* in a circle. *RR*. F. D. C. 1 5 »
68028 **Farthing** (188). **British**. Bust to l. ℞. Inscrip. F. D. C. » 4 6
68029 — (189). — — ℞. Stork &c. E. F. » 4 6
68030 — (191). — Bust to r. ℞. Crown &c. F. D. C. » 1 »
68031 — (194). — Busts to r. ℞. Palm and Lyre. F. D. C. » 1 6
68032 — (196). — — ℞. Wreath. F. » 1 »
68033 — (198). — — ℞. Two hearts. E. F. » 1 6
68034 — (200). — Wm III. ℞. Wreath. F. » » 6
68035 — (201). — — — F. D. C. » 2 »
68036 — (202). **Maximus**. Bust. ℞. Shield. E. F. » 1 »
68037 — (207). **Naval**. Howe. ℞. Ship. E. F. » 1 »
68038 — (208). — — — F. D. C. » 1 »
68039 — (208a). — — — F. D. C. » 2 »
68040 — (210). — — ℞. Naval crown. E. F. » 1 6
68041 — (211). — — — F. D. C. » 3 6
68042 — (212). — — ℞. Anchor. *R*. F. D. C. » 7 6
68043 — (214). — Jervis. ℞. Naval crown. *R*. F. D. C. » 10 »
68044 — (215). — — ℞. Anchor. *R*. F. D. C. » 10 »
68045 — (217). — Macbride. ℞. Crown. V. F. » 3 6
68046 — (218). — — ℞. Anchor. *R*. F. D. C. » 10 »
68047 — (220). — Newton. ℞. Cornucopia &c. F. D. C. » » 6
68048 — (220a). — — — V. F. » 1 »
68049 — (223a). — — ℞. Britannia. F. » 1 »
68050 — (225). — — — V. F. » » 6
68051 — (228). — — ℞. *T.H.* E. F. » » 6
68052 — (229). — — ℞. Britannia. E. F. » » 6
68053 — (232). — — — F. » 1 »
68054 — (233). **End of Pain**. Man hanging. F. D. C. » 4 6
68055 — (234). — — ℞. A book. E. F. » 2 6
68056 — (234). — — — *R*. F. D. C. » 7 6

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68057	—	(236). — — ℞. Cap &c. *R.*	F. D. C.	»	5	6
68058	—	(237a). **End of P⊙T**. — ℞. Inscrip. *R.*	F. D. C.	»	7	6
68059	—	(239). **Peace**. Bust. ℞. Harp.	V. F.	»	2	»
68060	—	(240). — — —	V. F.	»	»	6
68061	—	(241). **Pro Bono Publico**. Bust. ℞. Shield.	V. F.	»	2	6
68062	—	(242). — Druid. ℞. Shield.	F.	»	2	6
68063	—	(243). — *W.P.* ℞. A canister.	V. F.	»	2	6
68064	—	(244). — — —	F.	»	1	»
68065	—	(246). **Prince of Wales**. Bust. ℞. Feathers.	V. F.	»	1	»
68066	—	(246a). — — —	V. F.	»	1	»

The end.

VARIA

FITZWILLIAM MUSEUM, CAMBRIDGE.

The Director of the Fitzwilliam Museum, Cambridge, calls attention to the loan for a short period of a very fine and valuable series of 93 Italian medals, dating from about 1440 to about 1560, and including examples by Pisanello, Matteo de' Pasti, Sperandio, Niccolo Florentino, Leone Leoni, Benvenuto Cellini, and other masters. These have been arranged by Mr. Max Rosenheim, F.S.A., from his own collection, with additions from the cabinets of Mr. George Salting, Mr. Henry Oppenheimer, and Mr. T. Whitcombe Green.

***

A DUTCH COMMEMORATIVE MEDAL.

The Queen of Holland has approved the design for a medal to commemorate the birth of a princess and heiress to the Dutch throne. The obverse bears draped jugate busts of the Queen and Prince Consort. The former is represented wearing a diadem and necklace. The reverse side shows the rising sun and fluttering angels, with the front of the Royal Palace at the Hague in the background, and the lion of Holland keeping guard. In the exergue: — APRIL, 1909.

***

EARLY CANADIAN CURRENCY.

The beaver skin was once the unit of trade value in Canada. Thus, the Hudson Bay Company's factors in the eighteenth century bartered a gun for twenty beaver skins, a blanket for ten, an axe for three, half a pint of gunpowder and ten musket balls for two, and so on through a long list.

***

COMMUNION TOKENS.

At a sitting of the United Free Church Assembly in Edinburgh, on Thursday, May 27th, 1909, the Deputy-Clerk (Mr. R. R. Simpson) intimated that he had received a letter from the Rev. Robert Dick, Colinsburgh, Fifeshire, who has been engaged in making a collection of communion tokens. That collection, which included nearly 700 tokens, he desired to present to the General Assembly.

On the motion of the Deputy-Clerk, the gift was accepted, and Mr. Dick thanked.

***

OTTAWA MINT.

The Government of the Dominion of Canada are arranging for extended coining operations in the Ottawa branch of the Royal Mint. Hitherto only silver and bronze coins for circulation in Canada, and British sovereigns similar in design to those struck in the Royal Mint, London, except that they have the Mint mark C (for Canada) on the reverse, have been minted. In future gold coins of a special design will be coined for circulation in the Dominion. The population of Canada is now estimated at 7.085.000 people.

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LONDON

TELEPHONE
N° 3519
GERRARD

SPINK & SON'S

MONTHLY

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THE *Monthly Numismatic Circular* will be forwarded post free on receipt of half-a-crown (= 3 francs = 2 ½ marks = 60 U. S. A. cents, in P. O. O. or stamps) for one year's subscription.

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Coins not approved of can be returned.

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Les personnes qui ne nous seraient pas connues sont priées de nous fournir des références.

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Sollte jedoch ein Abonnent dasselbe nicht regelmässig erhalten, so bitten wir, uns gefälligst Anzeige davon zu machen, um weitere Unregelmässigkeiten zu verhüten.

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Rückporto zu Lasten der Herren Besteller.

Uns unbekannte Herren Sammler werden um Aufgabe genügender Referenzen ersucht.

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BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C.500 — A.D.1900.

(Including the names of several hitherto unpublished artists.)

One hundred and thirty-first article.

(Continued from col. 11552.)

Q

Q. *Vide* **SAMUEL QUERFURT.** Mint-master at Weissenfels, 1686.

Q. F. *Vide* **QUIRIN FRITSCH.** Mint-master at Neuwied, 1752-1755, and Altenkirchen 1776.

QUARESMA, DOMINGO MARQUES (*Port.*). Pupil of Francisco Roque, appointed Mint-engraver at Lisbon, 1710, on the death of Manuel Gonçalves Ribeiro. He died in the early part of 1754. He wrote in 1736 a short treatise entitled : " He a honra e verdade dos abridores, que beria todos os cunhos antes de se introduzir a real effigie, e que antão lavrava o reverso das moedas.".

Domingo Marques and Bernardo Jorge cut the dies for the provincial coinage of Maranhão and Para, decreed in 1748.

BIBLIOGRAPHY. — A. C. Teixeira de Aragão, *Descripção geral e historica das Moedas cunhadas em nome dos Reis, Regentes e Governadores de Portugal*, Lisboa, 1874.

QUARNSTRÖM, CARL GUSTAV (*Swed.*). This signature occurs on several Swedish medals of the middle years of the nineteenth century as that of the Designer or Modeller. Among these are : Jubilee of King Charles XIV. John, 1843 (2 varieties, signed : **G. G. QVARNSTRÖM INV. M. FRUMERIE SC.**); — Another, engraved by P. Lundgren; — Medal of Industrial Merit, with bust of Oscar I., 1847 (by Lundgren); — Coronation of King Charles XV. and Queen Louisa at Stockholm, 1760 (signed : **C. G. QVARNSTRÖM FORM. J. E. ERICSSON SC.**); — ℞. of Dr J. J. Berzelius medal, 1848, etc.

Quarnström was a Painter and Sculptor, born 5. May 1810, died 23. March 1867. His native country preserves numerous fine works by him.

BIBLIOGRAPHY. — *Allgemeines Künstler Lexikon.* — Hildebrand, *Sveriges och Svenska Konungahusets Minnespenningar Praktmynt och Belöningsmedaljer*, Stockholm, 1875.

QUARTIER-DIT-MAIRE, CHARLES PHILIPPE (*Swiss*). Engraver at Les Brenets, *circ.* 1842, to whom was entrusted the execution of the gold Presentation medal of the inhabitants of Les Brenets to King Frederick William III. of Prussia on the occasion of his visit to that village. The reverse of the medal, which represents the Fall of the Doubs near Les Brenets is the work of a French engraver, **OUVRAT** (*q. v.*), who was employed by Quartier-dit-Maire. The medal was of the value of 24 Louis d'or.

Louis Grandjean was not the Engraver of this medal, as was stated before.

BIBLIOGRAPHY. — *Information kindly supplied by M. Arnold Robert.*

QUEF, MAURICE ALBERT AIMÉ (*French*). Contemporary Sculptor, born at Lille (Nord); pupil of Barrias, Coutan, and Hippolyte Lefebvre. At the Paris Salon, 1907, he exhibited five medals : — La famille; — Rêverie; — Les boulangers; — Canot automobile.

QUEIROZ-RIBEIRO, ALEXIS DE (*Port.*). Contemporary Sculptor, born at Ponte do Lima; pupil of Barrias.

At the Salon of 1896 he exhibited an interesting bronze Medallion with bust of Menelik, Negus of Ethiopia.

QUÉNARD, ARMAND PIERRE (*French*). Contemporary Sculptor, born at Allones near Saumur (Maine-et-Loire); pupil of Hiolin.

At the Paris Salon of 1897 he exhibited two Portrait-medallions in bronze: Mme Quénard; — M. Grisard.

QUENOT, ERNEST (*French*). Contemporary Sculptor, born at Dijon; pupil of Dameron, Jouffroy, and Hiolle. By him, amongst other works, is a Portrait-medallion of a Lady, which was exhibited at the Paris Salon in 1882.

QUENSEL, WILHELM (*Germ*). Mint-master, appointed 17. May 1626 at Vörde, 11. June 1627 at Moisburg, and conjointly on 1. October 1628 at Harburg. He remained in office until 9. October 1629.

BIBLIOGRAPHY. — Bahrfeldt, *Beiträge zur Münzgeschichte von Lüneburg*, 1893.

QUERCIA, GIACOMO DELLA (*Ital.*). Son of the goldsmith Pietro d'Angelo di Guarnerio, and one of the greatest Sculptors of Siena, born in 1371, died in 1438. " In his hands ", says Fortnum, " marble and bronze were at command, although his more important works at Bologna and elsewhere are in the former material; this was by accident, for had he succeeded in his competition with Ghiberti for the second pair of the Baptistry gates, his fame would have been perpetuated in metal rather than in marble. One work by him in bronze is the Relievo panel on the font in the Sienese baptistry, which he had been commissioned to execute in 1416, but which was not finished untill 1430, and represents the Calling of St. Joachim, a fine work, ably grouped. "

BIBLIOGRAPHY. — Fortnum, *Bronzes in the South Kensington Museum*, 1896.

QUERFURT, SAMUEL (*Germ.*). Mint-master at Weissenfels, 1686. His issues bear his initials **S. Q.** and sometimes only **Q.** *Vide* Ammon, *op. cit.*, and Nagler, *Monogrammisten*, V, 264.

QUERINI, FRANCESCO (*Ital.*). Venetian Governor of Scutari, 1442. His initials **F. Q.** occur on coins of that mint and date.

QUERRET, Mme BLANCHE (*French*). Contemporary Sculptor, born at Ploermel (Morbihan), who, at the Paris Salon 1897, exhibited a Portrait-Medallion of her father.

QUERVELLE, EUGÈNE JULIEN (*French*). Contemporary Sculptor, born at Paris; pupil of J. Perrin, Poulin and Dumont. At the Paris Salon of 1886, 1887 and 1897 he exhibited various Portrait-medallions in bronze.

QUESNOY, JÉROME DU (*French*). Sculptor of the seventeenth century, born at Brussels, where he was working, *circ.* 1640-1646. By him is a Portrait-medal of the Archduke Leopold William of Austria, signed : **HIER·DV·QUESNOY·F.**

BIBLIOGRAPHY. — N. Rondot & H. De La Tour, *Les médailleurs et les graveurs de monnaies, jetons et médailles en France.* Paris, 1904.

QUESTE, Mlle CLÉMENTINE (*French*). Contemporary Sculptor, and author of a fine Portrait-medallion in bronze of M. Marcel Poncin (Salon 1892).

QUESTE, LOUIS MAXIME (*French*). Contemporary Sculptor, born at Etang (Oise); pupil of Ph. May, and the École des Arts décoratifs, Paris. Amongst his medallic works I have noted : 1877. Portrait-medallion of his father; — 1888. M. Maurey; — 1889. M. Masson. — 1896. M. Pestat.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

QUIDOR, GABRIEL PASCAL (*French*). Contemporary Sculptor, born at Paris; pupil of Gerôme, Chaplain and Léon Deschamps. At the Paris Salon 1908, he exhibited a Portrait-plaquette of Dr S*** and a Portrait-medallion of M. Ch. M***.

QUILLET, ÉMILE PIERRE NOËL (*French*). Contemporary Sculptor, born at Paris; pupil of Cavelier and Jouffroy. By him are various Portrait-medallions in bronze, amongst which I have noted : 1868. Mlle E. Quillet; — 1886. E. Schein.

QUILLIVIC, RENÉ (*French*). Contemporary Sculptor, born at Plouhinec (Finistère); pupil of Mercié. At the Salon of 1905 he exhibited a Portrait-medallion, well modelled.

QUIN, Dr HENRY (*Brit.*). Professor of Physic in the School of Physic, Dublin, from 1749 to 1786; six times President of the Royal

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College of Physicians, Dublin, between 1758 and 1781, and a great patron of the Fine Arts. He was clever in casting gems and imitating precious stones, in which art he is said to have made many improvements, and given "such exact imitations of cameos and intaglios as even to deceive the proprietor of a fine original who mistook the doctor's copy for his own original" (Raspe, p. xxxix, lx). Tassie owed a great deal to the instruction he received from Dr Quin, while his assistant. The two worked together and invented the 'white enamel composition', a vitreous paste which Tassie afterwards used for the moulds of his finest reproductions from the antique, and which was the substance in which he cast his wax portrait-medallions modelled from the life. Tassie executed a small medallion of his early patron, and a larger one from a gem engraved from Mossop's medal.

BIBLIOGRAPHY. — John M. Gray, *James and William Tassie*, Edinburgh, 1904.

QUINT & SON, S. H. (*Amer.*). A firm of Engravers and Medallists, in Philadelphia, but the only medals I have seen by them commemorate Queen Victoria's Diamond Jubilee. One of the types, signed: **QUINT PHILA**, was distributed among the school children of Montreal, by the "Star" newspaper, and also as a Prize by the Montreal Exposition Co. at their exhibition held in August 1897; the other type, of which 10.000 were struck for the Baily Donaldson Co. and sold by them, mainly in Montreal and Ottawa, only exists in brass.

BIBLIOGRAPHY. — R. W. Mc Lachlan. *Canadian Diamond Jubilee Medals*, Montreal, 1898.

QUINTILLUS. The inscription **KV·INTIV** occurs on an aquamarine of the Ludovisi Cabinet, representing Neptune in a car drawn by two hippocamps, holding in one hand a dolphin, and in the other his trident. The inscription probably refers to the owner of the gem, if the latter is really antique, which is not absolutely certain.

The full signature is found also on a Poniatowski gem in sard, Mercury standing with his foot on the prow of a vessel.

BIBLIOGRAPHY. — S. Reinach, *Pierres gravées*, 1895. — King, *Antique Gems*, 1860. — Raspe, *Tassie Gems*, 1791.

QUINTINUS. *Vide* **MASSYS, QUENTIN**, *supra*.

QUINTUS (*Greek*). Son of Alexas, and brother of Aulus, a Gem-engraver of early Roman imperial times. His signature **ΙΝΤΟC / ΑΛΕΞΑ / ΕΠΟΙΕΙ** occurs on a fragmentary cameo in sardonyx in the Florence Museum, showing only the legs of a figure, which Furtwängler suggested to be that of Mars Gradivus. The stone and inscription are undoubtedly antique. "Die Buchstaben", remarks the learned German critic, "sind mit kleinen Kugeln versehen; der Mittelstrich von Epsilon und XI ist je nur eine solche Kugel. Von Punkten am Ende der Zeilen, die Köhler S. 170 gegen die Ächtheit anführt, ist keine Spur zu sehen. Die Schrift ist nicht besonders elegant, aber sehr fest und sicher. Sie trägt den Stempel der Ächtheit meines Erachtens in unzweifelhafter Weise an sich. Als

Bestätigung tritt hinzu, dass die Inschrift dieses schon zu Anfang vorigen Jahrhunderts bekannten Steines in ihrer Abfassung Schreibart Zeilentrennung und Anbringung im Raume links unterhalb des Bildes mit der erst später bekannt gewordnen, doch zweifellos ächten, Cameenpaste des Aulus des Bruders des Quintus genau übereinstimmt; selbst die Eigenthümlichkeit dass die dritte Zeile **ΕΠΟΙΕΙ** mit kleineren Buchstaben geschrieben und weiter eingerückt ist findet sich ebenso hier wie dort (Firstwängler, *Gemmen mit Künstlerinschriften*, Jahrbuch des kaiserlich deutschen Archäologischen Instituts, Berlin, 1889, p. 56).

BIBLIOGRAPHY. — Babelon, *Pierres gravées*. — Furtwängler, *Antike Gemmen*.

QUIRILLVS (*Rom.*). Engraver of coins, *temp.* Gratian, Valentinian, and Valens, at Sirmium. His name occurs in conjunction with that of Dionisus on a gold bar, found at Sirmium: QVIRILLVS / ET DIONYSVS / ✱ SIRM SIG

Another bar bears the inscription LVCIANVS / OBR. I. SIG. ✱, and a third has: FL. FLAVIAN / VS PRO. SIG. / AD DIGMA

M. Jean Maurice gives the following details concerning the attributions of the *Signatores* and *Scalptores*: "The *Procurator Sacrae Monetae*, a personage of equestrian order in the second and third centuries, must have lost some of his importance at the time of the multiplication of the mints, and was sometimes replaced by a *praepositus*. As a rule he had praepositi whose duty it was to look after the *Officinatores* directing the mints, or classes of workmen such as the *Signatores*, the *Conductores Flaturae* and the *Scalptores*. This is shown by the following inscription, amongst others, found near St. Clement's church at Rome.

D M
P. AELIVS FELIX. Q. ET
NOVELLIVS. AVG. LIB.
ATIVTOR. PRAEPOS.
SCALPTORVM. SACRAE
MONETAE. SE. VIBO. FE
CIT. SIBI ET. SVIS. LIBER
TIS. LIBERTABVSQVE
POSTERISQVE. EORVM

"These *Scalptores*, who were placed under the direction of an *adjutor* freedman of Augustus and of the praepositus were freedmen themselves and might have been slaves. They engraved the dies used for the striking of coins in the mints, which dies were at times copied outside the mint.

"The *Signatores* worked in conjunction with the *Scalptores* in the execution of the coin-dies. According to Babelon the former engraved the legends, secret letters, exergues and mint-marks; the second the type (*figura*, *imago*, *forma*). The work of these two categories of artisans appearing on the coins is most interesting."

R

R. *Vide* **ROFFIN, NICOLAS.** Mint-engraver at Toulouse, 1553.

R. *Vide* **I. B. RAVASCHIERO.** Mint-master at Naples, *circ.* 1556.

R. *Vide* **HILDEBRAND RUCK** or **RÜCKE.** Mint-master at Marburg, † 1593.

R. *Vide* **T. RAWLINS.** 1600-1670. British Coin- and Medal-engraver.

R. *Vide* **H. ROUSSEL.** Medallist at Paris, 1654-1711.

R. *Vide* **J. A. REPHUN.** Mint-master at Darmstadt, 1693-1705.

R. *Vide* **RAMAGE.** Coin-engraver at London, 1649. The **R** occurs on Cromwell Farthings.

R. *Vide* **ROETTIER.** Several members of this famous family of Medallists signed their productions thus, *circ.* 1660-1770.

R. *Vide* **REGNARD.** French Medallist, *circ.* 1692.

R. *Vide* **I. C. ROTH.** Medallist at Darmstadt, 1696-1707.

R. *Vide* **B. RICHTER.** Medallist at Stockholm, Paris and Vienna 1701-1735.

R. *Vide* **G. C. REUSS.** Mint-engraver at Bremen, 1708-1710.

R. *Vide* **S. REINHARD.** Medallist at Brunswick, 1704-1718.

R. *Vide* **I. P. RAST.** Mint-master at Stuttgart, 1746-1762.

R. *Vide* **I. A. ROTH.** Medallist at Darmstadt, 1740-1765.

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R. *Vide* **C. L. RUCKDESCHEL.** Mint-master at Baireuth, 1747-1768.

R. *Vide* **J. C. REICH.** Medallist at Fürth, 1758-1814.

R. *Vide* **JOHANN MATTHIAS REICH.** Medallist at Fürth, 1792.

R. *Vide* **I. V. RIESING.** Medallist at Würzburg, 1763-1789.

R. *Vide* **C. E. RIESING.** Medallist at Würzburg, 1793-1798.

R. *Vide* **A. REMSHARD.** Medallist at Augsburg, 1763-1765.

R. *Vide* **G. N. RIEDNER.** Mint-master at Nuremberg, 1764-1793.

R. *Vide* **P. RÜDESHEIM.** Mint-master at Düsseldorf, 1783-1804.

R. *Vide* **REISS.** Medallist at Gmünd, 1838.

R. *Vide* **RABAUSCH.** Medallist at Augsburg, middle years of the nineteenth century.

R. *Vide* **J. RIESS.** Medallist at Darmstadt, *circ.* 1880.

R. *Vide* **JOHANN RIES.** Medallist at Munich, *circ.* 1850.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münz-Abkürzungen*, Berlin, 1896.

℞. *Vide* **LORENZ ROSENBAUM.** Goldsmith at Augsburg, *circ.* 1545.

R (*French*). A Portrait-badge of Bonaparte, as First Consul, is thus signed. It is figured in *Trésor de numismatique*, 84, 6.

R (*Swiss*). This artist's initial occurs on a Medal of the Society of Arts of Geneva, early part of the nineteenth century. *Vide* Poole, *Catalogue of Swiss Coins*, p. 233, n° 25.

℞. *Vide* **RUTILIO GACCI.** Spanish Medallist of the early part of the seventeenth century. Cf. **RUTILIO** *infra*.

R (The Master **R**). Possibly an Austrian Medallist, who was working *circ.* 1565, and by whom are several religious medals. Some have ascribed these to the Augsburg Goldsmith, Lorenz Rosenbaum, but no doubt in error. Fiala suggests the name of REUTER. Among the medals signed **R** I may mention: 1. Birth of Christ; ℞. Adam and Eve eating of the tree of knowledge; dated: .1.5.6.5 (the dies are still preserved at the Vienna Mint); 2. Birth of Christ; ℞. + EGO.SVM.VIA.etc. Christ carrying the cross; — 3. A variety of the obv. type; — 4. Obv. + SALVATOR.MVNDI. Facing bust of Christ; ℞. Christ with cross and cup; — 5. Obv. CHRISTI TOD IST MEIN LEBEN. Christ on the cross between Mary and John; ℞. Christ carrying the flag of victory standing on orb; — 6. David and Goliath; ℞. Christ and the Dragon; — 7. Christ healing the daughter of the Canaanite woman; ℞. Christ and the Samaritan woman at the well of Sychar; — 8. Obv. IHESVM.CRVCIFIXVM etc. The Angel announcing Christ's resurrection to the women; ℞. PRIMO.DIE.SABBATHI etc. Christ appearing to the women; — 9. Christ's circumcision; ℞. Christ's baptism in the Jordan; — 10. Moses and the brazen serpent; ℞. Christ's crucifixion, dated, 1551, and others.

Some of the originals of these medals exhibit very fine work.

BIBLIOGRAPHY. — E. Fiala, *Beschreibung der Max Donebauers'che Sammlung.*

R. This signature occurs on a silver impression of the Neuchâtel Pistole of Frederick William I. of Prussia, 1712. Von Schrötter

Silver impression of a Neuchâtel Pistole, 1712.

suggests the name of Karl Christian Reisen as that of the Engraver of this piece. At any rate it is not the work of one of the Prussian official Mint-engravers.

BIBLIOGRAPHY. — Von Schroetter, *Die Münzprägung in Neuenburg in den Jahren 1713, 14 und 15, Zeitschrift für Numismatik.*

A. R. or **Æ.** *Vide* **ALFONSO RUSPAGGIARI**, of Reggio. Medallist, *circ.* 1565-1575.

A. R. *Vide* **ANDREAS REIMAR.** Mint-master at Wismar, 1580-1597.

A. R. *Vide* **ABRAHAM RIESE.** Saxon Medallist, *circ.* 1590-1625.

A. R. *Vide* **AGOSTINO RIVAROLO.** Mint-master at Parma, 1614-1617, and Ferrara, 1619.

A. R. *Vide* **ABRAHAM REMSHARD.** Augsburg Medallist, *circ.* 1763-1765. Also **A. R. F.**

BR. *Vide* **NICHOLAS BRIOT.** 1579-1646. Medallist and Coin-engraver at Paris, London, Nancy, &c. Also **N. B.**

B. R. *Vide* **BENEDICT RICHTER.** 1670-1735. Medallist at Stockholm, Paris, and Berlin; later, Court Medallist and Mint-engraver at Vienna.

B. R. *Vide* **BALTHASAR REINHARD.** Mint-warden at Cassel, 1765-1774, then Mint-master there, 1775-1783; later at Detmold, 1789-1811.

BR. or **B^R F^T.** *Vide* **BRENET.** 1773-1846. Medallist at Paris.

BR. F. *Vide* **F. H. BRANDT.** 1789-1845. Medallist at La Chaux-de-Fonds, worked at Berlin.

C. R. *Vide* **RABAUSCH.** Medallist at Augsburg, *circ.* 1838-1870.

C. R. *Vide* **CASPAR RYTKER.** Mint-master at Olkusz, 1593-1604.

C. R. and acorn. *Vide* **CONSTANTIN ROTH.** Mint-master at Dresden, 1640-1678.

C. R. *Vide* **C. R. ROETTIER.** Medallist, born in 1691, succeeded Norbert Roettier in 1727.

C. R. *Vide* **CARL RADNITZKY.** Medallist at Vienna, second half of the nineteenth century.

C. R. *Vide* **JOHANN CHRISTIAN REICH.** 1740-1814. Medallist at Fürth.

C. R. D. *Vide* **CHARLOTTE REBECCA DAMISET.** Die-sinker at Hanau, 1761-1765; died at Paris.

D. R. *Vide* **DAVID REICH.** 1715-1771. Medallist at St. Gall.

DR. F. *Vide* **J. P. DROZ.** 1746-1823. Medallist of La Chaux-de-Fonds, who worked at Paris, Birmingham and London, and from 1793 until his death again at Paris.

DK or **DR**? Rüppel has read this signature on a Portrait-medal of Heinrich Bartelsz of Frankfort-on-Main, 1636. He remarks that two others medals, now lost, of Paul Birkenholtz, 1634, and his wife Frau Elizabeth, née Bartels, are by the same hand.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, 1884. — Rüppel, *Beschreibung und Abbildung der Schaumünzen, welche zum Angedenken von Bewohnern Frankfurts gefertigt wurden*, Frankfurt-a-M., 1855.

F. R. *Vide* **FRANCHINI** and **RIVAROLA.** Mint-master at Ferrara, 1619-1622.

F. R. *Vide* **FRIEDRICH RICHTER.** Mint-master at Brunswick, 1800-1814, and Director of the Mint, from 1814 to 1820.

G. R. *Vide* **GIUSEPPE RAVASCHIERO.** Mint-director at Naples, *circ.* 1560-1580.

G. R. *Vide* **GIORGIO RANCETTI.** Medallist at Rome, *circ.* 1590-1610.

G R. *Vide* **GERHARD ROGGE.** Medallist, and Mint-master at Danzig, 1639-1656, and Thorn, 1645-1648.

G. R. *Vide* **GEORG RIEDNER.** Mint-master at Nuremberg, 1764-1793. Also **G. N. R.**

G. R. *Vide* **GEORG REICH.** Mint-master at St Gall, 1729-1738.

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H. AR. *Vide* **HEINRICH ALBERT REINECKE.** Mint-master at Quedlinburg, *circ.* 1676.

H.R. *Vide* **HANS REINHARD** the Elder. Medallist at Leipzig, *circ.* 1530-1548.

HR. *Vide* **HANS REINHARD** the Younger. Medallist at Leipzig, *circ.* 1582.

H. R. *Vide* **HILDEBRAND RUCKER** or **RÜCKE.** Mint-master at Marburg, 1588-† 1593.

HR. *Vide* **HANS RÜCKE** the Elder. Mint-master at Harburg, *circ.* 1610.

HR. *Vide* **HEINRICH RAPUSCH.** Goldsmith at Berlin, *circ.* 1579-1588.

H. R. *Vide* **HERMANN RYTKER.** Mint-master at Krakau, 1596-1598.

H. R. or **HR.** *Vide* **HEINRICH VON REHNEN.** Mint-master at Berlin, 1603-1605, and Dresden, 1605-1624.

H. R. *Vide* **HANS RIEGER.** Mint-warden at Breslau, 1615-1635.

H. R. *Vide* **HANS RÜCKE.** Mint-master at Harburg, *circ.* 1610, Bremervörde, 1616-1618, Moisburg, 1622-1626, and again Harburg, 1626-1627.

H. R. *Vide* **HANS RIDDER.** Mint-master at Lübeck, 1673-1715.

H. R. or **H. R. F.** *Vide* **HENRI ROUSSEL.** Medallist at Paris, *circ.* 1650-1710.

H. R. *Vide* **HEKTOR RÖSSLER.** Mint-master at Darmstadt, 1817.

HR. H. *Vide* Vol. II, p. 560. Medallist of the Rhine country, *circ.* 1560-1580.

HR (H. F. R.). This signature occurs on a somewhat rough medal of Albert V. of Bavaria, 1554 (reproduced in the Gutekunst, Catalogue, 1815). *Vide* Erman, p. 64.

I. R. *Vide* **JOHANN RETHE.** Medallist at Stockholm, 1632-1657.

I. R. *Vide* **JOSEPH ROETTIER.** Medallist in England and France, 1661-† 1703.

I. R. *Vide* **JOHANN RETEKE.** Medallist at Hamburg, *circ.* 1660-† 1720.

I. R. *Vide* **JOACHIM RUFTMEYER.** Mint-master at Hamburg, 1692-1724.

I. R. *Vide* **JOACHIM RANISCH.** Medallist at Dresden, 1685.

I. R. *Vide* **JOHANN REICHEL.** Medallist at Warsaw, end of the eighteenth century.

I. R. *Vide* **JOHANN RIES.** Medallist at Munich, 1849-† 1889.

I. R. *Vide* **JOHANN RIES.** Medallist at Darmstadt, 1880.

I. R. E. *Vide* **JOHANN REINHARD ENGELHARDT.** Medallist at Breslau, 1690; died at Stettin, 1713.

I. R. F. *Vide* **JAGOB REICHEL.** Medallist at St. Petersburg, 1815.

I. R. This signature has been noticed by Prof. Erman on a fine oval medal of John George III. of Saxony, bearing analogy of style with Leygebe's work. The letters might be also **IB** or **IH** or even **hB**, as they are not easily decipherable on the reproduction of the medal in *Trésor* (Pl. 44, 8). *Vide* Erman, p. 91.

I. R. FECIT (*Brit.*). A medal of Dean Swift, 1738, is thus signed (*Med. Ill.*, II, $\frac{526}{16}$). It is cast and roughly executed. On the obv. is a medallion of Dean Swift supported by Hibernia and History; Genii above; ℞. Hibernia seated to left; ex. MDCCXXXVIII | I.R. FECIT.

ℝ (ILR). Monogram, sometimes inclined backwards. This signature occurs on two small medals of Prince Elector Augustus of Saxony, 1556, the models of which are preserved in the Germanisches Museum.

Diva Maria et Divus Maximilianus, reges Bohemiæ conjuges.

Prof. Erman has met with the same monogram on a medal of the Count Palatine Frederick, 1559 (Berlin Museum) and on the charming medal representing the Diva Maria and Divus Maximilianus, "reges Bohemiae conjuges" (Dannenberg. Berlin Museum. Catal. Wellenheim, nº 6903). *Vide* Vol. IV, p. 486.

ꝎR. *Vide* **GEORG DANIEL ROETENBECK.** Medallist at Nuremberg, 1645-† 1705.

K. R. *Vide* **KNOLL** and **RIEDENER.** Mint-warden and master at Nuremberg, 1777-1793.

KR. *Vide* **CHRISTIAN JOSEPH KRÜGER** Junior. Medallist at Dresden, 1785-1814.

L. R. *Vide* **LUDWIG ROLLIN.** Mint-master at Cassel, 1724-1744.

L. R. *Vide* **LORENZ RUCKDESCHEL.** Mint-master at Bayreuth, 1745-1765. Also **C. L. R.**

L. R. *Vide* **ILR** *supra*. Probable signature of a Saxon Medallist, *circ.* 1559.

M. R. *Vide* **MICHAEL RENNESCH.** Mint-master to the Counts of Reuss, 1623.

M. R. or **MR.** *Vide* **MARTIN REIMANN.** Mint-master at Coburg, 1633-1679. Perhaps the same 1658-1672 at Saalfeld.

N. R. *Vide* **NORBERT ROETTIER.** Medallist at Brussels, London and Paris, 1672-1725.

P. R. *Vide* **PHILIP ROETTIER.** Medallist in London, 1680, Brussels, and Antwerp, † 1732.

P. R. *Vide* **PETER RAST.** Mint-master at Stuttgart, 1746-1762. Also **I. P. R.**

P. R. *Vide* **PETER RÜDESHEIM.** Mint-master at Dusseldorf, 1783-1804.

S. R. *Vide* **STEPHAN REINHARD.** Medallist at Brunswick, 1704-1718.

S. R. *Vide* **SCHOLZ** and **RIEDNER** at Nuremberg, 1764-1770.

Sr. *Vide* **T. STOCKMAR** Mint-master at Dusseldorf, 1805-1818.

R (T. R.). *Vide* **THOMAS RAWLINS.** Medallist and Coin-engraver in London, *circ.* 1644-† 1670.

Tr. *Vide* **PIERRE JOSEPH TIOLIER.** Medallist at Paris, 1763-† 1816.

Tr. *Vide* **PIERRE NICOLAS TIOLIER.** Medallist at Paris, born in 1784.

T. R. *Vide* **THOMAS RAMM.** Mint-master at Riga, 1535, 1547-1557.

T. R. (?) *Vide* **TOBIAS RENTSCH.** Mint-warden-general at Saalfeld, *circ.* 1599.

T. R. *Vide* **TOMMASO ROGLIO.** Mint-engraver at Passerano in Piedmond, 1581.

T. R. *Vide* **ERASMUS THOMAS REUSS.** Medallist at Berlin, 1646-1668.

*

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W. R. *Vide* **WILHELM RITTER.** Mint-master at Münster, 1714-1718.

W. R. *Vide* **WILHELM RATHS.** Mint-master at Danzig. 1753-54.

Z. R. *Vide* **ZUANO RIVER.** Mint-inspector at Venice, 1693-94.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

R. A. F. *Vide* **R. ARONDEAUX.** Flemish Medallist, *circ.* 1678-1702.

R. A. *Vide* **RICHARD.** Signature on a Portrait-medal of Dr J. B. A. Strœhlin, Geneva, 1891.

RAAB, HEINRICH (*Germ.*). Goldsmith and Line-engraver at Nuremberg, 1640-1650. He executed models for Engravers and Goldsmiths. He signed his copper plates **HRF.**

BIBLIOGRAPHY. — Nagler, *Monogrammisten*, 1881; III, 1404, 1433.

RAABEN. *Vide* **RAB.**

RAB, ANDREAS (*Austr.*). Assistant-Engraver at the Mint of Kremnitz, 1580-1636. He was born in 1560.

RAB, S. (*Germ.*). Die-sinker at Frankfort-on-M., 1598. *Vide* Nagler, *Mon.* 1881; V, 281.

RABAUSCH, C. (*Germ.*). Medallist in the employ of the Drentwett Die-sinking establishment at Augsburg, 1838-1870. His signature **RABAUSCH F.** or **C. R. F.** occurs on the following medals: Grant of a Constitution to Austria, 1849; — Seventh Centenary of Maria Zell, 16. July 1857, and Visit there of the Emperor and Empress; — Bad Kissingen, 1842; — Silver Wedding of Prince Carl Egon zu Fürstenberg and Princess Amalie of Baden, 19. April 1848; — Inauguration of a Monument in the Park of Donaueschingen; — Military Manoeuvres at Augsburg, 1846; — Augsburg Town Hall, 1870, &c.

BIBLIOGRAPHY. — Kull, *op. cit.*, II, 719. — *Die Medaillen und Münzen des Gesammthauses Wittelsbach*, München, 1901. — Mitth. des Klubs der Münz- und Medaillenfreunde in Wien, 1898, pp. 256, 303. — Fr. Dollinger, *Die Fürstenbergischen Münzen und Medaillen*, 1903.

RABEL, CHRISTOPH (*Germ.*). Warden of the Mint at Ratisbon, 1575.

RABENSTEIN, ANDREAS (*Austr.*). Mint-master at Kuttenberg, 1702.

RABENSTEIN, HANS GEORG (*Austr.*). A native of Bohemia, Seal- and Coin-engraver at Gratz, *circ.* 1666-1676.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationen über österreichische Münzprägungen im ersten Viertel des XVIII. Jahrhunderts*, Mitth. des Klubs, &c., 1901, p. 172.

RABENSTEINER, ANDREAS IGNATZ (*Austr.*). Mint-engraver at Prague, 1685, 1690, 1693. He was a native of Kuttenberg, where his name occurs as Warden and also as Engraver of the Mint, 1685, 1693, 1714. He died 24 March. 1725.

RABENSTEINER, HANS GEORG (*Austr.*). Mint-master to the Counts of Schlick at Plan, 1645. He also worked at Gratz, and died before 1686.

RABENSTEINER, IGNAZ (*Austr.*). Mint-warden and Engraver at Kuttenberg, 1712, 1714. By him are dies of Bohemian Groschen and Kreutzer of Charles VI. struck there in those two years. Probably the same as Andreas.

BIBLIOGRAPHY. — *Katalog der Münzen- und Medaillen-Stempel-Sammlung des KK Hauptmünzamtes in Wien*, 1901.

RABLAIS, JACQUES (*French*). Mint-engraver at Paris, 1582. Probably the same person as Jacques Rablan, mentioned by Barre, who calls him a Goldsmith. *Vide* A. Barre, *Graveurs en médailles de la Renaissance française*, Ann. num., 1867, p. 177.

RABOTAU, GUILLAUME (*French*). Mint-master at Nantes, 1534. He coined Douzains for Brittany in that year. Jehan Taupier was appointed in his place, 27. April 1534.

RACAGNE (*French*). Provost of moneyers at the Paris Mint, 1622.

RACINE DE BOSCHERVILLE, PIERRE (*French*). Mint-engraver at Rouen, 1713-1720.

RACLE, CLAUDE ANTOINE (*French*). Son of Etienne Racle, born at Nancy, 19. August 1665; Engraver at the Mint of Nancy from 1688 to 1695.

RACLE, ÉTIENNE I (*French*). Brother of Jean Racle; Mint-engraver at Metz, 1626-1632.

RACLE, ÉTIENNE II (*French*). Born at Brouvaine in Lorraine; son of Jean Racle. He was appointed Mint-engraver at Nancy on 7. December 1660, and in 1670 Mint-engraver at Metz. The Vienna Mint Museum still preserves dies by him for the Charles d'or of 1663, and Demi-Ecu of 1668.

BIBLIOGRAPHY. — Henri Lepage, *Notes et documents sur les graveurs de monnaies et médailles et la fabrication des monnaies des ducs de Lorraine*. Nancy, 1875.

RACLE, JEAN (*French*), Medallist, and Engraver of coins, seals, jetons, &c., born at Brevennes, Lorraine, and son of Jean Racle. He appears to have been first employed at the Mint of Sedan, under Nicolas Marteau. In 1626 he was already Mint-engraver at Nancy. Isaac Briot and Racle were entrusted by the King with the coinage of 'milled' silver in 1643, in which year they issued pieces of 2 Sols 6 Deniers. On that occasion he received the appointment of Mint-master and Valet to the King. The Duke of Lorraine raised him to the peerage in 1653. In 1660, he ceded his post of Engraver to his brother Etienne, and died in 1670.

The Nancy Public Library preserves the dies of eight jetons engraved by this artist, four of which refer to the city itself and are dated 1634, 1635, 1637 and 1640. The signature is **I. R. F.**

Lepage quotes from numerous contemporaneous records in connexion with the life and works of Jean Racle, and other members of the same family.

BIBLIOGRAPHY. — Lepage, *op. cit.*

RACLE, NICOLAS (*French*). Goldsmith of Nancy, son of Jean Racle. He filled the post of Mint-engraver at Nancy, *circ.* 1634-1663. and issued numerous jetons. In 1663 he was, with Claude Vautrin, one of the contractors for the coinage of that city.

RACLE, REMI (*French*). Goldsmith and Engraver of Nancy, where he worked from *circ.* 1634 to 1652, and cut many jetons. In 1652 he was appointed Engraver at the Paris Mint.

BIBLIOGRAPHY. — N. Rondot, *Les médailleurs et les graveurs de monnaies*, &c. Paris, 1904.

RADCLYFFE (*Brit.*). Die-sinker and Engraver of tokens at Birmingham, during the latter end of the eighteenth century (*Vide* W. J. Davis, *Warwickshire Token Coinage*).

RADKOVIC, JOSEPH (*Austr.*). A merchant of Agram, who issued medals, engraved by Adolf Müller of Vienna, amongst others: Visit of the Crown Prince Rudolph of Austria and Consort, to Agram, 1888; — Visit of the Emperor Joseph I. to Croatia, 1888 (2 var). The medals are signed: **JOS. RADKOVIC.**

RADNITZKY, KARL (*Austr.*). Sculptor and Medallist, born at Vienna, 17. November 1818, died 10. January 1901. He studied at the Gymnasium of his native city, and was apprenticed at the Mint, where he worked under Josef Daniel Boehm, 1844-1848. In 1848, immediately after the accession of the Emperor Francis Joseph, he

Portrait-medalet of C. Radnitzky, by A. Scharff.

was called to Olmütz to model the sovereign's portrait, from which he was commissioned to engrave dies for the new large Medals of Military Merit. From 1848 to 1853 he filled the post of Assistant-engraver at the Vienna Mint, and cut amongst others the dies for the large Medals of Civil Merit, as well as coin-dies. For many years

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he filled the chair of Professor of modelling and medal-engraving at the Vienna Academy of Decorative Arts.

In the early 'eighties he retired on a pension, but there are several medallic works by him of a later date. He formed pupils of note, in the front rank of whom I may mention Prof. Tautenhayn and A. Scharff, who however did not adhere to his style and became greatly his superior in artistic merit.

Radnitzky's works are very numerous and not of equal merit; some are purely personal, others commemorate historical events, and many are Prize Medals for Exhibitions, Agricultural and Industrial societies, &c. His first medal of note, executed in 1843, depicts Rubens, and shows on ℞. a representation of the Genius of painting. For this he won the Reichel Prize. The following medallic works by this talented artist have come under my notice, but the list is very incomplete, as Radnitzky himself seems to have been adverse to the publication of a catalogue of his medals: 1843.

J. C. Arneth, director of the Vienna Museum, 1851.

P. P. Rubens; — 1846. Commemorative medal of the sixth centenary of the Transfer of the body of the Duke Frederick II. to the Heiligenkreuz monastery; — 1847. Rifle Meeting (I. Kaiserl. Freischiessen) at Bregenz; — Jenny Lind; — Josef Freiherr von Hammer-Purgstall; — Priestly Jubilee of the Abbot Michael II. Arneth of St. Florian; — Richard Wagner and Franz Liszt; — Franz Listz; — Joseph Klieber; — Medal for Members of the Literary and Artistic Club Concordia of Vienna; — 1848. Archduke John, administrator of the Empire; — Proclamation Medals of the Emperor Francis Joseph; — Pattern 1 Gulden piece (probably from the model executed by Radnitzky at Olmütz); — Numerous Portraits of the youthful Emperor (*Vide* Nos 5877-5897 of the Vienna Mint Catalogue of Dies, Puncheons, &c.); — Portrait-medals of Francis Joseph; — Josef von Görres, writer; — J. C. V. Lassaulx, architect; — Commemorative medals of the Revolution at Vienna, 1848-1849 (at least two types); — Medals for Military and Civil Merit (several sizes); — 1849. Grant of Municipal autonomy in Austria; — Religious medals (Gnadenpfennige) of Mariahilf Church; — 1850. Jenny Lind; — Dies and Puncheous for medals with musical emblems; — 1851. Mlle Rachel, the celebrated tragedian; — J. C. Arneth, director of the Vienna Museum (*illustrated*); — 1852. Missionary work at St. Pölten; — Festival of Corpus Christi at Budapest, 10 June 1852; — Return of the Emperor from Hungary to Vienna; — 1853. Attempt on the life of Francis Joseph; — The Bishopric of Agram raised to an Archbishopric; — Josef Alexander Freiherr von Helfert; — 1854. Marriage Medals of the Emperor Francis Joseph with the Princess Elizabeth of Bavaria (various types and sizes); — Portrait-medal of Francis Joseph (diam. : 65 mill.); — J. E. Veith, ecclesiastic; — Medal on the Dogma of the Holy Conception; — 1855. Another, on the Dogma; — 1856. Medal on the Concordat (sev. var.); — Dedication of the Cathedral at Gran by Cardinal Scitovszky; — Congress of German naturalists and physicians at Vienna; — 1857. Journey of the Emperor and Empress to the districts of Jazygen and Kumanen; — Jubilee of the Vienna Agricultural Society; — Prize medal of the Agricultural Society at Beraun in Bohemia; — Carl Freiherr von Bruck; — Double Thaler on the completion of the Austrian Southern Railway, Vienna to Trieste (sev. var.); 1644 specimens struck; — 1858. Birth of the Crown Prince Rudolf, 21. August 1858; — Leon Prince Sapicha; — Agricultural Show at Tönök-Szent-Miklos; — Rebuilding of the St. Demetrius Church at Crajova; — Rebuilding of the Metropolitan Church at Crajova; — Prize Medal of the Pomological Club of the sea coast; — Horticultural Society of the sea coast; — Prince Milosch Obrenovitch of Servia; — 1859. Inauguration of the Archduke Charles Monument at Vienna; — Archduke Charles Louis, governor of Tyrol; Medal for the XX. Tyrolian Company; — Medal for the sailors of the Novara Expedition around the world; — John Cardinal Scitovszky; Prince Primate of Gran; — 50th Anniversary of Johann Kempen, Freiherr von Fichtenstamm; — Centenary Festival of Schiller at Vienna; — Recall of Austrian regiments from Italy; — 1860. Portrait-medals of the Emperor Francis Joseph; — Second Centenary of the Pilgrimage of Maria Taferl; — Eligius Freiherr von Münch-Bellinghausen (Friedrich Halm); — Enthronization of Ferdinand Julius, bishop of Olmütz; — Plaquette; Study of a youth at his study; — 1861. Prize Medal of the Agricultural Exhibition at Török-Szent-Miklos; — Jubilee of the Minerva Society at Trieste; — 1862. Prize Medal of the Agricultural Exhibition at Vienna (sev. var.); — 1863. Archduke Maximilian Josef of Austria-Este, Grand Master of the Teutonic Order; — Enthronization of Archduke William, Prize Medal of the Upper Austria Industrial Exhibition at Linz; — Academy of Decorative Arts; — Religious Medalets of various types; — Christening Medals; — Medals with representations of Saints, Angels, etc.; — Medals of Christ; — Truth; — Studies after ancient coins: Quadriga, **ΣΥΡΑΚΟΣΙΟΝ**; Head of Pallas Athene; Pegasos; Head of Herakles; Head of Diana; Head of Alexander the Great; Zeus enthroned; Pallas Athene standing; Athlete standing; — Laevinus Torrentius, bishop of Antwerp; — Madonna and Child; — A Lady in 17th century costume; — 1864. Memorial Medal of the Archduchess Hildegard; — Johann Wilhelm Freiherr von Mannagetta; — Carl Friedrich Phil. von Martius, naturalist; — Carl Freiherr von Scheuchenstuel; — Prize Medals of the Agricultural Exhibition at Vienna; — Tenth Hungarian Congress of Naturalists and Physicians; — 1865. Dedication of the Prince Eugene Memorial at Vienna; — Fifth centenary of the University of Vienna; — Official Medal for services in Land Economy; — Hungarian Academy of Sciences at Budapest; — Hungarian National Theatre at Budapest; — 1866. Portrait-medals of the Emperor Francis Joseph; — Prince William of Lippe-Schaumburg's medal for services in the war 1866; — Memorial Medal of Wolfgang Carl Emanuel von Graffenried; — Study for a St. George's Thaler; — 1867. Hungarian Coronation of the King and Queen; — Memorial Medal of the Archduke Maximilian, Emperor of Mexico (10. April 1864-† 19. June 1867); — Golden Wedding of J. S. and Elise Kohn; — Joseph Wertheimer; — Centenary of the Agricultural Society of Krain; — 1868. Josef Em. Hilscher, writer († at Milan, 2. November 1857); — Isidor von Siemusz-Pietruski,

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founder of the Galician Land Bank; — Proclamation Medals (var. types); — Medal of the Agricultural Exhibition of the Raab Circle; — 1869. Betty Jeitteles; — Agricultural Show at Waidhofen a. d. Ybbs; — Agricultural Show at Wieselburg (2 sizes); — Religious Medals; — The Voigtländer Medal of the Vienna Photographic Society; — Medal of Honour of the K. K. Academy of Decorative Arts of Vienna; — 1870. Centenary of the Mining Academy at Schemnitz; — The Beethoven Festival at Vienna; — Dr. med. Prof. Franz Ritter v. Güntner; — Freiherr von Königswarter; — Prize Medal of the Chamber of Commerce of Reichenberg; — 1871. Medal of Merit of the K. K. Austrian Museum of Industrial and Fine Arts of Vienna; — Prize Medal of the Agricultural Society of Vienna (2 sizes); — Prize Medal of the K. K. Agricultural Society of Linz for services in Horticulture (sev. var); — Public Rejoicings Medal of Linz; — Official Medal for services in the domain of Agriculture (State Prize); — Others with legends in Bohemian, and Polish; — Foundation of the "Scuola di Disegno" at Trieste; — Prize Medal for the "Scuola di disegno" at Trieste; — 80th Birthday of Franz Grillparzer; — Prize Medal of the Agricultural Society of Heidenreichstein; — Industrial Exhibition at Trieste; — Prize Medal of the Agricultural Show at Trieste; — Prize Medal for Maros Vásárhely; — Prize Medal for a Hungarian Exhibition; — Building of the National Theatre at Kolozsvár; — English Prize Medals; — Ludwig August Frankl, poet; — Prof. J. Škoda; — Franz Toldy, Hungarian writer; — 1872. Agricultural Exhibition; — 1873. Maharadjah of Jeypore; — Franz Liszt; — Baron Schwarz-Senborn; — Industrial Exhibition of the Catholic Association of Vienna; — Inauguration of a Museum for Arts and Industries at Vienna; — Prize Medal of the Exhibition at Wiener-Neustadt; — 1874. G. Czuczor and J. Fogarasi, historians; — 1875. 50 years' Jubilee of Prince Bishop of Breslau, Heinrich Foerster; — Prize Medal of the Agricultural Society of Marchegg; — Religious Medals; — King Mathias of Hungary; — Pope Clement X. (a study); — Maria Theresia; — Countess Potocka; — Pius IX., — Austria; — Vindobona; — Genius of Music; — A large number of portraits, buildings, animals, heraldic emblems, &c.; — 1876. Anastasius Grün, Graf Auersperg; — Richard Wagner; — 11th cen-

tenary of the Foundation of the Abbey of Kremsmünster; — Salvator Medals of the Municipality of Vienna; — 1877. Prize Medal of the Society of Arts and Industries at Graz; — Agricultural and Industrial Exhibition at Lemberg; — Opening of the new Academy Buildings at Vienna; — Prize Medal of the Organizers of Lemberg Exhibition; — Count Stefan Karolyi; — Victoria, Queen of Great Britain; — Peter Paul Rubens; — Rule Britannia; — Albrecht Dürer; — 1878. Franz Schubert; — Erection of a Votive Church at Vienna; — 1879. Centenary of the Annexation to Hungary of the southern territories; — 1882. Dr Hermann Rollett, writer; — 1883. Second General Exhibition; — Prize Medal of the Orthonological Club at Vienna; — 1888. Prize Medal of the Agricultural Society of Mank; — Undated. Lombardo-Venetian and Central Italian Railways; — The Railway line from Brunn to Vienna; — M. G. Saphir, Portrait-medal.

Radnitzky signed his medals variously as follows: **C. R.**; — **C. R. F.**; — **C. RADNITZKY**; — **C. RADNITZKY F.**; — **RADNITZKY**; — **RADNITZKI F.**, etc.

This artist is one of the most prominent Austrian medallists of the nineteenth century, and his name will long be held in veneration amongst his numerous pupils who have brought Viennese medallic art to such a high standard of perfection.

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RADNITZKY, KARL (*Austr.*) Nephew of the last, and also an Engraver (especially Gem-engraver), by whom I have however only seen an oval memorial medal of Crown Prince Rudolf of Austria, 1889, and a medal on his death, both signed: **C. RADNITZKY JUN.** He is an official at the Ministry of France, Member of the Society of Decorative Artists of Vienna, and K. K. Engraver of armorial bearings to the court.

RAEBER, HANS RUDOLF (*Swiss*). Locksmith and Moneyer of Aarau, who acted as Mint-master there from 1614 to 1618, under the Mint-contractor Caspar Willading.

RAEBURN, SIR HENRY (*Brit.*). Painter, born at Stockbridge, Edinburgh, 1756, died at London, 1823. He was apprenticed to a goldsmith, and gave early promise of his abilities as an artist; went to Italy, made the acquaintance of Reynolds, and settled in Edinburgh after two years' absence. He became famous as one of the greatest painters of the day, and was knighted by George IV. a short time before his death. One of his best known portraits is that of Sir Walter Scott.

Raeburn was in the habit of occasionally practising modelling, and one of his portraits, executed in Tassie's enamel paste, has usually been regarded as modelled by his hand. "It is executed in

Sir Henry Raeburn.

a much simpler and freer manner than the signed medallions of Tassie, with a handling which, especially in the treatment of the hair, is markedly suggestive of Raeburn's own 'square touch' as a painter. It is not titled with the impressed Roman letters which we generally find on the truncation of Tassie's larger medallions; nor is it marked with the *Tassie F.* or the capital T., which usually distinguish his works; but bears simply the title, *H. Raeburn, 1792*, incised in a running handwriting'.

Henry Raeburn, the younger, believed that this medallion was executed by the painter himself.

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RAEL, JOSSE DE (*Belg.*). Mint-master at Bruges, in conjunction with Marc le Bungneteur, December 1474 to 20. December 1477.

RAESVELDT, RITTER VAN (*Belg.*). Mint-master at Bruges, 12. July 1580 to 1. November 1582.

RAFFAELI, J. F. (*French*). Contemporary Sculptor and Medallist, residing at Paris. He is mentioned, by M. Marx, in his work, *Les Médailleurs français*, and one of his plaquettes, representing two Workmen drinking at a public bar, is reproduced in the same author's *Médailleurs français contemporains*, Pl. XXXI.

RAFFEGEAUD, SYLVAIN (*French*). Contemporary Sculptor, born at Nantes; pupil of Ottin. By him are a number of Portrait-medallions, two of which were exhibited at the Salon in 1874 and 1882. One represents Dr Mougeot.

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RAFFAN, JEAN (*French*). Mint-master at Bourg, 1395. His distinctive mark is a small cross between the words in the legends.

RAFFIN, FRANÇOIS (*French*). Goldsmith of Toulouse, Mint-engraver there, 1532-1569.

RAFFIN, NICOLAS (*French*). Son of François Raffin, also a Goldsmith and Engraver at the Mint of Toulouse from 1562-1569.

RAFFIN, PIERRE (*French*). Mint-engraver at Toulouse, 1550-1562.

RAGUSIO or **RAGUSA, PAOLO DA**. *Vide* **PAOLO** *supra*. Paulus de Ragusio, as he is also named, was working *circ.* 1456. His signature : **OPVS. PAVLI. DE RAGVSIO** occurs on two Portrait-medals of Federigo del Montefeltro, and Alfonso V. of Aragon, King of Aragon, Sicily and Naples. Both medals were executed in the year 1450; they entirely correspond in size, style and inscription; and both were produced at Naples. " Although not works of distinguished merit ", says C. von Fabriczy, " both are nevertheless pleasing achievements of a very able artist ".

" On the medal of Federigo Montefeltre, the famous general is designated as the commander of the Neapolitan army, a dignity which was conferred on him in 1450, and he is further represented with his nose still unbroken, showing that the medal was made in that year, towards the end of which he suffered this injury and the loss of an eye at a fête given in Urbino to commemorate the accession of Francesco Sforza to the Dukedom of Milan.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — C. von Fabriczy, *Italian Medals*, Engl. edit., 1904. — Friedländer, *Schaumünzen der italienischen Renaissance.* — I. B. Supino, *Il Medagliere Mediceo.* — Armand, *Médailleurs italiens*, &c. *Num. Chron.*, 1884.

(*To be continued.*)

THE NEED FOR A STANDARD CATALOGUE OF ENGLISH COINS, AND A SUGGESTED METHOD FOR COMPILING THE SAME.

The subject of this article is one which has, to my thinking, a strong claim upon the earnest attention of every student of English numismatics, and of all who look with pride upon the growth and the glories of our Empire.

During the past fifty years our coinage has been so closely studied, that possibly but little of importance now remains to be discovered, yet whilst the coinages of other countries have been catalogued with care and reverence, there has not, so far as I am aware, been any attempt made up to the present to give us in a complete form a similar catalogue of our own coins.

The coinages of Ancient Greece and Rome have not only been the subject of exhaustive investigations, but large sums of money have been spent in arranging, indexing and cataloguing everything relating to them. When, however we come to the coinage of England — to that of an Empire greater and, I venture to say, one which is more vitally interesting to all Englishmen than that of Greece, Rome or any ancient or modern nation — we find a curious lethargy and lack of interest, as though in a sense the progressive steps in England's advancement from a disregarded dependency of Rome to a world-wide sway, and a mastery of millions more than ever Greek or Roman conquerors ruled, was a subject of but slight importance to Englishmen. I think we may with some justice paraphrase the poet's advice, and suggest that some of the wealthy numismatists who have enriched the coinage-study of other nations might well " have left other catalogues alone, till we had first compiled our own, " seeing how lamentably deficient is our English coinage.

Still, although we are without a complete catalogue of English coins, we have been for years past steadily and patiently securing materials for one, and thanks to the enthusiastic and painstaking work of many English numismatists, I believe we have now arrived at a period when we possess sufficient *data* from which a catalogue could be compiled worthy of the Great Nation which its coinage would chronicle, and the subject in which we are all so deeply interested. Amongst those whose researches have added greatly to our knowledge is Mr. W. J. Andrews, who devoted a whole volume of the *Numismatic Chronicle* to the history of the coinage of Henry I, a compilation for which all numismatists feel that he merits their sincere thanks, and which ranks as one of the most useful works of recent years. Mr. A. J. Evans has also enriched our lore with an excellent classified list of the coins of the first three Edwards. Mr. P. W. P. Carlyon-Britton has given us a vast amount of valuable information — to which he is still adding — concerning the complex subject of the coins of William I and II, and the sequence of their types; and Mr. F. A. Walters has added to our knowledge by a most helpful article on the coinage of Richard II, wherein he also essays to settle the question by the sequence of the coins. All this work, and that of numerous contributors to the Numismatic press dealing with various periods of our coinage has paved the way, for what I venture to regard as the first and most pressing of our needs, *viz*, a complete catalogue of English Coins, and I cannot but think that it is not very creditable to us as a nation that we have been so long without one.

Even that vast storehouse of learning, the British Museum, devotes only a very small portion of its energy and interest to English coins, and to-day we possess only two parts of a catalogue dealing with the Anglo-Saxon series, and these it should be stated took some six years to publish.

It can hardly however be said that the importance and need for a complete catalogue have been unrecognised, because if my authority be correct, it appears there was, in 1903, a suggestion that the publication of a new edition of Ruding's *Annals of the Coinage* should be considered; whilst a little later a petition was sent to the Council of the Numismatic Society of London — as it was then known — asking it to arrange for an issue of a separate series of volumes on the coinage of Great Britain and Ireland, but according to the late Sir John Evans this latter statement is incorrect. Its correctness or otherwise is not however a matter of moment in considering my present proposal, because nothing, I regret to say, has been done in this direction.

In default of such a catalogue we have in the present as in the past, to make much and frequent use of the well thumb-marked text books on coins in each of the three metals, in addition to the countless references scattered up and down the pages of various Numismatic and Archæological periodical publications. To sum up our present position we find we have no catalogue, even in MS., of any series subsequent to Harold II (1066). The entire absence of a printed description of the remainder of the English series is therefore a circumstance much to be deplored.

The student of Greek coins has some twenty-five volumes of a catalogue for reference at his command; we, in the twentieth century possess only two. This extraordinary position of the student and collector of English coins doubtless led the secretaries of the British Numismatic Society, in August 1903, to observe (I quote the words as given in the prospectus circulated at the time of the formation of that Society) " If Britain will not write the history of her own coinage, it is scarcely to be expected that any other nation will do it for her, and yet that is what she is doing for all others but herself. "

Such being the situation, and the need for a complete catalogue being, I believe, generally recognised amongst numismatists, we may with advantage consider what steps should be taken to secure the compilation of such a catalogue, and who should be its publishers. It is obviously a labour no single person could undertake with the completeness and accuracy necessary in so great and truly national a work, in which the erudition demanded would be enormous, and the zeal and industry, not to speak of the expense, greater than any private individual could be asked to bear. Besides, I fear that if a complete catalogue of English coins has to wait for a compiler possessing these qualities we shall wait for ever.

There are however, to be found men, who, through their love of the subject have been led to devote a great part of their whole lives and sometimes their whole leisure to acquiring that complete knowledge of small groups of coins which makes each of them the best living authority for the compilation of a section of such a catalogue. Many such men would I believe, offer their services for such a task; and in most cases the opportunity thus offered of assisting in a national work would be considered by them an adequate remuneration for their labours. This body then would consist of a limited

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number of persons chosen by reason of their fitness to perform duties demanding special knowledge as well as judgment. The several duties would doubtless be more or less of a routine kind; but they could only be properly performed by thoroughly qualified authorities. It is only through research making itself felt in every reign, and being shown on every page, that the catalogue can fulfil its chief and highest mission, and justify its existence and the time spent upon it by making itself felt as a potent factor in the numismatic intellectual life. The demand for the work must then inevitably follow.

We now come to a consideration of the nature of the work, and the means to be adopted in order that when completed it may rightfully fulfil the object in view. Owing to the vast extent of the ground to be covered it is obvious that the work cannot possibly be crowded into one or two volumes. That being so, I think, the best means for the compilers to adopt at the outset would be to divide the whole series from William I. (1066) to Edward VII. (1909) into historical sections, *i. e.*, the Norman Line, the Plantagenet Line, the House of York, and so on, alloting so many sections to each volume Let us assume that the first volume is occupied with the coinage of the Norman Line (William I. and II., Henry I., and Stephen), this brings the first volume down to 1154. This method would thus reduce the work for the time being of the compilers to moderate dimensions.

What shall we lay down as the essential groundwork of such a publication? In order to ensure completeness and exactitude, I would suggest at the outset the compilation of a chronological index of English numismatic literature. This would consist of numerous references to articles dealing with the English coinage appearing in the *Numismatic Chronicle*, the *British Numismatic Journal*, the *Numismatic Circular*, etc. By the adoption of this method it is clearly to be seen that each article that has appeared from time to time in any of the foregoing periodicals will be carefully noted, and the description of the coins alluded to — either in the text or in the lists appended to the articles — extracted, and in due course chronicled in its place in the preliminary manuscript. This system would also be adopted in regard to the Proceedings and Transactions of the two Numismatic Societies. In addition to the abovementioned periodicals, the following works would also have to be consulted : —

Ruding's *Annals of the Coinage.*
Folkes' *Coins of England.*
Archæologia.
Hawkins' *Silver Coins of England.*
Kenyon's *Gold Coins of England.*
Montagu's *Copper Coins of England.*
Grueber's *Handbook of the Coins and Great Britain and Ireland.*
Crowther's *English Pattern Coins.*
Various Auction Sale Catalogues : —
Sotheby, Wilkinson and Hodge.
Puttick and Simpson, and the like.

The compilers should not content shemselves with cataloguing the coins described in the foregoing publications, but they should draw material also from the National Collection, and if possible from the Berlin, Paris, Vienna, Athens, Copenhagen, Glasgow, York and Liverpool Museums, and, of course from private collections. The aim of the compilers would be to include every known variety, combined with an accurate description of each piece catalogued. With the object of making the work as complete as possible, I would further suggest that at the end of each reign, all patterns for coins known to be extant be included. To add still further to the usefulness of the work a chronological list of mint-marks from, say Edward I. to Charles II., might be added as an Appendix; this would be much valued. Indeed such a list may be deemed indispensable to the numismatist, be he student or collector, for numerous new mint-marks have been discovered since Hawkins' and Kenyon's works were written, and the latter is lamentably deficient in mint-marks. The late Mr. H. Montagu discovered many new mint-marks, particularly of the reign of James I., whilst other investigators have since come across many additional ones; most, if not all, of which have been published in our journals from time to time. A really complete list to date of the mint-marks on English coins is a monograph yet to be compiled. Further the value of the catalogue would be greatly enhanced were it prefaced by a full historical introduction to the coinage of each section with which it dealt ; let me cite as an example the "*Catalogue of the Imperial Byzantine Coins in the British Museum*", by Mr. Warwick Wroth, published in May of last year.

To return to the chronological index, the entries here would be of two kinds :

(a). Main entries. — Describing the title of the article or the reign refered to, the author, the periodical in which published, the series, volume, and page, together, with a note if accompanied with plates, woodcuts, or otherwise.

(b). Cross entries. — An article which deals with two, three or more reigns. For example, in the description of the find of coins of the first three Edwards, this title would be entered three times, or in other words once under each reign concerned.

So far I have considered the question from various standpoints, let me now deal with the actual manuscript of the draft of the Catalogue itself. Various systems present themselves, all of which must be of a loose-leaf nature, or card-index style. I think it would be most expedient to compile it on a special octavo skeleton form, something after this manner and which is familiar to all :

No.	METAL. SIZE.	WEIGHT. GRS.	OBVERSE.	REVERSE.	AUTHORITIES, &c.

In the last column it will prove valuable to place all notes, and with them whenever possible the exact citations of authorities. Without these the usefulness of the work to serious students of numismatics would be impaired.

There are yet many other points which might be touched upon, but in presenting my views upon the necessity for a standard Catalogue of English Coins and these few suggestions as to the means by which it might be compiled, I venture to hope that the reader will agree with me that in the interests of all concerned, it is assuredly time such a work should be undertaken, and that as speedily as may be consistent with its importance, because its compilation is pressed upon us, not only as numismatists, but as citizens of our mighty Empire which has too long neglected to properly chronicle and set forth the profoundly interesting and educational *data* afforded by a scientific study of our own coinage. I believe no student of numismatics could do without such a work, even were it only used for reference, and that it is to-day more urgently needed than it ever has been, and is essential to the progress of English numismatics. The study of our own coinage surely has, or should have, a first claim upon us in accordance with the dictates of modern principles of historical and scientific research. One thing I am very pleased to say we have got, and that is a British Numismatic Society; let us now try for our own Catalogue. Finally, let me add there is no chance in the present day for anything unprogressive.

Geo. B. Petrie, M.B.N.S.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

ROYAL NUMISMATIC.

June 17. — Annual Meeting. — Sir Henry H. Howorth, President, in the chair. — The Council and the Hon. Treasurer submitted their reports as to the numerical and financial status of the Society, both being of a satisfactory nature. — The President presented to Mr. Herbert A. Grueber, Keeper of Coins and Medals, British Museum, the Silver Medal of the Society, which had been awarded to him for his services to numismatic science, more especially in

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connexion with the Roman, Mediæval, and British coins and medals, and as a token of the gratitude of the Fellows for the services he had rendered to the Society during his long tenure of office as one of its Secretaries.

The President then delivered his annual address, in which he gave a general sketch of the work of the Society, calling attention to many of the contributions published in *The Numismatic Chronicle*, most of which had been read and discussed at the meetings; he also commented on the principal numismatic publications of the past twelve months. In addition, mention was made of those Fellows whom the Society had lost by death during the past year.

A ballot having been taken for the Council and officers of the Society for the ensuing year, the following were elected : President, Sir Henry H. Howorth; Vice-Presidents, Mr. Herbert A. Grueber and Mr. Horace W. Monckton; Hon. Treasurer, Mr. Percy H. Webb; Librarian, Dr. Oliver Codrington; Hon. Secretaries, Mr. J. Allan and Mr. F. A. Walters.

(*Athenaeum.*)

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SOCIÉTÉ FRANÇAISE DE NUMISMATIQUE.

Séance du 6 mars.

La Société procède au renouvellement de son bureau :

Ont été élus : MM. Sudre, président; Ad. Blanchet, vice-président; de Villenoisy, secrétaire; Bouclier, trésorier; Bordeaux et Castellane, conseillers.

M. Bordeaux présente un denier parisis de Charles VII de 1461 et un teston de François Ier de l'atelier de Villeneuve-Saint-André-lès-Avignon de la collection de M. de Marchéville, ainsi qu'un treizain de mariage en or de sa collection.

M. Ad. Blanchet communique un jeton en or de la Compagnie des Indes, probablement frappé par Law pour le Régent, qui avait présidé l'Assemblée du 1er janvier 1720, et un coin de fer double de la même Compagnie ayant servi à plomber les étoffes et autres marchandises.

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Séance du 1er mai.

M. Colombien fait connaître une petite pièce qui paraît être une division du liard au C.

M. Blanchet présente des jetons d'écaille du XVIIe siècle avec devises amoureuses qui semblent se rattacher aux deniers pour épouser.

M. Doulé appelle l'attention sur un salut d'or de Henri VI et un blanc de Charles V de sa collection.

M. Bordeaux lit une série de lettres de collectionneurs du XVIIIe siècle qui renferment de curieux renseignements sur la rareté et le prix des monnaies antiques.

Il présente ensuite quelques jetons modernes de conseils municipaux.

Le comte de Castellane résume l'histoire de la dépréciation de l'argent au cours du règne de Charles VI.

(*La Chronique des Arts.*)

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BRITISH NUMISMATIC.

June 23. — M. W. J. Andrew, President, in che chair. — The following were elected to membership : Belfast Public Library, Free Library of Philadelphia, the Rev. C. W. Welland, and Messrs. R. Goodbody, G. P. Petrie, and W. de C. Prideaux.

The President, on behalf of the members of the Society, presented to Mr. P. W. P. Carlyon-Britton, its first President, his portrait, painted by Mr. Shirley Fox. Mr. Andrew remarked that it was exactly six years since Mr. L. A. Lawrence and he first heard Mr. Carlyon-Britton propose to found an All-British Numismatic Society. The possibility had been discussed previously by Mr. Andrew and Mr. W. Sharp Ogden, but the doubt whether there was a sufficient number of numismatists interested to make it possible financially to produce a volume of transactions worthy of the subject had, until then, restrained well-wishers from taking action. But Mr. Carlyon-Britton's suggestion was adopted; a canvas of numismatists was initiated, and the Society duly founded. To Mr. Carlyon-Britton thanks were due in great measure for the position achieved by its *Journal*. Under him the Society flourished. In acknowledging the presentation Mr. Carlyon-Britton deprecated the attribution to himself of so large a share of credit for the progress and success of the Society, and thanked the President, and all who had co-operated with himself in founding the Society, for their loyal support. He pointed out the educational value of the study of British coins, and urged the need of further collection and research. A vote of thanks to Col. Morrieson for conducting the business of the testimonial to its conclusion, and another of congratulation to Mr. Shirley Fox on his successful portraiture, were passed.

Miss Helen Farquhar exhibited a collection of twenty-two coronation medals from James I. to Edward VII.; and another of fifty-six Stuart medals and badges, ranging from James I. to the Cardinal of York (1604-1787), and comprising examples of the work of the three Hameranis as well as of all the better known engravers. Miss Farquhar read two papers concerning her exhibits. In the first she gave reasons for believing that a gold medal of Prince Henry ('Medallic Illustrations,' i. 100, No. 29) was struck between March and August, 1603. In the second she suggested that the design of certain important, but unsigned pieces struck in 1630 and 1631 should be attributed to Nicholas Briot rather than to Rawlins, because there is evidence to show that the latter was too young to execute such work in the years named; and, further, because the bust elaborated upon the unsigned pieces in question is almost exactly similar to that upon some rare patterns signed by the former.

Dr. Stanley Bousfield exhibited three seventeenth-century portrait medallions in wax — one of Oliver Cromwell (signed G. VR.), the other of Inigo Jones. — Mr. W. Sharp Ogden exhibited miniatures of Katherine, Duchess of Buckingham (died 1666), the first Countess of Bolingbroke, Henry Cromwell, Elizabeth Claypole (by S. Cooper), George Morland (by his brother-in-law William Ward), and Beau Nash; also medals of Cromwell, Milton, Louis XIV. (1655), Maria Theresa, Voltaire, Marat, and Charles Lamb. — Mr. Max Rosenheim exhibited thirty-six German portrait and commemorative medals, ranging in date from 1508 to 1594. Many of these were of great beauty and interest, and the collection was expressly made to illustrate the progress in Bavarian medallic portraiture from Albert Dürer to the time when models were no longer exclusively carved in honestone or boxwood. The work of the artists and engravers of Nuremberg was richly represented. Nine portrait medals of different "patricians" of that city were shown, including one of Jerome Baumgärtner, the friend of Luther and Melanchthon. Raymond Fugger of Augsburg was also represented, and two of his commercial agents. Among artists were Michael Wolgemut, the teacher of Dürer, and Dürer himself: among princes, Charles V. and Rudolf II.; Philip, Duke of Bavaria; Frederick the Wise and his nephew John Frederick, Electors of Saxony; and the unfortunate Louis II. of Hungary. A medal commemorative of the battle of Mohacs, at which Louis II. lost his life, was also exhibited, and Mr. Rosenheim pointed out that it furnished the earliest instance known of the medallic delineation of field-pieces in battle. — Major Freer exhibited a naval service medal issued in 1845. Mr. S. M. Spink exhibited an important collection of Royalist and Parliamentarian medals and badges illustrative of the period of the Civil War. Exhibitions were also made by the Rev. C. W. Welland and Mr. J. B. S. MacIlwaine. Mr. J. Sanford Saltus presented to the Society a specimen of the badges of the American Society of Colonial Wars. One of these is given by that Society to the eldest male descendant of a British Colonial officer who served against the European enemies of the Crown.

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OBITUARY

Le graveur Chaplain est mort le 13 juillet. Il avait eu soixante-dix ans la veille. Ce fut l'un des maîtres les plus honorés de l'art français au XIXe siècle. On lui doit un très grand nombre de médailles, dont beaucoup sont de purs chefs-d'œuvre, notamment les pièces d'or actuelles. Il était aussi un dessinateur parfait et s'était tourné depuis quelques années vers la sculpture monumentale.

Chaplain était membre de l'Académie des Beaux-Arts et commandeur de la Légion d'honneur.

« L'homme en lui ne valait pas moins que l'artiste, écrit le *Temps*; il était d'une loyauté, d'une droiture éprouvées. Il laissera à tous ceux qui l'ont connu le souvenir d'une âme antique unie à un admirable talent. »

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

Revue belge de Numismatique. 3e livraison 1909.
F. Imhoof-Blumer, *A propos de quelques monnaies grecques inédites ou mal décrites.* — Vte B. de Jonghe, *Un sou d'or pseudo-impérial au revers de l'empereur tenant le labarum et un globe surmonté d'une victoire.* — Victor Tourneur, *Le monnayage de l'atelier d'Ostende sous Marguerite de Constantinople et Guy de Dampierre.* — V. Brants, *La politique monétaire aux Pays-Bas sous Albert et Isabelle.* — M. le Commandant Babut, *A propos d'un sceau du XIXe siècle de l'ordre du Temple.* — *Les Templiers de 1313 à 1871.* — *Correspondance.* — *Nécrologie.* — *Mélanges.* — *Société Royale de numismatique.*

Bolletino Italiano di Numismatica. Maggio 1909.
Aurelio Belleni, *Un tesoretto tarantino.* — Dott. Augusto Bellini Pietri, *Di una medaglietta pisana del sec. XVIII, et documenti relativi.* — Serafino Ricci, *Spigolature d'archivio; Una lettera inedita di Gaetano Cattaneo a proposito dell' acquisto delle collezioni Beccaria e Frisi pel R. Gabinetto Numismatico di Brera.* — *Notizie varie.*

The Numismatist. June 1909.
B. H. Saxton, *Augustus Saint-Gaudens.* — Edgar H. Adams, *Look out for private gold coin counterfeits.* — Carl Wiebe, *Numismatica Latomorum.* — *Permission to restrike Mormon Coins doubted.* — *U. S. Mint 1877 $ 50. patterns in gold.* — *The Zabriskie Collection Sale.* — John W. Haseltine, *Two unique double eagle varieties.* — Frank C. Higgins, *The ancient money of Argos: From Skewers:* — *First silver Dollar for the United States.* — *The spirit of the Foreign Numismatic press.* — *Miscellanea.*

Mehl's Numismatic Monthly. June 1909.
J. R. Calvert, *A brief History of the Isle of Man and its Coinage.* — *China to make paper money.* — *The Spanish perforated Dollars.* — F. A. Hassler, *Coins: Why they are interesting.* — *New Issues.* — *The Chicago Numismatic Society.* — R. W. Mc. Lachlan, *The first Canadian Agricultural Medal.* — *The Mint's Millions.* — *Miscellanea.*

Blätter für Münzfreunde. Juni 1909.
Ein bisher nicht beschriebener Groschen der Grafschaft Ritberg. — *Die Medaille des Grafen Sebastian von Ortenburg in Bayern.* — *Bayrische Münzen der Welfenzeit.* — *Deutsche Reichsmünzen.* — *Denkmünze auf die Erhebung Schleswig Holsteins.* — *Denars des Königs Andreas I. von Ungarn 1046-1061.* — *Neue Medaillen.* — *Münzfunde.* — *Neue Münzen und Medaillen.* — *Gelehrte Gesellschaften und Vereine.* — *Sammlungen.* — *Versteigerungen.* — *Verschiedenes.*

Mitteilungen der Oesterr. Gesellschaft für Münz- u. Medaillenkunde. Mai 1909.
Prof. Dr M. v. Landwehr, *Erzherzog Karl in der Numismatik.* — J. Themessl. *Kärtner Jahrhundertmedaille.* — *Medaillen von Professor Rudolf Marschall.* — V. Höfken, *Neue Musikermedaillen von A. Rothberger.* — *Berichtigungen.* — *Ausflug der Oesterr. Gesellschaft für Münz- und Medaillenkunde nach Pressburg am 20. Mai 1909.* — *Vereinsnachrichten.* — *Verschiedenes.*

Catalogo di Monete antiche e Moderne in vendita a prezzi segnati. Nicolo Majer, Venezia. 5041 Nos.

Collection de Monnaies antiques romaines, Monnaies françaises, Monnaies papales, Jetons et Médailles. En vente aux prix marqués. 2116 Nos.

Médailles, Monnaies et Jetons. En vente aux prix marqués. F. de Nobele, Bruxelles. 866 Nos.

Frankfurter Münzzeitung. 1. Juli 1909.
X. Nessel, *Unbestimmte Elsässer Denare.* — Dr. J. Ebner, *Peter Flötner oder Matthes Gebel?* — S. Beck, *Schulprämien von Sursee.* — *Neue Münzen und Medaillen.* — *Münzfunde.* — *Personal-Nachrichten.* — *Litteratur.* — *Versteigerungspreise.*

Rassegna Numismatica. Luglio 1909.
Giovanni Pansa, *Una medaglia cristiana dei SS. Martiri di Celano.* — L. Rizzolo jun., *Di alcuni zecchini veneziani rinvenuti a Piazzola sul Brenta.* — *Rassegna dell' insegnamento.* — *Rassegna bibliografica.* — *Trovamenti* &c.

Berliner Münzblätter. Juli u. August 1909.
Ludwig Behrens, *Die Münzstätte Franzburg.* — Emil Bahrfeldt, *Der Bracteatenfund von Borne.* — H. Dannenberg, *Der Hacksilberfund von Mgowo.* — *IV. Abteil. des Ges. Vereins des deutsch. Gesch. u. Altert.-Vereine.* — *Numismatische Gesellschaft zu Berlin.*

Numismatische Correspondenz. Juli 1909. 1580 Nos.

Numismatische Verkehr. Juli 1909. 3153 Nos.

CATALOGUE

OF

COINS and MEDALS for SALE

Special attention is directed to the fact that every coin or medal catalogued in the following lists is guaranteed to be absolutely genuine (except when expressly stated in the description to be otherwise) and if not approved of can be returned, when the full amount paid will be refunded.

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(For further particulars see first page of this Circular.)

ABBREVIATIONS.

Al. = Gold. — *Æ.* = Silver. — *Æ.* = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — *Ꝛ.* = Reverse. — F. D. C. = Fleur de coin. = Mint state. — E. F. = Extremely fine. — V. F = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce — *R.* = Rare. — *RR.* = Very rare. — *RRR.* = Extremely rare. — *H.* = Head, *Historia Numorum.* — *B.* = Babelon, *Monnaies consulaires.* — *C.* = Cohen, *Monnaie. impériales, 2e édition.* — *M.* = Mionnet, *Monnaies grecques et romaines.* — *Ev.* = Evans, *Ancient British coins.* — *K.* = Kenyon, *Gold coins of England.* — *Hks.* = Hawkins, *Silver Coins of England.* — *Rud.* = Ruding, *Annals of the Coinage.* Ed. 1840. — *A.* = Atkins, *British Colonial coins.* — *T.* = Tancred, *Historical Record of War Medals.* — *M.I.* = *Medallic Illustrations of English History*, Franks and Grueber, — *Mad.* = Madai, *Münzcabinet.* — *S. R.* = Schulthess-Rechberg *Thaler-cabinet.* — *Rm.* = Reimmann, *Sale Catalogue.* — *B. M. Cat.* = British Museum Catalogue.

GREEK COINS.

(Continued from col. 11528.)

COMMAGENE.

ZEUGMA.

68067 *Philip I.* Æ¹. Obv. ΑΥΤΟΚΚΜΙΟΥ ΑΙ ΦΙΛΙΠΠΟΣ CEB· Bust to r., laureate, wearing paludamentum and cuirass. Ꝛ. ΖΕΥΓΜΑΤΕΩΝ. Tetrastyle temple with peribolos containing grove; in ex., capricorn to r. *B. M. Cat.*, 29 *var.* F. » 14 »

NUMIDIA

68068 *Adherbal & Hiempsal I.* (118-112). Æ. Obv. Bearded head to l. Laureate (Adherbal). Ꝛ. Free horse galloping to l.; below, a dot. *M.* 40. V. F. » 9 »

68069 *Jugurtha* (B.C. 118-106). Æ. Drachm. Obv. Laur. head to l. Ꝛ. Elephant walking to r.; in ex., the letter (ϰ). *Müller*, 44. V. F. » 2 »

68070 *Juba I* (B.C. 60-46). Æ. Drachm. Obv. REX·IVBA. Bust of Juba I., diademed, bearded to r., sceptre on r. shoulder. Ꝛ. (Punic inscription) Temple. Wt.: 58 grs. *Müller*, 50. E. F. 1 15 »

68071 Æ. Drachm. Similar type. V. F. » 14 »

68072 Æ. Drachm. Similar type. F. » 8 6

68073 Æ. Drachm. Similar type. F. » 7 6

MAURITANIA

68074 *Juba II* (B.C. 25-A.D. 23). Æ. Drachm. Obv. REX IVBA· Head of Juba to r., diademed. Ꝛ. Cornucopia with two handles, and sceptre in saltire. *Müller*, 23. V. F. » 12 6

68075 Æ. Drachm. Obv. As last. Ꝛ. Cornucopia and sceptre in saltire; above, crescent. *M.* 25. V. F. » 10 »

68076 Æ. Drachm. Obv. As last, fillet border. Ꝛ. LVCV AVGVSTI. Altar ornamented with garlands, between two trees; below, a star. *M.* 56. V. F. » 16 »

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68077 ÆR. Drachm. Similar type. M. » 3 »
68078 ÆR. Drachm. Obv. REX IVBA. Diademed head to r. ℞. BACIΛICCA KΛEOΠATPA. Diademed head of Cleopatra to l. *M.* 86. V. F. » 15 »
68079 ÆR. Drachm. Obv. As last. ℞. BACIΛICCA KΛEOΠATPA. Symbol of Isis composed of a disk surmounted by two plumes and two ears of corn, between two bull's horns; below, crescent. *M.* 89. E. F. 1 5 »
68080 ÆR. Drachm. Similar type. V. F. » 17 6
68081 ÆR. Drachm. Similar type. V. F. » 12 6
68082 ÆR. Drachm. Obv. REX IVBA. Diademed head to r. ℞. BACIΛICCA KΛEOΠATPA in two lines; above, symbol of Isis as on preceding coin and sistrum placed on horizontal line of dots. *M.* 90. V. F. » 16 »
68083 ÆR. Drachm. Similar type with legend reading BACIΛI KΛEOΠATPA. F. » 8 »
68084 ÆR. Drachm. Obv. As before. ℞. BACIΛICCA KΛEOΠATPA. Sun above crescent *M.* 95. V. F. » 7 6

(*To be continued.*)

ROMAN CONSULAR.

(*Continued from col. 11529.*)

MEMMIA.

68085 *C. Memmius C. f.* (B.C. 60). ÆR. Obv. C.MEMMI.C.F.QVIRINVS. Bearded and laureated head of Romulus to r. ℞. MEMMIVS AED.CERIALIA PRIMVS FECIT. Ceres seated to r. holding three ears of corn and torch; at her feet, a dragon. *B.* 9. E. F. » 7 6
68086 ÆR. Obv. C.MEMMI.C.F. Head of Ceres to r. crowned with corn. ℞. C.MEMMIVS IMPERATOR. Captive kneeling, supporting a trophy. *B.* 10. E. F. » 7 6
68087 ÆR. Similar. V. F. » 5 6
68088 Another. V. F. » 4 »

MESCINIA.

68089 *L. Mescinius Rufus* (B.C. 15). ÆR. Obv. Laur. head of Augustus to r. ℞. L.MESCINIVS RVFVS. Mars helmeted, holding spear and parazonium, standing on a cippus inscribed: S.P.Q.R.V. PR.RE.CAES. *B.* 6. *R.* E. F. 1 15 »

MINUCIA.

68090 *Q. Minucius Rufus* (B.C. 149). ÆR. Obv. RVF. Helmeted head of Roma to r. ℞. Q.MINV ROMA. The Dioscuri on horseback to r. *B.* 1. F. » 1 9
68091 *C. Minucius Augurinus* (B.C. 129). ÆR. Obv. ROMA. Helmeted head of Roma to r., in front, X. ℞. C.AVG. L. Minucius and M. Minucius Falsus standing on either side of Ionian column. *B.* 3. V. F. » 2 »
68092 ÆR. Similar type. V. F. » 1 6
68093 *Ti. Minucius Augurinus* (B.C. 114). ÆR. Obv. Helmeted head of Roma to l.; behind, ✗. ℞. TI.MINVCI C.F.AVGVRINI.ROMA. Two men on either side of Ionian column. *B.* 10. V. F. » 1 6
68094 *L. Minucius Thermus* (B.C. 106). ÆR. Obv. As last. ℞. L.MINVCI ROMA. Jupiter holding fulmen and sceptre in quadriga galloping to r. *B.* 15. V. F. » 2 »
68095 ÆR. Similar type. V. F. » 2 »
68096 *Q. Minucius Thermus* (B.C. 90). ÆR. Obv. Helmeted head of Roma to l. ℞. Q.THERM.M.F. Two warriors fighting; between them, a third on the ground. *B.* 19. V. F. » 2 6
68097 ÆR. Similar type. V. F. » 1 6
68098 ÆR. Similar type. V. F. » 1 6

MUCIA.

68099 ÆR. Obv. KALENI. Conjoined heads of Honour laureated, and of Valour helmeted to l.; in the field: HO—VIRT. ℞. CORDI. Roma and Italia shaking hands; to l., caduceus; in the field [ITAL]—RO. *B.* 1. V. F. » 5 6
68100 ÆR. Similar type. V. F. » 4 »

MUSSIDIA.

68101 *L. Mussidius Longus* (B.C. 43-42). ÆR. Obv. Winged bust of Victory to r., with the features of Fulvia, wife of M. Antony. ℞. L. MVSSIDIVS LONGVS. Victory standing in biga galloping to r. *B.* 4. E. F. 2 » »
68102 ÆR. Similar type. F. » 10 »
68103 ÆR. Obv. CONCORDIA. Diademed and veiled head of Concord to r. ℞. L MVSSIDIVS LONGVS. Two hands clasped holding caduceus. *B.* 5 (8 frs.). *S.* M. » 3 6
68104 ÆR. Obv. CONCORDIA. Diademed and veiled head of Concord to r. in front, star. ℞. L.MVSSIDIVS.LONGVS. Two personages standing on ship, the side of which is inscribed: CLOACIN. *B.* 6. E. F. » 4 6
68105 ÆR. Obv. Radiated head of Sol to r. ℞. As last. *B.* 7. *A beautiful specimen.* E. F. » 13 6

NASIDIA.

68106 *Quintus Nasidius* (B.C. 38-36). ÆR. Obv. NEPTVNI. Bare head of Pompey, to r.; in front, trident; below, dolphin. ℞. Q. NASIDIVS. Galley sailing to r. with rowers and pilot; above, a star. *B.* 1. *An excellent specimen.* E. F. 2 15 »
68107 ÆR. Similar type. *Not quite so well centred.* E. F. 2 5 »

NERIA.

68108 *Cn. Nerius* (B.C. 49). ÆR. Obv. NERI.Q.VRB. Head of Saturn to r.; behind, *harpè*. ℞. L.LENT.C.MARC.COS. Legionary eagle between two military standards. *B.* 1. E. F. » 15 »

NONIA.

68109 *M. Nonius Sufenas* (B.C. 60). ÆR. Obv. SVFENAS S.C. Head of Saturn to r.; behind, *harpé* and date. ℞. SEX.NONI.PR.L.V. P.F. Victory crowning the figure of Rome seated to l. on bucklers. *B.* 1. F. D. C. » 9 »
68110 ÆR. Similar type. E. F. » 7 6

NORBANA.

68111 *C. Norbanus* (B.C. 84). ÆR. Obv. C.NORBANA. Diademed head of Venus to r.; behind, LXXXXV. ℞. Ear of corn, fasces with axe, and caduceus. *B.* 2. F. D. C. » 5 »

(*To be continued.*)

ROMAN IMPERIAL.

(*Continued from col. 11532.*)

CARACALLA (196-217).

68112 ÆR. Obv. ANTONINVS PIVS AVG. Laur. young bust to r. ℞. INDVLGENTIA AVG. IN CARTH. The figure of Carthage holding fulmen and sceptre seated on lion running to r.; behind, a rock. *C.* 97 *var.* F. D. C. » 5 »
68113 ÆR. Obv. ANTONINVS PIVS AVG. Laur. young head to r. ℞. LAETITIA TEMPORVM. Circus vessel on sail to l., surrounded by four quadrigas and various animals. *C.* 118. F. D. C. 2 10 »
68114 ÆR. Obv. As last. ℞. IIII LIBERALITAS AVG. Liberality standing to l., holding tessera and cornucopia. *C.* 122. F. D. C. » 4 6
68115 ÆR. Obv. ANTONINVS PIVS AVG. BRIT. Laur. head, bearded, to r. ℞. LIBERALITAS AVG.VI. Liberality standing to l., holding tessera, cornucopia and rudder. *C.* 129. F. D. C. » 7 6
68116 ÆR. Obv. As last. ℞. MARTI PRO PVGNATORI. Mars walking to l., holding spear and trophy. *C.* 150. F. D. C. » 5 »
68117 ÆR. Obv. As last. ℞. MONETA AVG. Moneta standing to l., holding scales and cornucopia. *C.* 165. E. F. » 3 6
68118 ÆR. Obv. As last. ℞. P.M.TR.P.XV.COS.III P.P. Serapis standing to l., raising r. hand and holding sceptre. *C.* 195. F. D. C. » 3 6
68119 ÆR. Obv. As last. ℞. P.M.TR.P.XV.COS.III.P.P. Abundance seated to l., holding two ears of corn and cornucopia; at her feet, modius. *C.* 205. F. D. C. » 3 6
68120 ÆR. Obv. As last. ℞. P.M.TR.P.XV.COS.III.P.P. Salus seated to l. feeding a serpent entwined around altar. *C.* 206. F. D. C. » 3 »
68121 ÆR. Obv. As last. ℞. P.M.TR.P.XVI.COS.IIII.P.P. Serapis standing to r., holding sceptre. *C.* 211. F. D. C. » 5 »
68122 ÆR. Obv. ANTONINVS PIVS FEL AVG. Laur. head to r. ℞. As last. *C.* 212. F. D. C. » 3 6
68123 ÆR. Obv. ANTONINVS PIVS AVG BRIT. Laur. head to r. ℞. P.M. TR.P. XV COS.III.P.P. Hercules, nude, standing to l., holding olive-branch and club. *C.* 196. F. D. C. » 5 »
68124 ÆR. Obv. As last. ℞. P.M.TR.P.XVI.COS.IIII.P.P. Same type. *C.* 220. F. D. C. » 4 »
68125 ÆR. Obv. ANTONINVS PIVS FEL.AVG. Same type. *C.* 221. F. D. C. » 4 6
68126 ÆR. Obv. ANTONINVS PIVS AVG.BRIT. Laur. head to r. ℞. P.M. TR.P.XVI.COS.IIII.PP. Liberty standing to l., holding cap and sceptre. *C.* 224. E. F. » 2 6
68127 Æ[1]. Obv. M.AVREL.ANTONINVS.PIVS.AVG.BRIT. Laur. and draped bust to r. ℞. P.M.TR.P.XVI.COS.IIII.P.P.S.C. Liberty standing to l. holding cap and sceptre. *C.* 229. *From the Bizot Collection.* E. F. 6 10 »
68128 ÆR. Obv. ANTONINVS PIVS AVG GERM. Laur. head to r. ℞. P.M.TR.P.XVII.COS.IIII.P.P. Jupiter, half-nude, standing to l., holding fulmen and sceptre; at his feet, an eagle. *C.* 239. F. D. C. » 4 »
68129 ÆR. Similar type. *Oxidized.* V. F. » 2 6

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68130 ℞. Obv. As last. ℞. P.M.TR P.XVII.COS.IIII.P.P. Apollo, half-nude, seated to l., holding laurel-branch. *C.* 242. V. F. » 2 6
68131 ℞. Obv. As last. ℞. P.M.TR.P.XVII.COS.IIII.P.P. Emperor standing to l., holding laurel-branch and short sceptre *C.* 247. E. F. » 3 »
68132 ℞. Similar type. V. F. » 2 »
68133 Æ². Obv. ANTONINVS PIVS AVG.GERM. Laur. head to r. ℞. P.M.TR.P.XVIII.COS.IIII.P P.S.C. Jupiter seated to l., holding Victory and sceptre; at his feet, eagle. *C.* 280.
From the Bizot Collection. F. D. C. 1 15 »
68134 ℞. Obv. As last. ℞. P.M.TR.P.XVIII COS.IIII.P.P. Apollo standing to l., holding laurel-branch and lyre placed on altar. *C.* 282. F. D. C. » 5 »
68135 ℞. Similar type. F. D. C. » 4 6
68136 ℞. Similar type. Obv. F.D.C. ℞. *oxidized.* F. D. C. » 2 6
68137 ℞. Obv. As last. ℞. Same legend. Apollo standing to l., holding laurel-branch and sceptre. *C.* 284. *S.* F. D. C. » 8 »
68138 ℞. Obv. As last. ℞. P.M.TR.P.XVIII COS.IIII.P.P. Aesculapius standing to l., holding rod around which a serpent is entwined. *C.* 302. F. D. C. » 4 6
68139 Æ² Obv. ANTONINVS PIVS AVG.GERM. Laur., draped and cuirassed bust to r. ℞. Type as last, with S.C. in the field. *C.* 304. E. F. » 17 6
68140 ℞. Obv. Laur. head to r. ℞. P.M.TR.P.XVIII COS IIII P P. Military Faith standing to l., with two standards on either side. *C.* 316. F. D. C. » 4 6
64141 Æ¹. Obv. M.AVREL.ANTONINVS PIVS AVG.GERM. Laur. and draped bust to r. ℞. P.M.TR.P.XVIII IMP.III COS.IIII.P.P.S.C. Aesculapius standing facing. looking l., holding rod around which a serpent is entwined; to l., Telesphorus; to r., globe. *C.* 329. *Patinated.* E. F. 3 3 »
68142 ℞. Obv. ANTONINVS PIVS AVG.GERM. Laur. head to r. ℞. P.M.TR.P.XVIIII.COS.IIII.P.P. Jupiter standing to r., holding fulmen and sceptre. *C.* 337. F. D. C. » 4 »
68143 ℞. Antoninianus. Similar type with radiated and draped bust to r. *C.* 338. F. D. C » 5 »
68144 ℞. Obv. Laur. head to r. ℞. P.M.TR.P.XVIII COS IIII.P.P. Serapis standing to r., holding sceptre. *C.* 348. F. D. C. » 4 »
68145 ℞. Similar type. E. F. » 3 »
68146 ℞. Obv. As last. ℞. P.M.TR.P.XVIIII COS.IIII P.P. Sol standing to r., looking l., raising r. hand and holding globe. *C.* 359. F. D. C. » 5 »
68147 ℞. Similar type. F. D. C. » 4 »
68148 ℞. Obv. As last. ℞. P.M.TR.P.XVIIII COS.IIII P.P. Diana in biga of bulls running to l. *C.* 362. E. F. » 3 6
68149 ℞. Obv. As last. ℞. Same legend. Lion, radiated, walking to l. *C.* 367. E. F. » 4 »
68150 ℞. Obv. As last. ℞. P.M.TR.P.XX COS.III.P.P. Jupiter standing to l., holding fulmen and sceptre. *C.* 373. F. D. C. » 4 6
68151 ℞. Obv. As last. ℞. Same legend. Sol standing to l. raising r. hand and holding whip. *C.* 389. F. D. C. » 4 »
68152 ℞. Obv. ANTONINVS AVGVSTVS. Laur. and draped young bust to r. ℞. PONTIF TR.P.III. Male figure standing to l., holding globe and spear. *C.* 413. F. D. C. » 4 6
68153 ℞. Similar type. E. F. » 3 »
68154 ℞. Obv. ANTONINVS PIVS AVG. Laur. head to r. ℞. PONTIF TR.P.X COS II. Mars walking to r., holding spear and trophy. *C.* 431. E. F. » 3 6
68155 ℞. Obv. As last. ℞. PONTIF TR.P.X.COS.II. Caracalla in military costume, standing to r., holding spear and parazonium. *C.* 440. V. F. » 2 »
68156 ℞. Obv. As last. ℞. Same legend. Caracalla standing to l., holding parazonium and spear; at his feet, three small figures. *C.* 441. E. F. » 3 6
68157 ℞. As last. ℞. PONTIF TR.P.XII COS III. Valour standing to r., holding spear and parazonium. *C.* 464. E. F. » 3 »
68158 ℞. Obv. As last. ℞. PONTIF TR.P.XII COS III. Same type. *C.* 477. F. D. C. » 6 6
68159 ℞. Similar type, with ANTONINVS PIVS AVG. BRIT. *C.* 478. V. F. » 3 »
68160 ℞. Obv. As last. ℞. PONTIF.TR.P. XIII COS III. Concord seated to l., holding patera and cornucopia. *C.* 483. V. F. » 2 6
68161 ℞. Obv. As last. ℞. PROFECTIO AVG. Caracalla, in military costume, standing to r., holding spear; behind him, two standards. *C.* 508. *S.* F. D. C. » 7 6
68162 ℞. Similar type. E. F. » 6 »
68163 ℞. Similar type. ℞. *oxidized.* E. F. » 3 6
68164 ℞. Obv. As last. ℞. PROFECTIO AVG. Caracalla standing to r., holding spear; behind him, soldier holding standard. *C.* 509. *S.* F. D. C. » 7 6
68165 ℞. Similar type. V. F. » 2 6
68166 ℞. Obv. ANTONINVS PIVS AVG. Laureated head, beardless, to r. ℞. PROF (in ex.). PONTIF.TR.P.XI.COS.III. (around). Caracalla on horseback to r.; in front of him, a captive on the ground. *C.* 510. *S.* F. D. C. » 6 »
68167 Æ¹. Obv. M. AVR. ANTONINVS PIVS FELIX AVG. Laur., draped and cuirassed bust to r. ℞. PROVIDENTIÆ DEORVM. S.C. Providence standing to l., holding rod and sceptre; at her feet, a globe. *C.* 536. *Fine dark green patina.*
From the Bizot Collection. E. F. 4 10 »
68168 ℞. Obv. M.AVR.ANTON.CAES.PONTIF. Bare young bust to r. ℞. SECVRITAS PERPETVA. Pallas standing to l., holding spear and shield. *C.* 566. F. D. C. » 3 »
68169 Æ¹. Obv. M. AVREL. ANTONINVS PIVS AVG.BRIT. Laur. head to r. ℞. SECVRITATI PERPETVAE S.C. Security seated to r., in front of lighted altar, holding sceptre. *C.* 576.
From the Imhoof-Blumer Collection. E. F. 1 5 »
68170 ℞. Antoninianus. Obv. ANTONINVS PIVS AVG. GERM. Radiated bust to r. ℞. VENVS VICTRIX. Venus standing to l., holding Victory, sceptre and shield. *C.* 608. V. F. » 1 6
68170a ℞. Similar type with laur. head to r. *C.* 606. V. F. » 2 »
68171 ℞. Obv. ANTONINVS PIVS AVG. BRIT. Laur head to r. ℞. VICTORIAE BRIT. Victory running to r. *C.* 629. V. F. » 2 6
68172 ℞. Obv. ANTONINVS PIVS AVG. Laur. and draped bust to r. ℞. VICT.PART.MAX. Victory holding wreath and palm-branch walking to l. *C.* 660 *var.*
From the Hoskier Collection. F. D. C. 30 » »
68173 Æ¹. Obv. M.AVREL.ANTONINVS PIVS AVG.BRIT. Laur. head to r. ℞. VOTA PVBLICA S.C. Caracalla, veiled, standing to l., sacrificing over altar. *C.* 677.
Light green patina. V. F. 4 » »
68174 Æ¹. Obv. IMP.CAE.M.AVR.ANTONINVS PIVS AVG. Laur. bust to r. ℞. COL.CAES.ANTIOCH.S.R. Wolf and twins. *Struck at Antioch.* F. » 7 6

CARACALLA and PLAUTILLA.

68175 ℞. Obv. ANTONINVS PIVS.AVG. Laur. and draped bust of young Caracalla, to r. ℞. PLAVTILLA AVGVSTA. Bust of Plautilla to r. *C.* 3. *RR.* V. F. 10 » »

CARACALLA and GETA.

68176 ℞. Obv. ANTONINVS PIVS AVG.GERM. Laur. head of Caracalla, bearded to r. ℞. P. SEPT.GETA CAES.PONT. Bare bust of Geta to r. *Not in Cohen. RR.* V. F. 2 10 »

PLAUTILLA (212).

68177 ℞. Obv. PLAVTILLA AVGVSTA. Bust to r. ℞. CONCORDIA AVGG. Concord standing to l., holding patera and sceptre. *C.* 1. V. F. » 3 6
68178 ℞. Obv. PLAVTILLAE AVGVSTAE. Bust to r. ℞. CONCORDIAE. Concord seated to l., holding patera and double cornucopiae. *C.* 7. *A gem.* F. D. C. 1 10 »
68179 ℞. Obv. As last. ℞. CONCORDIAE AETERNAE. Plautilla and Caracalla clasping hands. *C.* 9. V. F. » 5 »
68180 ℞. Obv. PLAVTILLA AVGVSTA. Bust to r. ℞. PIETAS AVGG. Empress standing to r., holding sceptre and child. *C.* 16. F. D. C. » 8 6

GETA (198-211).

68181 ℞. Obv. P.SEPT.GETA CAES.PONT. Draped bust to r., head bare. ℞. CASTOR. Castor standing to l., at the side of his horse. *C.* 12. *S.* V. F. » 10 »
68182 ℞. Obv. P. SEPTIMIVS GETA CAES. Draped bust to r., head bare. ℞. COS. Emperor, holding sceptre, standing in quadriga walking to l. *C.* 28. *S.* E. F. 1 2 6
68183 Æ¹. Obv. P.SEPTIMIVS GETA PIVS.AVG. BRIT. Laur. and bearded head to r. ℞. FORT.RED.TR.P.III.COS.II.P.P.S.C. Fortune seated to l., holding rudder and cornucopia. *C.* 52. V. F. 2 2 »
68184 ℞. Obv. IMP.CAES.P.SEPT.GETA PIVS AVG. Laur. head to r. ℞. PONTIF TR.P.II.COS.II. Genius standing to l. near altar, holding patera and ears of corn. *C.* 140. E. F. » 4 6
68185 Æ¹. Obv. IMP.CAES.P.SEPT.GETA PIVS AVG. Laur. bust to r., bearded. ℞. PONTIF TR.P.II COS.II.S.C. Caracalla and Geta standing, facing each other, sacrificing over tripod, behind tripod, a flute player and a slain bull. *S. Patinated.*
From the Carfrae Collection. (£ 5.10.0). V. F. » 5 10 »
68186 ℞. Obv. P.SEPT.GETA CAES.PONT. Draped bust to r., head bare, beardless. ℞. PRINC. IVVENTVTIS. Geta standing to l., holding laurel-branch and spear; behind him, a trophy. *C.* 157. V. F. » 3 6
68187 ℞. Obv. As last. ℞. PRINC.IVVENT. Geta standing to l., holding laurel-branch and spear. *C.* 159. V. F. » 3 »
68188 ℞. Obv. As last. ℞. SECVRIT. IMPERII. Security seated to l., holding globe. *C.* 183. F. D. C. » 7 6
68189 ℞. Obv. P.SEPT.GETA PIVS AVG.BRIT. Laur. head to r., bearded. ℞. TR.P.III.COS.II.P.P. Providence standing to r., holding torch and globe. *C.* 200. V. F. » 3 »

MACRINUS (217-218).

68190 ℞. Obv. IMP.C.M.OPEL SEV.MACRINVS.AVG. Laur. and draped bust to r. ℞. FIDES MILITVM. Military Faith standing, facing, holding two standards. *C.* 21. V. F. » 10 »
68191 ℞. Obv. As last. ℞. IOVI CONSERVATORI. Jupiter, nude, standing to l., holding fulmen and sceptre. *C.* 33. F. D. C. 1 » »
68192 ℞. Obv. IMP.C.M.OPEL.SEV.MACRINVS AVG. Radiated and draped bust to r. ℞. IOVI CONSERVATORI. Jupiter standing to l., holding fulmen and sceptre; in front of him, Emperor standing. *C.* 38. V. F. » 15 »
68193 ℞. Obv. Laur. and draped bust to r. ℞. P.M.TR.P.II.COS.P.

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P. Abundance standing to l., holding ears of corn and cornucopiæ; at her feet, a modius. *C.* 47. F. D. C. » 15 »

68194 Æ¹. Obv. IMP.CAES.M.OPEL.SEV.MACRINVS. AVG. Laur and draped bust to r. ℞. PONTIF MAX.TR.P.COS.P.P.S.C. Military Faith standing facing, holding two standards. *C.* 61.
From the Bizot and Astronomer Collections. V. F. 4 » »

68195 Similar type. *C.* 60. V. F. » 9 »

68196 Æ. Obv. IMP.C.M.OPEL.SEV.MACRINVS AVG. Laur. and draped bust to r. ℞. PONTIF MAX.TR.P.II.COS P.P. Felicity standing to l., holding caduceus and cornucopiæ. *C.* 82. E. F. » 15 »

68197 Æ². Obv. IMP.CAES.M.OPEL.SEV.MACRINVS AVG. Laur. and cuirassed bust to r. ℞. PONTIF MAX TR.P.II.COS.II.P.P.S.C. Jupiter, nude, standing to l., holding fulmen and sceptre. *C.* 89. V. F. 1 5 »

68198 Æ. Obv. IMP.C.M.OPEL.SEV.MACRINVS AVG. Laur. draped and cuirassed bust to r. ℞. SALVS PVBLICA. Salus seated to l., feeding a serpent. *C.* 116. E. F. » 10 »

68199 Æ. Obv. IMP.C.M.OPEL SEV.MACRINVS AVG. Laur. and draped bust to r. ℞. SECVRITAS TEMPORVM. Salus standing to l., holding sceptre and leaning against column. *C.* 121. F. D. C. 48 » »

68200 Æ. Obv. As last. ℞. SECVRITAS TEMPORVM. Security seated to l., holding sceptre. *C.* 126. F. D. C. » 15 »

68201 Æ². Obv. IMP.CAES. M.OPEL.SEV.MACRINVS AVG. Laur., draped and cuirassed bust to r. ℞. VICT.PART.P.M.TR.P.II.COS.II. P.P.S.C. Victory seated to r. on cuirass, holding buckler on her knee. *C.* 140. *Beautiful patina.* V. F. 1 7 6

DIADUMENIAN (217-218).

68202 Æ. Obv. M.OPEL.ANT.DIADVMENIAN CAES. Draped bust to r., head bare. ℞. PRINC.IVVENTVTIS. Diadumenian standing to l., holding standard and sceptre; behind him, two standards. *C.* 3. *A gem.* F. D. C. 5 5 »

68203 Æ. Similar type. F. D. C. 4 » »

68204 Æ. Similar type. E. F. 1 5 »

68205 Æ. Obv. As last. ℞. PRINC.IVVENTVTIS. Caracalla standing to l., holding rod and spear; behind him, two standards. *C.* 12. V. F. 1 » »

68206 Æ. Similar type. *A gem.* F. D. C. 3 10 »

68207 Æ. Obv. As last. ℞. SPES PVBLICA. Hope walking to l., holding flower and raising her skirt. *C.* 21. F. D. C. 1 15 »

(*To be continued.*)

CONTINENTAL COINS.

ITALIAN SERIES

(*Continued from col. 11534.*)

CAGLIARI.

68208 *Charles II* (1665-1700). Æ. Quarter Testone. 1694. Obv. CAROLVS.II.R.SPARVM. Bust to r.; behind, C.I. ℞. INIMICOS. EIVS.DESIRVAT. Ornamental cross. V. F. » 2 »

68209 Æ. Quarter Talaro. 1695. Obv. CAROL.II.HISPAN.ET.SARD. REX.1695. Crowned bust to r.; in the field; 12 – 6. ℞. INIMIC.EIVS.INDVAM CONFVS. Floreate cross. V. F. » 6 6

68210 Æ. Quarter Testone. 1699. Type as No 68208. V. F. » 1 6

68211 *Charles II.* Æ. 3 grana. Obv. CAROLVS.II.D.G..... Crowned bust to r.; in the field, 3—C. ℞. Cross. V. F. » 2 6

68212 Æ. Grano. Similar type. F. » 1 »

68213 *Philip V.* Æ. Zecchino. Obv. PHILIP.V HISP.ET.SARD.REX. 1702. Shield of arms. ℞. INIMIC.EIVS.INDVAM.CONFVS. Floreate cross. E. F. 2 » »

CAMERINO.

68214 *Popular Government.* 1434-1444. Æ. ½ grosso. Obv. VB° CAMERI°N. In the field, A between four annulets. ℞. SAN. TVS.VENA. In the field, T.I.V.S. F. D. C. » 5 »

68215 *Julius Caesar Varano* (1444-1502). Æ. Bolognino. Obv. VB. CAMERIN. In the field, A. ℞. SANTVS.VENAN. In the field, T.I.V.S. E. F. » 3 »

CARPENTRASSO.

68216 *John XXII* (1316-54). Æ. Zecchino. Obv. S.IOHANNES.B. Saint standing. ℞. SANT.PETRN. Lily. F. 1 » »

68217 Æ. Giulio. Obv. IOh'ES : PAPA : XXII COMES : VENASIAI. Pope seated, facing. ℞. + AGIM : TIBI : GRA'.OMNIPOTENS DEVS. Floreate cross. *Gn.* 805. E F. 2 2 »

CASTRO.

68218 *Pier Luigi Farnese* (1545-47). Grosso. Obv. P.ALOVISIVS.F.DVX. CASTRI.I. Crowned shield of arms. ℞. SAVINO.VR.CASTRI. CVSTO. Saint standing. *Gn.* 979. *Holed.* V. F. » 12 6

68219 Æ. Quartino. Obv. P.ALOISIVS.F.DVX.CASTRI. Crowned shield of arms. ℞. SANTVS SAVINVS. Saint standing to l. E. F. » 2 6

68220 Æ. Quartino. Obv. P.ALO.F.DVX.CA.I. Crowned shield of arms. ℞. SANTVS.SAVINVS. Half-length bust of the saint. V. F. » 2 6

68221 Billon Quattrino. Obv. Crowned shield of arms. ℞. Saint standing. V. F. » 2 6

CATTARO.

68222 *Stephen Dusciani* (1340). Æ. Grosso. Obv. STEPHOS RA—SIE D.BO:T: REX. King seated facing. ℞. S. TRIFONIS...CATAENS. Saint standing in oval border of dots. *Gn.* 987. V. F. 1 » »

CHIETI.

68223 *Charles VIII of France.* Æ. Soldino. Obv. CAROLVS REX.FR.SI. Crowned shield of arms. ℞. CIVITAS.TEATINA. Cross. V. F. » 1 6

68224 Æ. Cavallo. Obv. KROLVS.D.G.R.FR.SI. Crowned shield of arms. ℞. As last. V. F. » 3 »

68225 Æ. Cavallo. Obv. Same legend. Three fleurs de lys under crown. ℞. XPS.VIN.XPS.RE.XPS.IM. Cross in angles of which four small crosses. V. F. » 3 »

CORREGGIO.

68226 *Camillo and Fabrizio* (1569-1615). Æ. Cavalotto. Obv. + S. QVIRINVS.EPS.CORR.PROT. Head of Saint facing, between S—Q. ℞. HIS.PETAM.SIDERA PENNIS. Pegasus flying to r. *Gn.* 1071. V. F. » 10 »

68227 Billon. Soldo. Obv. Saint standing. ℞. Crowned shield of arms. *Gn.* 1087. V. F. » 6 6

CORSICA.

68228 *Pasquale Paoli* (1755-1769). Æ. 20 soldi 1768. Obv. Crowned shield of arms and supporters. ℞. 20 SOLDI 1768 on ornamented panel. V. F. » 15 »

68229 20 soldi. Similar type. V. F. » 12 6

68230 Billon 4 soldi 1762. Similar type. V. F. » 3 »

68231 Billon 4 soldi 1764. Similar type. V. F. » 2 6

68232 Billon 4 soldi 1765. Similar type. V. F. » 2 »

68233 Billon 4 soldi 1766. Similar type. V. F. » 2 »

68234 Billon 4 soldi 1767. Similar type. E. F. » 3 »

68235 Billon 2 soldi 1762. Similar type. V. F. » 1 6

68236 Billon 2 soldi 1764. Similar type. V. F. » 1 6

68237 Billon 2 soldi 1766. Similar type. V. F. » 1 6

CREMONA.

68238 *Republic* (1151-1330). Æ. Grosso. Obv. + CREMONA. Cross in the angles of which are two pellets and two fleurs de lis. ℞. S'IMERIVS. Saint standing facing, holding crozier. *Gn.* 1123. V. F. 1 10 »

68239 Æ. Danaro imperiale. Obv. + CREMONA. Cross with two stars in the angles. ℞. FREDERICVS. In the field, Ω·P·R·I· F. » 2 »

68240 Æ. Cremonese. Similar type. *Gn.* 1131. V. F. » 4 »

DEZANA.

68241 *Giov. Bartol. Tizzone* (1529-1533). Æ. Cornabo. Obv. GIO : B : T : CO : D : DEX : VI : IMP. Helmeted shield surmounted by crest. ℞. SANCTVS.GEORGIVS. The Saint on horseback to r. *Gn.* 1179. E F. 2 » »

FANO.

68242 *Gregory XIII.* Æ. Testone. Obv. GREGORIVS : XIII : PON : M. Bust to l., below, N.S. ℞. FORTVNÆ : FANVM. Arms. *Gn.* 1233. V. F. 1 5 »

FERRARA.

68243 *Ercole I* (1471-1505). Æ. Zecchino. Obv. HERCVLES.DVX. FERRARIE. Bust to l. ℞. SVREXIT.XPS.REX.CLE. Christ rising from the sepulchre. V. F. 6 10 »

68244 Æ. Testone. Obv. HERCVLES.FERRAR.DVX.II. Bare head to r. ℞. Hydra. E. F. 4 » »

68245 Æ. Testone Similar type. V. F. 3 » »

68246 Æ. Grossone. Obv. + HERCVLES.DVX.FERRARIE. Bust to l. ℞. + DEVS.FORTITVDO.MEA. St. George and the dragon. *Gn.* 1286. V. F. 1 10 »

68247 Æ. Grossone. A variety. *Gn.* 1285. V. F. 1 7 6

68248 Æ. Grossone. Another variety. F. » 12 6

68249 *Alfonso I d'Este* (1505-1534). Æ. Testone. Obv. ALFONSVS. DVX.FERRARIAE.III. Bust to l. ℞. DE.FORTI.DVLCEDO. Samson seated to l. V. F. 1 10 »

68250 *Ercole II* (1534-1559). Æ. Bianco. Obv. HERCULES.II.DVX. FERRARIAE.IIII. Bust to l. ℞. DILICITE.IVST.QVI.IVDICATIS. TERRAM. Justice seated to l., holding scales and axe. *Gn.* 1304. V. F. 2 10 »

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68251 *Paul V.* Æ. Giulio. Obv. PAVLVS.V.BVRGH.P.MAX. Arms. ℞. S.GEORGIVS.FERRARIÆ.PROTECT. St. George and the Dragon. V. F. » 6 6

68252 *Gregory XV.* Æ. Mezzo grosso. Obv. GREGORIVS.XV.P.MAX. 1622. Bust to r. ℞. In the field: FER | RARI | Æ within ornamental border. V. F. » 10 »

(*To be continued.*)

SCANDINAVIAN SERIES.

(*Continued from col. 11535.*)

68253 *Christina* (1632-1654). Æ. Pomeranian Thaler. 1641. Obv. CHRISTINA : D : G : SVECO : GOT.VAND : Q.DES.REGINA. Half-length bust to l.; at her side, royal attributes. ℞. MONETA. NOVA.ARGENT.DVCATVS.POMER.1641. Shield of arms and supporters. *Stad.* 225. V. F. 2 10 »

68254 Æ. Pomeranian Thaler. 1642. Obv. CHRISTINA.D : G : SVE. GOT.VAND.Q.DES.REGINA. Crowned bust three-quarter face to l. ℞. MONETA.NOVA.ARG.DVCATVS.POMERAN.1642. Helmeted shield of arms and supporters. E. F. 3 5 »

68255 Æ. Salvator Thaler. 1642. Obv. CHRISTINA : D : G : SVE : GOT : WAN : Q : DE : REG : E : PR : HÆ. Crowned bust three quarter face to l. ℞. SALVATOR.MVNDI.SALVA.NOS.MDC.XLII. Christ standing facing; in field to l., crowned shield of arms. V. F. » 12 6

68256 *Charles X. Gustavus* (1654-1660). Æ. Four Marks of 1660 for Werden and Bremen. Obv. IN IEHOVA SORS MEA IPSE FACIET. — AO : MDCLX. Crowned Royal monogram. ℞. MONETA NOVA DUCATUS BREM : ET VERDENSIS.M.M. Crowned shield of arms between 4—M. *Sch.* 2080. *R.* V. F. 2 5 ·

68257 *Charles XI* (1660-1697). Æ. Gulden, of 1675, for Bremen and Werden. Obv. CAROLVS XI.D G.REX.SVEC.GOTH.E.VAND. Laur. bust to r. ℞. DUX BREMÆ VERDÆ.1675. Arms of Bremen and Werden within circle; beneath: $\frac{2}{3}$ *M.* 6156. E. F. 1 5 »

68258 Æ. 1 Ör, 1678. Obv. .C.R.S. Crowned shield of arms between 16-78. ℞. Two arrows in saltire between crown and star; in the field: I.ÖR.—S:M: V. F. » 5 »

68259 Æ. Daler, of 1715, issued by Baron von Görtz. Obv. 1715 under crown. ℞. I. | DALER | S.M. *Maill.* 55. V. F. » 1 »

68260 Æ. Bancothaler of 4 Caroliner, of 1718. Obv. × DOMINVS × PROTECTOR ✱ MEVS + Crown above two c's interlinked, and between X | II; beneath: 1718. | L.C. ℞. FYRA.CARO LI NER. Four crowned shields of arms disposed in cruciform fashion; in angles, under four crowns: 2 D S M. *Old.* 2212. E. F. » 12 6

68261 Æ. Bancothaler of 2 Caroliner, of 1718. Similar type. E. F. » 5 »

68262 *Frederick and Ulrica.* Æ. Thaler, by *J. C. Hedlinger.* Obv. FRIDERICVS.ET.VLR.ELEON.D.G.REX.ET REG.SVECIAE. Jugate busts of Frederick and Ulrica, to r. ℞. ✱ SPLENDET.IN.ORBE. DECVS. Three crowns in centre of circle. *R.* E. F. 2 5 »

68263 *Frederick* (1730-1751). Æ. Thaler of 1750. Obv. FRIDERICUS.D. G.REX.SVECIAE. Bust to r. ℞. Gud Mitt Sopp. Crowned shield of arms; in the field, 17—50; below, H.M. V. F. » 15 »

68264 *Charles XIV. John.* Æ. Jubilee Thaler, of 1821. Obv. CAROLVS XIV IOH.D G.REX SVECIAE ET NORV. Bust to r.; beneath: AN.IVBIL.1821. ℞. Three medallions with portraits of Gustavus I., Gustav Adolphus, and Frederick I.; in ex.: IN MEMOR.VI INDICATAE | LIBERT AC RELIG. V. F. » 10 »

68265 Æ. $\frac{1}{2}$ Species, of 1824 for Norway. Obv. CARL XIV JOHAN. NORGES SVER.G.OG V.KONGE. Bust to r. ℞. Crowned shield of arms of Norway; in the field: $\frac{1}{2}$ | SPs | 60—Skill. beneath: 18$\frac{2}{3}$ ST.IMK.F.S. | 1824. F. D. C. » 5 »

68266 Æ. 1 Shilling. 1832. F. D. C. » 1 6

68267 Æ. $\frac{1}{8}$ Species, 1828. F. D. C. » 2 6

68268 *Oscar I.* Æ. Rigsdaler Species of 1859. Obv. OSCAR SVERIGES NORR.GÖTH.OCH.VENDKONUNG. Bare head to r. ℞. HÄTT OCH SANNING. Crowned shield of arms and supporters; below, I RD.SPEC.4 RD.RIKSM.1859. E. F. » 6 6

68269 *Oscar II.* Æ. Double Kronor. 1893. Obv. OSCAR II.SVERIGES OCH NORGES KONUNG. Bare head to l. ℞. 2 KRONOR. Crowned shield of arms and supporters. F. D. C. » 3 6

68270 Jubilee. Double Kronor. 1897. Obv. Crowned shield of arms and supporters. F. D. C. » » 3

68271 Æ. 5 Öre 1906. F. D. C. » » 3

68272 Æ. 2 Öre 1906. F. D. C. » » 2

68273 Æ. 1 Öre 1907. F. D. C. » » 1

NORWAY.

68274 *Haakon VII.* Æ. Double Kroner 1906. Obv. Crowned and draped shield of arms. ℞. NORGES UAFHÆNGIGHED. GJENNEMFORT 1905. F. D. C. » 4 »

68275 Æ. Double Kroner. 1907. Similar type. F. D. C. » 4 »

MISCELLANEOUS ENGLISH COINS.

Recent Purchases.

ANCIENT BRITISH.

68276 **Gold Stater of Cunobeline.** CAMV divided by ear of corn. ℞. Horse prancing to right; above, branch and two pellets; below the horse, CVN. 84 grains. Cf. *Evans*, Pl. IX, 8. *R.* V. F. 6 » »

68277 — Another, similar type .. AMV. 85 grains. *R.* V. F. 3 10 »

68278 **Gold Stater of Dubnovellaunus.** Obv. Wreath with double crescent centre; ring ornaments on either side. ℞. [DVB]NOVIILLA. Horse galloping to left; a branch below; pellets and ring ornaments in field. *Evans*, Pl. IV, 8. 85 $\frac{1}{4}$ grains. *R.* V. F. 8 10 »

ANGLO-SAXON SCEAT.

68279 Bust to right, cross in hand. ℞. Serpent. Cf. *B. M. Cat.*, Pl. III, 19. *Rud*, Pl. I, 35. *R.* V. F. 1 10 »

NORTHUMBRIAN STYCAS.

EANRED.

68280 + EAHRED R. Cross pattée. + BRODR. Cross. V. F. » 3 »

68281 + EANRED REX. Cross pattée. ℞. + DAEƆBERCT. Cross. *Base silver.* V. F. » 10 »

68282 + EANRED REX. Circle of dots enclosing pellet. ℞. + EADAINI. Circle of dots enclosing pellet. *Base silver.* V. F. » 10 »

68283 + EANRED REX. Cross pattée. ℞. + EADVINI. Cross pattée. *Base silver.* F. » 5 »

68284 EARED RX. Cross pattée. ℞. IIEARDALF. Cross pattée. E. F. » 7 6

68285 + EĀNRED REX. Circle enclosing pellet. ℞. + FORDRED. Cross pattée. V. F. » 3 »

68286 + EANRED RE. Cross pattée. ℞. + HERRED. Cross pattée. E. F. » 4 »

68287 + EANRED REX. Cross. ℞. + HVAETRED. Cross. F. » 2 6

68288 + EANRED REX. Cross pattée. ℞. + HVAETRED. Cross pattée with pellet in each angle. *Base silver.* E. F. » 15 »

68289 + EANRED REX. Cross pattée. ℞. + MONNE. Cross pattée. V. F. » 3 »

68290 + EANRED REX. Circle enclosing pellet. ℞. + VILHEAH. Circle enclosing pellet. F. » 2 6

AETHELRED II.

68291 + EDIƒRED REX. Circle enclosing pellet. ℞. + EANRED. Cross of fine pellets. V. F. » 3 »

68292 + EDIƒRED REX. Cross of five pellets. ℞. + EANRED. Circle enclosing pellet. F. » 2 »

68293 + EDIƒRED REX. Circle enclosing pellet. ℞. + EANRED. Circle of dots enclosing pellet. V. F. » 3 »

68294 + EDIƒRED RE ⁝ Circle of dots enclosing pellet. ℞. + EANRED. Cross of fine pellets. V. F. » 3 »

68295 + EDIƒRED REX. Cross, pellet in one angle. ℞. + EANRED ∴ Cross. E. F. » 5 »

68296 + EDLIRED RE. Cross. ℞. + MONNE. Circle of dots enclosing pellet. V. F. » 3 »

68297 + EDIƒRED REX. Cross. ℞. + MONNE. Circle of dots enclosing pellet. F. » 2 »

68298 + EDILRED RE. Cross. ℞. + MONNE. Cross of five pellets. V. F. » 3 »

68299 + EDIƒRED X (*Retrograde*). ℞. + MONNE. Cross of five pellets. V. F. » 3 »

68300 + EDELRED REX. Cross. ℞. + MONNE. Pellet. V. F. » 3 »

68301 + EDILRED X. Circle of dots enclosing pellet. ℞. + MONNE. Pellet. F. » 2 »

68302 + ĀEDIL·RED. ℞. Cross. ℞. + ĀLƆHERE. Cross. E. F. » 5 »

68303 — — — F. » 2 »

68304 + ĀEDILRE. ℞. Cross. ℞. + ĀLDHERE. Cross, pellet in each angle. E. F. » 5 »

68305 + EDILREDD REX. Cross. ℞. + BROƊER ⁝ Cross. V. F. » 3 »

68306 + EDILRED REX. Dotted circle enclosing cross. ℞. + EĀRDVVLF. Circle enclosing pellet. E. F. » 5 »

68307 + EƊFLRED RE. Cross of five pellets. ℞. + FORDRED. Cross of five pellets. V. F. » 3 »

68308 + EƊELRED REX. Cross, pellet in each angle. ℞. + LEOFDEJN. Circle with inner circle of dots enclosing pellet. V. F. » 4 »

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68309 + EDILRED REX. Cross, pellet in each angle. ℞. + LEOFDEXN. Cross. F. » 2 »
68310 +·EDILRED X. Cross. ℞. + VVLFRED. Cross. V. F. » 3 »
68311 + EDILRED RE. Cross. ℞. + VENDELBERHT. Cross. E. F. » 5 »

REDWULF.

68312 + REDVLF RE. Cross. ℞. + BRODER. Cross. E. F. » 10 »

ARCHBISHOP EANBALD.

68313 + EANBALD AREP. Circle of dots enclosing pellet. ℞. + E·ADVVLF. Circle of dots enclosing pellet. V. F. » 15 »
68314 + EVNBALDV. Cross, pellet in each angle. ℞. + EDILVARD. Cross, pellet in each angle. *A variety not given in the B. M. Cat. Base silver. R.* E. F. 1 10 »

ARCHBISHOP VIGMUND.

68315 + VIGMVND IREP. Cross. ℞. + COENRED. Cross. E. F. » 5 »
68316 + VIGMVND. Cross. ℞. + EDERHERM. Cross. F. » 2 »
68317 + VIGMVND AA (*Retrograde*). Circle of dots enclosing pellet. ℞. + H·NV·Γ·Y·E. Cross, pellet in each angle. F. » 3 »
68318 + VIGMVND. Cross. ℞. + HVNLAF. Cross. F. » 1 6
68319 — — — M. » 1 »
68320 + VIGMVND IR. Cross. ℞. + HVNLAF. Cross. V. F. » 3 »

∴

HENRY III.

68321 **Penny. Canterbury.** Long-cross type. Mm. Mullet and crescent. HANRIAVS RAX ANG. Crowned bust facing. ℞. LIA TARAI' AAN. Long cross voided, three pellets in each angle. *R.* V. F. » 7 6
68322 — **Carlisle.** Mm. Mullet. HANRIAVS RAX III'. Crowned bust facing. ℞. VVILLAM ON AARD. Long cross voided, three pellets in each angle. *R.* F. » 5 »
68323 — **York.** Same type. ION ON AVARVVIA. *S.* M. » 1 6
68324 — **St. Edmundsbury.** Bust with sceptre in right hand. RANDVLF ON S AD. *S.* F. » 2 »

EDWARD I.

68325 **Halfpenny. Berwick.** ✠ EDVVARDVS· ANGLIE R. Crowned bust facing. ℞. [VILL]A BARVICI. Long cross pattée, three pellets in each of three angles, bear's head in other angle. 10 grains. *RR.* F. 2 » »
68326 **Halfpenny. London.** ✠ ADVVARDVS RAX AN. Crowned bust facing. ℞. AIVITAS LONDON. Cross pattée, three pellets in each angle. V. F. » 5 »
68327 — — — V. F. » 3 »

EDWARD II.

68328 **Penny. Berwick.** ✠ ADVVA R ANGL DNS HYB. Crowned bust facing. ℞. VILLA BARAVVICI. Long cross pattée with three pellets in each angle. E. F. » 5 »
68329 — Different bust. — — E. F. » 5 »

EDWARD III.

68330 **Groat. Calais.** ✠ ADVVARD : DEI : G : RAX : ANGL : DNS : HYB ◦ZAQ. Crowned bust facing within tressure of nine arches, all fleured except that on the King's breast, which has an annulet. ℞. ✠ POSVI × DAVM : ADIVTORAM : MAV· VILLA· ATALASIA. *An extremely fine groat. R.* 1 5 »
68331 **Groat. London.** Mm. Crown, ℞. Cross pattée. ADVVARD◦D◦G◦REX◦ANGL◦Z◦FRANCIA◦D◦HYB. Crowned bust facing within tressure of nine arches, those above the crown not fleured. ℞. POSVI◦DAVM◦ADIVTORAM◦MAV· AIVITAS LONDON. E. F. » 15 »
68332 — Mm. Cross pattée. Similar type and legends. F. D. C. » 15 »
68333 — — — V. F. » 7 6
68334 — — — V. F. » 5 »
68335 — — — F. » 3 »
68336 — Another, the bust in high relief. E. F. » 15 »
68337 — Another, usual style, but reading ADVVRD and FRANCIA. V. F. » 7 6
68338 All arches fleured. Legends as 68331. V. F. » 10 »
68339 — — — V. F. » 7 6
68340 — — — F. » 4 »
68341 — Annulet below the bust and in one quarter of reverse. V. F. » 12 6
68342 — Legend ends HY◦. Annulet below the bust and in one quarter of reverse. E. F. 1 » »
68343 **Half-Groat.** ✠ ADVVARDVS : RAX : ANGL : DNS : HYB'. Crowned bust facing within tressure of nine arches, all fleured. ℞. ✠ POSVI : DAVM : ADIVTORA : MAV. AIVITAS LONDON. F. D. C. 1 » »
68344 **Penny. Durham.** Mm. Crown. ADVVARDVS◦RAX◦ANGLI◦Z. Crowned bust facing. ℞. AIVITAS◦DVRAMA. Cross pattée, one limb of crozier form. F. » 5 »
68345 — — — M. » 2 »
68346 — Mm. Cross pattée. ADVVARD[VS◦R]AX◦ANGLI Z. ℞. AIVITAS [DV]NALMIA. Crozier. M. » 3 »
68347 — Annulet on King's breast. No crozier on reverse. [AIVI[TAS◦DVR[AMA]. F. » 7 6
68348 **Penny. London.** ADVVARD : ANGL : R : DNS : HYB. ℞. AIVITAS LONDON. E. F. » 12 6
68349 — — — F. » 7 6
68350 — ✠ ADVVARDVS◦RAX◦ANGLI◦Z. ℞. AIVITAS LOIIDOII. F. » 7 6
68351 — — ANGLI. F. » 5 »
68352 — ✠ ADVVARDVS : RAX : ANGLIA. ℞. AIVITAS LONDON. F. » 7 6
68353 — ✠ ADVVARDVS◦RAX◦ANGL◦Z. Annulet on King's breast. ℞. Annulet in one quarter. F. » 7 6
68354 — Annulet in each quarter of reverse. V. F. » 10 »
68355 — — — F. » 7 6
68356 — — — F. » 5 »
68357 **Penny. York.** ✠ ADVVARDVS◦RAX◦ANGL. ℞. AIVI[TAS ABO]RAAI. Quatrefoil in centre of cross. V. F. » 7 6
68358 — — — M. » 4 »
68359 — [ADVVA]RD×ANGLIA×RAX. F. » 10 »
68360 — [A]DVVARDVS : RAX : ANG··. F. » 10 »
68361 **Halfpenny. London.** ADVVARDVS RAX AN. ℞. AIVITAT LONDON. F. » 7 6
68362 — Another. ✠ ADVVARDVS RAX. ℞. AIVITAS LONDON. F. » 5 »
68363 **Farthing. London.** ✠ ADVVARDVS RAX·A ℞. AIVITAS LONDON. F. » 10 »
68364 — Another. A star at end of obverse legend, and also before LONDON on reverse. F. » 10 »

EDWARD THE BLACK PRINCE.

68365 **Hardi d'Argent. Limoges.** AD PO GT RAGI AGA L (Limoges). Half-length figure of the Prince facing, beneath canopy, robed and wearing chaplet, sword in right hand. ℞. PRIAPS AQTANA. Lis and leopard alternately in angles of cross. *S.* V. F. » 7 6

RICHARD II.

68366 **Halfpenny.** ✠ RICARD'× RAX : ANGL. Crowned bust facing. ℞. × AIVITAS LONDON. Cross pattée, three pellets in each angle. *S.* F. » 7 6

HENRY IV.

68367 **Hardi d'Argent.** ANRIA R ANGLI. Half-length figure, facing, crowned, under canopy; sword in right hand. ℞. FRANCIA..... Leopard and lis in alternate angles. *S.* F. » 5 »

HENRY V.

68368 **Penny. York.** HANRIAVS : RAX : ANGLIA : Mullet to left of crown, trefoil to right. ℞. [AIVI]TAS ABORAA. Quatrefoil centre of cross. F. » 7 6
68369 — Another, same type. F. » 5 »
68370 **Halfpenny. London.** Mm. (Obv.). Pierced cross. HANRIA'×RAX×ANGL'. Trefoil to left of crown, annulet to right. ℞. AIVITAS LONDON. V. F. » 10 »
68371 — Another, without distinctive marks. HANRIA'×RAX×ANGL'. V. F. » 15 »

HENRY VI.

68372 **Penny. Calais.** Mm. Cross patonce. HANRIAVS' RAX ANGLIA. Rosette after *Henricus*, mascle after *Rex*. ℞. VILLA×ATALISIA. Mascle before *La*, rosette after *Calisie*. V. F. » 10 »
68373 **Penny. London.** Mm. Cross pierced(?) HANRIAVS × RAX × ANGLIA. ℞. AIVITAS × LONDON × Annulet between pellets in two quarters of reverse. F. » 5 »
68374 **Penny. York.** Mm. Cross patonce. HANRIAVS : RAX ANGLIA. Mascle after *Rex*. ℞. AIVITAS ABORAAI. Mascle before *Tas*. Quatrefoil centre of reverse. M. » 5 »
68375 — Another, legends almost obliterated. Mullet each side of crown. Mm. Cross patonce. F. » 7 6

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68376 — Pellet each sideof crown, cone on breast. F. » 7 6
68377 — Pellet each side of crown; saltire each side of neck. F. » 12 6
68378 **Penny. Durham.** Mm. Cross. HENRICVS REX ANGLIE (Mascle after *Rex*). Mullet to left of crown. ℞. CIVITAS DVNOLMI (Mascle after *Dunolmi*). *Hks.*, fig. 332. F. » 10 »
68379 **Halfpenny. London.** Mm. Cross patonce. HENRICVS REX ANGL (Mascle after *Henricus* and *Rex*). ℞. CIVITAS LONDON. V. F. » 12 6

EDWARD IV.

68380 **Penny. York.** Mm. Crown. EDWARD DI GRA REX ANGL. Lis each side of neck. ℞. CIVITAS [EBO]RACI. No quatrefoil. F. » 10 »
68381 — Mm. Sun? EVV..... Quatrefoil each side of neck. ℞. [CIVIT]AS EBORACI. No quatrefoil. M. » 7 6
68382 — Mm. Rose. EDWARD DI GRA [REX] ANG. Rose to right of neck, E to left. ℞. CIVI[TAS] EBORACI. Quatrefoil centre of reverse. F. » 15 »
68383 **Halfpenny. London.** Mm. ?EDWARD DEI GRA. REX. ℞. CIVITAS LONDON. 6 grains. F. » 15 »

HENRY VII.

68384 **Penny. Durham.** HENRIC DI GRA REX A. The King enthroned. ℞. CIVITAS DIRHAM. Shield between **D** and **S**. F. » 5 »
68385 — Legends almost obliterated. **R D** at sides of shield. M. » 4 »
68386 — **D R** at sides of shield. F. » 7 6
68387 **Penny. York.** HENRIC DI GRA REX ANG. The King enthroned. ℞. CIVITAS EBORACI. Two keys below shield. F. » 7 6

HENRY VIII.

68388 **Groat. London. Second coinage.** Mm. Rose. HENRIC'×VIII'×D'×G'×R'×ACL'×Z×FRANC'. Crowned bust in profile to right. ℞. POSVI DEV' ×ADIVTORE' × MEV'. Shield on cross fourchée. V. F. » 5 »
68389 — **York.** Mm. Acorn. HENRIC'×VIII'×D'×G'× R'×ACL'×Z×FRANCE. Same type. ℞. CIVITAS × EBORACI. Shield on cross fourchée; T VV (Thomas Wolsey) at sides of shield, cardinal's hat below. V. F. » 10 »
68390 — Mm. Cross. FRANC. Same type as preceding. V. F. » 10 »
68391 **Groat. London. Base coinage.** Mm. Lis. HENRIC'× 8 × D'×G'×ACL'×FRA'×Z×HIB' × REX ×. Crowned bust nearly full face. ℞. POSVI &c. Shield on cross fourchée. V. F. » 7 6
68392 — — — V. F. » 5 »
68393 **Half-Groat. Canterbury. Base coinage.** HENRIC 8 D G ACL FRA Z HIB [REX]. Same type as the groats of this coinage. ℞. CIVITAS CANTOR. Shield on cross fourchée. V. F. » 10 »
68394 **Penny. Durham.** Mm. Lis. HENRIC × DI'×GRA × REX × ACL × Z. The King enthroned. ℞. CIVITAS × DVRRAM. Shield on cross fourchée; T D (Thomas Ruthall) above the shield. V. F. » 15 »
68395 — Mm. Crescent. H'×D'×G'× ROSA × SIC'× SPIA. ℞. CIVITAS DVRRAM. The letters T VV (Thomas Wolsey) at sides of shield, cardinal's hat below. V. F. » 10 »
68396 — Mm. Trefoil. Same type SPINA. F. » 5 »
68397 — Mm. Star. H'×D'×G'× ROSA × SIC'× SPIA. The letters C D (Cuthbert Tonstall) at sides of shield. V. F. » 10 »
68397a — — — F. » 5 »

EDWARD VI.

68398 **Halfcrown. 1551.** Mm. Y. : EDWARD'·VI : D'· G'·ACL' : FRA'·Z : HIB' : REX. The King on horseback to right; date below. ℞. POSVI &c. Shield on cross fourchée. *R.* E. F. 10 » »

MARY.

68399 **Groat.** Mm. Pomegranate. MARIA°D°G'°ANG'° FRA'° Z°HIB'° REGI'. Crowned bust to left. ℞. VERITAS TEMPORIS FILIA. Shield on cross fourchée. V. F. » 10 »

PHILIP & MARY.

68400 **Shilling.** No date. PHILIP.ET.MARIA.D.G.R.ANG.FR.NEAP. PR.HISP. Busts of Philip and Mary face to face; crown above. ℞. POSVIMVS.DEVM.ADIVTOREM.NOSTRVM. Shield of arms surmounted by a crown and the mark of value. *R.* V. F. 1 15 »
68401 **Sixpence. 1557.** PHILIP.Z.MARIA.D : G : REX.Z.REGINA. Similar type. *R.* M. » 5 »
68402 **Penny.** P.Z.M.D.G.ROSA.SINE.SPI. A rose. ℞. CIVITAS LONDON. Shield on cross fourchée. *R.* M. » 5 »

ELIZABETH.

68403 **Shilling.** Mm. 2. ELIZAB'.D'.G'.ANG'.FR'.ET.HIB'.REGI. Crowned bust to left. ℞. POSVI &c. Shield on cross fourchée. *S.* F. » 7 6
68404 **Sixpence. 1568.** Mm. Crown. ELIZABETH : D'.G'.ANG'.FR'. ET.HI'.REGINA. ℞. POSVI &c. Shield surmounted by date, on cross fourchée. V. F. » 4 »
68405 — **1571.** Mm. Ermine. F. » 2 »
68406 — **1585.** Mm. Escallop. ELIZAB : D'.G'.ANG'.FR'. ET.HIB'.REGI. F. » 3 »
68407 — **1588.** Mm. Crescent. F. » 3 »
68408 — **1594.** Mm. Woolpack. F. » 3 »
68409 **Milled Sixpence. 1562.** Mm. Star. ELIZABETH.D.G.ANG. FRA.ET.HIB.REGINA. V. F. » 10 »
68410 **Threehalfpence. 1575.** Mm. Cinquefoil. E.D.G.ROSA. SINE.SPINA. F. » 7 6
68411 **Penny.** Mm. Cross crosslet. E.D.G.ROSA.SINE.SPINA. F. » 3 »
68411a — — — F. » 2 »
68412 — Mm. Cross. — F. » 3 »
68413 — Mm. Bell. — F. » 3 »
68414 — Mm. Tun. — F. » 2 »
68415 — Mm. Key. — F. » 3 »

JAMES I.

68416 **Crown.** Second issue. Mm. Lis. .IACOBVS.D'.G'.MAG'.BRIT'. FRAN'.ET.HIB'.REX. The King on horseback to right; ground line. ℞. .QVÆ.DEVS.CONIVNXIT.NEMO.SEPARET. Shield of arms. *R.* E. F. 7 10 »
68417 **Shilling.** Second issue. Mm. Lis. .IACOBVS.D : G:MAG : BRI : FRA : ET HIB : REX. Crowned bust in profile to right; value behind of the head. ℞. QVÆ DEVS CONIVNXIT NEMO SEPARET. Shield of arms surmounted by a plume. *Rare type.* *Good portrait.* E. F. 1 10 »
68418 **Half-Groat.** First issue. Mm. Thistle. I'.D'.G'.ROSA.SINE. SPINA. Crowned bust to right, value behind the head. ℞. Shield of arms surmounted by a thistle. No legend. V. F. » 5 »
68419 **Penny.** Mm. Lis. Similar type. F. » 2 6
68419a **Half-Groat.** Second issue. Mm. Thistle. I : D : G : ROSA SINE SPINA. A crowned rose. ℞. TVEATVR VNITA DEVS. A crowned thistle. V. F. » 4
68420 **Penny.** Similar type, but no crown over the rose or the thistle. Mm. Trefoil. V. F. » 2 »
68421 — Another, the mint mark obliterated. F. » 1 6

CHARLES I.

68422 **Tower Halfcrown.** Mm. Triangle. .CAROLVS.D'.G'. MAG'.BRIT'.FRA'.ET.HIB'.REX. The King on horseback to left; rough ground. ℞. .CHRISTO.AVSPICE.REGNO. Oval garnished shield. *Hks.*, fig. 483. F. » 4 »
68423 — Mm. Sun. BRI'. No ground. *Hks.*, type 3 a. F. » 4 »
68424 **Tower Shilling.** Mm. Star. CAROLVS.D.G.MAG'.BRI'.FRA'. ET.HI'.REX. Crowned bust to left; value behind the head. ℞. CHRISTO.AVSPICE.REGNO. Shield on cross fleury. *Hks.*, type 4. F. » 3 6
68425 **Exeter Groat. 1644.** Mm. Rose. [164]4 CAROLVS.D.G. M.B.F.ET.H.REX. Crowned bust to left; value mark behind the head. ℞. CHRISTO.AVSPICE.REGNO. Oval garnished shield. *Rud.* XXV, 8. *R.* F. » 10 »
68426 **Rose Penny.** No mint mark. C : D : G : ROSA SINE SPINA : A rose. ℞. IVS : THRONVM : FIRMAT. A rose. V. F. » 4 »
68427 **Rawlins Oxford Crown.** A cast reproduction of that rare coin. V. F. 1 »

THE COMMONWEALTH.

68428 **Shilling. 1651.** Mm. Sun. THE.COMMONWEALTH.OF. ENGLAND. Shield of England within wreath. ℞. .GOD.WITH. VS.1651. Shields of England and Ireland surmounted by XII. V. F. » 10 »
68429 **Shilling. 1653.** Same type. F. » 5 »
68430 **Halfpenny.** No date. Obv. Shield of England. ℞. Shield of Ireland. No legends. E. F. » 7 »

OLIVER CROMWELL.

68431 **Crown. 1658.** OLIVAR'D'G'R'P.ANG'SCO'HIB &c. PRO. Laureate bust to left. ℞. PAX'QVÆRITVR'BELLO'1658. Crowned shield of arms. *R.* V. F. 4 »
68432 — — M. 1 10
68433 **Halfcrown. 1658.** Similar type. *R.* M. » 10
68434 **Shilling. 1658.** Similar type. *R.* F. D. C. 1 15
68435 — — M. » 7

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CHARLES II.

68436 **Guinea. 1677.** Rounded truncation; no lovelock. *R.* E. F. 2 10 »
68437 **Hammered. Halfcrown.** First issue. Mm. Crown. CAROLVS·II·D·G·MAG·BRIT·FRAN·ET·HIB·REX. Crowned bust to left. ℞. CHRISTO·AVSPICE·REGNO. Shield of arms on cross fleury. *R.* V. F. 5 » »
68438 **Crown. 1662.** Rose under bust. E. F. 2 » »
68439 — — V. F. 1 7 6
68440 — Same date, but without the rose under bust. E. F. 2 10 »
68441 — **1663.** Usual type. V. F. 1 7 6
68442 — **1664.** — V. F. 1 7 6
68443 — **1667.** — F. » 10 »
68444 — **1668.** — F. » 10 »
68445 — **1672.** — V. F. 1 » »
68446 — **1676.** — V. F. 1 » »
68447 **Halfcrown 1683.** — F. » 7 6
68448 **Shilling. 1663.** — V. F. » 7 6
68448a — — — F. » 5 »
68449 — **1671.** Plume under bust. *R.* V. F. 1 » »
68450 **Pattern Broad** (Æ). CAROLVS II·REX. Laureate bust of Charles II to right; a star above the head; S (*Thomas Simon*) below the bust. ℞. MAGNALIA·DEI·1660. Shields of England, Scotland, Ireland, France, arranged in form of cross; ℭ crowned in each angle. *Finely toned. RR.* F. D. C. 5 10 »

JAMES II.

68451 **Guinea. 1685.** Usual type. *R.* V. F. 3 15 »
68452 **Crown. 1688.** — *R.* F. » 10 »
68453 **Pattern Irish Halfpenny.** (Æ). **1690.** IACOBVS·II·DEI·GRATIA. Laureate bust to left. ℞. MAG·BR·FRA·ET·HIB·REX·1690. A harp beneath a crown. *Nelson's "Coinage of Ireland"*; Pl. IV, 1. *S.* E. F. » 15 »
68454 **Proof Gun-Money Halfcrown.** (Æ). **1690.** IACOBVS·II·DEI·GRATIA. Laureate bust to left. ℞. MAG·BR·FRA·ET·HIB·REX·1690. Two sceptres in saltire behind a crown which divides the letters *J* and *R*; above the crown, XXX; below, *Apr.* *RR.* E. F. 7 10 »

WILLIAM and MARY.

68455 **Guinea. 1692.** Elephant and castle. *R.* F. D. C. 5 10 »
68456 **Crown. 1692** Usual type. (℞. F. D. C.) *R.* V. F. 2 » »
68457 **Halfcrown. 1689.** ℞. Crowned shield of arms, 1 England, 2 Scotland, 3 Ireland, 4 France. V. F. » 5 »
68458 — Arms differently arranged; 1 and 4 England and France quarterly, 2 Scotland, 3 Ireland. E. F. » 10 »
68459 — — V. F. » 7 6
68460 — — F. » 3 6
68461 — **1691.** Different type of reverse. Four crowned shields arranged in form of cross, W M monogram in each angle. *S.* V. F. » 12 6
68462 — **1693.** Similar type. *S.* V. F. » 12 6
68463 **Shilling. 1693.** — *R.* F. » 5 »
68464 — — F. » 4 »
68465 **Sixpence. 1693.** — *R.* V. F. » 7 6

WILLIAM III.

68466 **Crown. 1695.** — F. D. C. » 15 »
68467 **Halfcrown. 1698.** — V. F. » 5 »
68468 **Halfcrown. 1700.** — F. D. C. » 15 »
68469 **Shilling. 1698.** Flaming hair. *R.* E. F. 1 » »
68470 — **1700.** Usual type. F. D. C. » 10 »
68471 — **Bristol. 1696. B** beneath the bust. V. F. » 10 »
68472 — **Chester. 1697. C** beneath the bust. F. » 7 6
68473 — **York. 1696. Y** beneath the bust. V. F. » 10 »
68474 **Sixpence. 1697.** Large bust. *R.* F. » 7 6
68475 — **1700.** Usual type. *Brilliant.* F. D. C. » 5 »
68476 — **Bristol. 1697.** E. F. » 5 »
68477 — **Chester. 1697.** V. F. » 4 »
68478 — **Norwich. 1696.** V. F. » 4 »

QUEEN ANNE.

68479 **Half Guinea. 1710.** *R.* F. D. C. 3 10 »
68480 **Crown. 1713.** Roses and plumes. *S.* V. F. » 17 6
68481 **Shilling. 1703.** VIGO. *S.* V. F. » 12 6
68482 — **1708.** E. F. » 10 »
68483 — **1712.** Roses and plumes. E. F. » 10 »
68484 **Sixpence. 1703.** VIGO. E. F. » 5 »

GEORGE I.

68486 **Crown. 1716.** Roses and plumes. *R.* F. 1 » »
68487 — **1723.** SSC. *R.* F. 1 » »
68488 **Halfcrown. 1715.** Roses and plumes. *R.* M. » 7 6
68489 — **1720.** *R.* V. F. » 10 »
68490 — **1723.** SSC. *R.* M. » 5 »
68491 **Shilling. 1724.** W.C.C. beneath the bust. ℞. Plumes and ℭ alternately in angles of cross. *RR.* E. F. 1 10 »

GEORGE II.

68492 **Crown. 1735.** Young head. Roses and plumes. F. » 10 »
68493 — **1736.** Same type. V. F. » 15 »
68494 — **1739.** Roses. V. F. » 15 »
68495 — **1743.** Old head. Roses. *S.* V. F. » 15 »
68496 — **1750.** — Plain. *S.* V. F. 1 » »
68497 **Shilling. 1735.** Roses and plumes. *S.* E. F. » 5 »
68498 **Sixpence. 1728.** Roses and plumes. *S.* V. F. » 3 »

GEORGE III.

68499 **Guinea. 1787.** — V. F. 2 2 »
68500 — **1797.** — E. F. 2 10 »
68501 **Shilling. 1763.** The Northumberland type. F. » 5 »
68502 — **1787.** Usual type. F. D. C. » 2 »
68503 **Bank of Ireland Token. 1804.** GEORGIVS III DEI GRATIA REX. Laureate bust to right. ℞. BANK OF IRELAND TOKEN. Hibernia with harp and palm branch. Ex. 1804 SIX SHILLINGS. *A brilliant proof.* F. D. C. 1 5 »
68504 **Pattern Crown.** GEORGIVS III DEI GRATIA. Laureate bust to right. ℞. Four crowned shields with rose, thistle, shamrock, and the Hanoverian horse in angles; St. George and the Garter in the centre. *R.* E. F. 1 15 »
68505 **Farthing. 1797.** A gilt proof. E. F. » 4 »
68506 — **1799.** A gilt proof. E. F. » 4 »
68507 **Irish Penny. 1805.** A gilt proof. F. D. C. » 10 »
68508 **Irish Halfpenny. 1805.** A gilt proof. F. D. C. » 5 »
68509 **Irish Farthing. 1806.** A gilt proof. F. D. C. » 3 6

ENGLISH HISTORICAL MEDALS

SILVER

CHARLES II.

68510 **Restoration. 1660.** CAROLVS.II.D : G.MAGNÆ.BRIT.FRA. ET.HIB.REX. Bust of Charles II. ℞ TANDEM REVIRESCIT.

Three crowns on the branches of a leafless oak; above, sun bursting through clouds. *Med. Illus.*, I, $\frac{453}{38}$. *R.* E. F. 5 » »
68511 **Coronation. 1661.** *Thomas Simon.* CAROLVS.II.D.G.ANG. SCO.FR.ET.HI.REX. Crowned bust; on truncation, T.S.

(*Thomas Simon*). ℞ EVERSO.MISSVS.SVCCVRRERE.SECLO.XXIII. APR.1661. Peace crowning the King. *Med. Illus.*, I, $\frac{472}{76}$. *S.* F. D. C. » 15 »
68512 — — V. F. » 7 6
68513 — — M. » 2 6
68514 **Charles II and Queen Catherine. 1662.** *John Roettier.* CAROLVS.II.D.G.MAG.BRIT.FRAN.ET.HIB.REX. Laureate bust of Charles II to right; no drapery. ℞. CATHER. D.G.MAG.BRIT.FRAN.ET.HIB.REGINA. Bust of Queen Catherine to right. *Size* 1.4. *Med. Illus.*, I, $\frac{488}{105}$. *R.* E. F. 1 10 »
68515 — *John Roettier.* CAROLVS.II.DEI.G.MAG.BRI.FRAN. ET.HIB.REX. Laureate bust to right, scale armour, mantle. ℞. CATHARINA.D.G.MAG.BRI.FRAN.ET.HIBER.REGINA. Bust of Queen Catherine to right. *Size* 1.7. *Med. Illus.*, I, $\frac{489}{114}$. *R.* V. F. 1 » »
68516 **British Colonization. 1670.** *John Roettier.* CAROLVS.ET.

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CATHARINA.REX.ET.REGINA. Busts conjoined to right. ℞. + DIFFVSVS.IN.ORBE.BRITANNVS.1670. The globe. *Size* 1.6. *Med. Illus.*, I, $\frac{546}{203}$. *S.* E. F. 1 5 »

JAMES II.

68517 **Coronation. 1685.** *John Roettier.* IACOBVS.II.D.G.ANG.SCO.FR.ET.HI.REX. Laureate bust to right. ℞. A.MILITARI.AD.REGIAM. Laurel wreath on a cushion; above, hand from Heaven holds the British crown. *Size* 1.35. *Med. Illus.*, I, $\frac{605}{6}$. *S.* V. F. » 7 6

68518 — MARIA.D.G.ANG.SCO.FR.ET.HI.REGINA. Laureate bust of Queen Mary to right. ℞. O DEA CERTE. The Queen seated upon a mound. *Size* 1.35. *Med. Illus.*, I, $\frac{606}{7}$. *S.* V. F. » 7 6

WILLIAM and MARY.

68519 **Coronation. 1689.** *John Roettier.* GVLIELMVS.ET.MARIA.REX.ET.REGINA. Busts conjoined to right. ℞. NE TOTVS ABSVMATVR. Jove thunders against Phaethon; the earth in flames. *Size* 1.35. *Med. Illus.*, I, $\frac{602}{25}$. E. F. » 12 6

68520 — *George Bower.* GVLIELMVS.ET.MARIA.D.G.ANG.FRA.ET.HIB.REX.ET.REGINA.FID : DEF : &c. Busts conjoined to right. ℞. PRETIVMQ.ET.CAVSA.LABORIS. Perseus rescuing Andromeda from the sea-monster. Ex. 1689. *Size* 1.45. *Med. Illus.*, I, $\frac{603}{26}$. E. F. 1 5 »

68521 **Succession of Prince James (III).** IAC.WALLIÆ.PRINCEPS. Bust of the young Prince to left. ℞. SOLA LVCE FVGAT. The sun, rising over the sea, disperses clouds and demons. Ex. 1699. *Size* 1.05. *Med. Illus.*, II. $\frac{204}{519}$. *R.* F. » 5 »

ANNE.

68522 **Coronation. 1702.** *John Croker.* ANNA.D : G : MAG : BR : FR : ET.HIB : REGINA. Bust of Queen Anne to left. ℞. VICEM GERIT ILLA TONANTIS. Anne, as Pallas, hurls thunder against a monster. *Size* 1.4. *Med. Illus.*, II, $\frac{228}{4}$. E. F. » 7 6

68523 **Peace of Utrecht. 1713.** *John Croker.* ANNA.D: G : MAG: BRI : FR : ET.HIB : REX. Laureate bust of Queen Anne to left. ℞. COMPOSITIS.VENERANTVR.ARMIS. Britannia holding out the olive branch; ships on the sea; farmers ploughing, and sowing seed. *Size* 1.35. *Med. Illus.*, II, $\frac{400}{257}$. E. F. » 5 »

GEORGE I.

68524 **Coronation. 1714.** *John Croker.* GEORGIVS.D : G.MAG : BR : FR : ET.HIB : REX. Laureate bust to right. ℞. Britannia crowning the King. *Size* 1.35. *Med. Illus.*, II, $\frac{424}{9}$. E. F. » 10 »

GEORGE II.

68525 **Coronation. 1727.** *John Croker.* GEORGIVS.II.D.G.MAG.BR.FR.ET.HIB.REX. Laureate bust to left. ℞. VOLENTES.PER.POPULOS. Britannia crowning the King. *Size* 1.55. *Med. Illus.*, II, $\frac{479}{4}$. E. F. » 7 6

68526 **Expected arrival of Prince Charles. 1745.** CAROLUS WALLIAE PRINCEPS. Bust to right. ℞. AMOR ET SPES. Britannia awaiting the approaching fleet. *Size* 1.2. *Med. Illus.*, II, $\frac{604}{252}$. *S.* E. F. 1 » »

GEORGE III.

68527 **Coronation. 1761.** *L. Natter.* GEORGIVS.III.D.G.M.BRI.FRA.ET.HIB.REX.F.D. Laureate bust to right, in armour. ℞. PATRIAE OVANTI. Britannia crowning the King. *Size* 1.35. *S.* E. F. » 15 »

GEORGE IV.

68528 **King of Hanover.** *C. Voigt.* GEORGIVS IV D.G.BRITAN.ET HANNOV.REX.FID.DEF. Laureate bust to right. ℞. FELICEM AVGVSTI ADVENTVM. The King on horseback, preceded by a female with cornucopia and caduceus. *Size* 1.55. *S.* E. F. » 15 »

WILLIAM IV.

68529 **Coronation. 1831.** *W. Wyon.* WILLIAM THE FOURTH CROWNED SEP : 8 1831. Bust of William IV. ℞. ADELAIDE QUEEN CONSORT CROWNED SEP: 8 1831. Bust of Queen Adelaide. *Size* 1.3. *S.* F. D. C. » 10 »

VICTORIA.

68530 **Coronation. 1838.** *B. Pistrucci.* VICTORIA D.G. BRITANNIARUM REGINA F.D. Bust to left. ℞. ERIMUS TIBI NOBILE REGNUM. Britannia, Scotia and Hibernia, together offer the crown to Victoria. *Size* 1.45. *S.* F. D. C. 1 5 »

68531 — — V. F. » 10 »

GOLD.

ELIZABETH.

68532 **Accession. 1558.** Bust of Queen Elizabeth, nearly full face, crowned, ruff, rich dress. ET.ANGLIÆ.GLORIA. ℞. Phoenix amid flames, crown above. SOLA.PHŒNIX. *Size* 1.1. Cf. *Med. Illus.*, I, $\frac{91}{3}$. *A late chasing.* E. F. 5 »

CHARLES I.

68533 **Coronation. 1626.** *Nicolas Briot.* CAROLVS.I.D.G.MAG.BRITAN.FRAN.ET.HIB.REX. Crowned bust to right, ruff, robes, collar and badge of the Garter. N.B. below the bust. ℞. DONEC.PAX.REDDITA.TERRIS. Ex. : CORON.2.FEBRV. 1626. An arm from clouds holding sword. *Size* 1.2. *Med. Illus.*, I, $\frac{243}{10}$. *R.* F. 4 » »

CROMWELL.

68534 **Death, 1658.** OLIVAR.D.G.RP.ANG.SCO.HIB.PRO. Laureate bust to left. ℞. NON.DEFITIENT.OLIVA.SEP.3.1658. A young olive tree; shepherds attending their flocks. *Milled edge. Size.* 1.1. *Med. Illus.*, I, $\frac{434}{84}$. *A fine portrait in high relief. R. Brilliant.* F. D. C. 10 10 »

68535 — Larger size, 1.9. Similar design. OLIVAR.D.G.RP.ANG.SCO.HIBERNIÆ.PROTECTOR. Laureate bust in armour. *Med. Illus.*, I, $\frac{435}{85}$. *R.* V. F. 20 » »

CHARLES II.

68536 **Coronation. 1661.** *Thomas Simon.* Same as nº 68511. *R.* F. F. 7 10 »

68537 **Touch-Piece.** A ship in full sail. CAR.II.D.G.M.B FR.ET.HI.REX. ℞. SOLI.DEO.GLORIA. St. Michael slaying the dragon. *Size* .85. *Med. Illus.*, I, $\frac{477}{86}$. *R.* V. F. 1 5 »

JAMES II.

68538 **Touch Piece.** A ship in full sail. IACO.II.D.G.M.B.FR.ET.HI.REX. ℞. SOLI.DEO.GLORIA. St. Michael and the dragon. *Size* .7. *Med. Illus.*, I, $\frac{611}{49}$. ℞. V. F. 1 5 »

ANNE.

68539 **Touch-Piece.** A ship in full sail. ANNA.D : G : M : BR : F : ET.H : REG : ℞. SOLI.DEO.GLORIA. St. Michael and the dragon. *Size* .85. *Med. Illus.*, II, $\frac{243}{28}$. *R.* F. 1 5 »

GEORGE IV.

68540 **Coronation. 1821.** *B. Pistrucci.* GEORGIUS IIII D.G.BRITANNIARUM REX F.D. Laureate bust to left. ℞. PROPRIO JAM JURE ANIMO PATERNO. Peace crowning the King; Britannia, Scotia and Hibernia in attendance. *Size* 1.35. *Brilliant.* F. D. C. 5 » »

WILLIAM IV.

68541 **Coronation. 1831.** *W. Wyon.* Same as no 68529. *Brilliant.* F. D. C. 5 » »

VICTORIA

68542 **Coronation. 1838.** *B. Pistrucci.* Same as no 68530. F. D. C. 5 » »

ENGLISH GOLD COINS

Recent Purchases.

Edward III.

68543 **Noble. 1360-1369.** ꞒDVVARD × DEI × GRA × REX × ANGL × DNS × hYB × Z × AQT. The King standing in a ship, and holding sword and shield; two ropes from bow, three from stern; ornaments on ship-lion, two lis, lion, two lis. ℞. ✠ IhC : AVTEM : TRANSIENS : PER : MEDIV : ILLORVM : IBAT. Floriated cross &., Ꞓ in centre. V. F. 2 »

68544 — Another, with flag at stern of ship, and Ꞓ (**Calais**) in centre of reverse. *R.* E. F. 4 »

68545 — — AQ. Quatrefoil before *Edward.* Flag at stern, and Ꞓ in centre of reverse. *R.* V. F. 3 »

68546 **Half-Noble. 1360-1369.** × ꞒDVVARD : DEI : G : REX : ANGL : D : hIB × Z × AQ. Same type as the noble. ℞. ✠ DOMINE : NE : IN : FVROR : TVO : ARGVAS : ME. Floriated cross &c., Ꞓ in centre. F. » 15

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68547 — EDVVARD : DEI : G : REX : ANGL : D : HYB : S---- F. 1 » »

68548 **Quarter Noble. 1360-1369.** ✠ EDVVAR' : DEI : GRAC : REX : ANGL. Shield within tressure of eight arches, annulet on each point, pellet in each spandril. ℞. ✠ EXALTABITVR : IN : GLORIA. Cross fleury with annulet centre and annulet in each angle; pellet in each spandril of tressure. V. F. » 15 »

Edward the Black Prince.

68549 **Leopard.** ✠ ED P MO GNS [REG]IS ANGLIE PNCIPS AGITANIE (Pierced quatrefoil stops). A leopard crowned passant guardant to left, within a tressure of eleven arches. ℞. ✠ XPC VINCIT [XPC] REGNAT XPC IMPERAT. (Pierced quatrefoil stops). Floriated cross, leopard in each angle, rosette centre; all within ornamented quatrefoil. *R.* V. F. 2 10 »

Richard II.

68550 **Noble.** RICARD' : DI' : GRA' : REX' : ANGL' : S : FRANC' : DNS : HIB : S : AQT. The King standing in ship, as before; one rope from bow, three from stern; flag at stern; ornaments on ship–, lion, lis, lion, lis, lion. ℞. ✠ IHC : AVTEM : TRANSIENS : PER : MEDIV' : ILLORVM : IBAT. Floriated cross &c., R in centre. *R.* E. F. 4 » »

68551 — Another, similar type, but not so fine. 2 10 »

68552 **Quarter-Noble.** ✠ RICARD : DEI : GRA : REX : ANGL. Shield of arms within fleured tressure. ℞. ✠ EXALTABITVR : IN : GLORIA : Floriated cross &c., **R** (?) *R.* F. 1 » »

68553 **Hardi d'or.** ✠ RICARD' : D : GRA : AGLE : FRANCIE : ------ Half-length figure of the King, facing, crowned; sword in hand. ℞. ✠ : AVXILLIVM MEVM A DOMINO B (**Bordeaux**) Cross quernée, quatrefoil centre. *R.* F. 3 » »

Henry V.

68554 **Noble.** HENRIC : DI : GRA : REX : ANGL : S : FRANC : DNS HYB : The King standing in ship, and holding sword and shield; mullet at sword-arm; annulet above sword hilt and on side of ship; trefoil of pellets to right of shield; two ropes from prow, three from stern. ℞. ✠ IHC AVTEM TRANSIENS : PER : MEDIV : ILLORV : IBAT (Trefoil after *Ihc* and *Autem*). Floriated cross with h in centre; quatrefoil above leopard's head in second quarter. *R.* E. F. 3 » »

Henry VI.

68555 **Noble.** HENRIC ✠ DI' GRA' REX ANGL' S FRANC' DNS' HYB' (Small trefoil stops). The King in ship as before; annulet at the King's sword arm; one rope from prow, two from stern. ℞. ✠ IH'C AVT' ∘ TRANSIENS ∘ PER ∘ MEDIVM ∘ ILLORV' ∘ IBAT (Mullet after IHC). Floriated cross with h in centre. E. F. 1 10 »

68556 **Half-Noble.** HENRIC ✠ DI GRA REX ANGL' S FRAN (Trefoil stops). Similar type to the noble. ℞. ✠ DOMINE NE ∘ IN ∘ FVRORE ∘ TVO ∘ ARCVAS ∘ ME (Mullet after *Domine*). V. F. 1 5 »

68557 **Quarter-Noble.** ✠ HENRIC' ✠ DEI GRA' REX ANGL (Trefoil stops). Shield of arms within tressure with trefoil on each point; a lis above shield. ℞. ✠ EXALTABITVR IN ∘ GLORIA (Mullet after *Exaltabitur*). A lis in centre of cross. V. F. 1 » »

68558 **Salute.** Mm. Paschal Lamb (Amiens). HENRICVS : DEI : GRA : FRANCORM : REX : ANGLIE : REX. An angel and the Virgin; scroll inscribed AVE; shields of France and England. ℞. XPC VINCIT XPC REGNAT' XPC IMPERAT. Cross calvary with lis and leopard at sides; all within arched tressure. F. D. C. 1 5 »

Edward IV.

68559 **Rose Noble.** Mm. (Obv.) Sun. EDVVARD' DI' GRA' REX ANGL' S FRANC' DNS' IB (Trefoil Stops). The King standing in ship, and holding sword and shield; one rope from prow, three from stern; a rose on side of ship, and flag with E at stern. ℞. IHC' AVT' TRANSIENS' PER MEDIVM ILLORVM IBAT. Floriated cross with rose on sun in centre, &c. V. F. 1 10 »

68560 — Mm. (℞.) Crown. FRAN. IHD. ILLORV. V. F. 1 10 »

68560a **Half Rose Noble. York.** Mm. (℞.) Rose and lis. EDVVARD : DI : GRA : REX : ANGL : S : FRANC. Similar type to the noble; E (Eboracum) below the rose on side of ship. ℞. DOMINE NE IN FVRORE TVO ARCVAS ME (Small trefoil stops). Floriated cross with rose on sun in centre, &c. *R.* F. 1 10 »

68561 **Quarter Rose Noble.** Mm. Crown. EDVVAR DI GRA REX ANGL : Shield of arms; E above, sun to left, rose to right, lis below. EXALTABITVR (*sic*) IN GLORI. Floriated cross with rose on sun in centre; lis at extremity of each of three limbs of cross, fourth plain. F. 1 » »

68562 **Angel.** Mm. Pierced cinquefoil. EDVVARD' DEI GRA REX ANGL Z FRANC. St. Michael slaying the Dragon. ℞. PER CRVCEM : TVA : SALVA : NOS XPC REDEMT. Ship with mast in form of cross; shield of arms in front of mast, E and a rose at sides. E. F. 1 5 »

Henry VII.

68563 **Sovereign.** Mm. Lis, ℞. Dragon. HENRICVS : DEI : GRA : REX : ANGL : ET : FRAN : DNS : HIBN. The King enthroned; type as illustrated in *Kenyon*, Plate VII, 47. ℞. : IHESVS : AVTEM : TRANSIENS : PER : MEDIVM : ILLORVM : IBAT. Shield on double rose within ornamented tressure. *R.* F. 10 » »

68564 **Angel.** Mm. Pheon. HENRIC' : DI : GRA' : REX' : ANGL : Z : FRA' : . St. Michael and the dragon. ℞. PER : CRVCE' : TVA' : SALVA : NOS : XPE' : RED'. Ship with h and a rose at sides of mast. V. F. 1 » »

68565 **Half-Angel.** Mm. Pheon. HENRIC' : DI' : GRA' : REX : ANGL' : Z F. Same type as the angel. ℞. O : CRVX : AVE : SPES : VNICA : . F. 1 » »

Henry VIII.

68566 **Sovereign.** *Fourth or Fifth Coinage.* Mm. Lis. HENRIC'8 D' GRA AGL FRANC Z HIBER' REX. (*Rosette stops*). The King with beard, enthroned; a rose at his feet. ℞. IHS' AVTE' TRANSIENS PER MEDIV ILLORV' IBAT (*Rosette stops*). Royal shield crowned and with lion and dragon supporters; below, a tablet inscribed with HR in monogram. 190 ½ grains. Compare *Ken.*, p. 94, nº 4. *R.* F. 3 10 »

68567 **Half-Sovereign.** Mm. E HENRIC 8 D G AGL FRANCIE Z HIBERN REX. The King with beard, enthroned; a rose at his feet. ℞. IHS AVTE TRANSIENS PER MEDI ILLOR IBA. (Mascle stops). Type as the sovereign. *S.* V. F. 1 5 »

68568 — Another. Mm. Arrow. Youthful face, beardless; throne of different design; type as *Ken.*, Pl. IX, 65. HENRIC' 8 DEI GRA' AGL FRA Z HIB' REX. ℞. IHS AVTEM TRANSIENS PER MEDIV ILLO' IBAT. Lozenge stops. *S. This coin belongs to the early issue of Edward VI. S.* V. F. 1 10 »

68569 **Angel.** Mm. Portcullis crowned. HENRIC' : VIII DI' : GRA' : REX : ANGL' : Z : FR. St. Michael and the dragon. ℞. PER : CRVCE' : TVA' : S ALVA : NOS : XPE' : RED. Ship with h and a rose at sides of mast. V. F. 1 » »

68570 — Mm. Castle. — — V. F. 1 » »

68571 **Half-Angel.** Mm. Castle. Same type as the angel. HENRIC' VIII DI' : GRA' : REX ANGL. ℞. : O : CRVX : AVE : SPES : VNICA. *S.* V. F. 1 10 »

68572 **Quarter-Angel.** Mm. Lis. HENRICVS VIII [DEI GRA] ANGLIE ℞. FRANCIE ET HIBERNIE REX. Roman N in legends; trefoil stops. *R.* F. 1 » »

68573 **Crown. Bristol.** (℞.). VVS in monogram. HENRIC'. VIII ROSA SINE SPINE. (Quatrefoil after VIII, cinquefoil after *Spine*). A rose crowned between h and **R**, both crowned. ℞. D'. G'. ANGL'. FRANC'. Z HIB'. REX. (Quatrefoil after *Angl*, cinquefoil after *Rex*). Royal shield crowned between h **R** crowned. *R.* F. 1 5 »

68574 **Halfcrown.** Mm. Arrow (?) HENRIC 8 D G AG FR Z HB.. (Lozenge stops). Royal shield crowned between h and **R**. ℞. RVTILANS ROSA SINE SP. Crowned rose between h and **R**. *R.* F. » 15 »

68575 — **Bristol.** Mm. (℞.). VVS monogram. HENRIC'.8 D'.G'.ANG'. FR'. Z HIB'. REX. Similar type. ℞. RVTILANS : ROSA : SINE : SPINA. *R.* V. F. 1 10 »

Edward VI.

68576 **Half-Sovereign.** Mm. Y. Bare-headed bust to right. SCVTVM FIDEI PROTEGET EVM. ℞. EDWARD' VI D' G' AGL FRA Z HIB REX. Crowned shield between **E** and **R**. *R.* F. 1 15 »

68577 — Mm. Tun. Half-length figure of Edward VI to right, crowned, in armour, and holding sword and orb. EDVVARD'. VI : D'. G'. ANGL'. FRA'. Z : HIB'. REX. ℞. IHS : AVTEM : TRANSIENS : PER MEDI'. ILLO'. IBAT. Crowned shield between **E R**. *R.* V. F. 3 10 »

68578 **Crown.** Mm. (Obv.). Grappling-iron. EDVVARD : VI. D'.G'. AGL'. FRA'.Z.HIB'.REX. Crowned bust

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to right. ℞. SCVTVM : FIDEI : PROTEGET : EVM. Crowned shield between. E R. *R.* M. 1 » »

Mary.

68579 **Sovereign. 1553.** Mm. Pomegranate. MARIA : D' : G' : ANG' : FRA Z : HIB : REGINA : M : D : LIII. The Queen enthroned; a portcullis at her feet. ℞. A : DNO' : FACTV' : EST : ISTV' : Z : EST : MIRA' : IN : OCVL' : NRIS'. Shield on rose within ornamented tressure. *An extremely fine coin. R.* 15 » »

68580 **Angel.** Mm. Pomegranate. MARIA : D' : G' : ANG' : FRA' : ⊼ HIB' : REGIN'. St. Michael and the dragon. ℞. A : DNO' : FACTV' : EST : IS TVD Z EST : MIRABI E. A ship with M and a rose at sides of mast. *R.* F. 1 15 »

Elizabeth.

68581 **Sovereign.** *Standard gold coinage.* Mm. Escallop. ELIZABETH. D'.G'.ANG'.FRA'.ET.HIB'.REGINA. The Queen enthroned; a portcullis at her feet. ℞. A.DNO'.FACTV'.EST.ISTVD.ET.EST. MIRAB'.IIV.OCVLIS.NRIS. Shield of arms on double rose within ornamented tressure. *R.* V. F. 5 » »

68582 — Mm. Tun. Same type. *R.* V. F. 4 » »

68583 **Sovereign.** *Crown gold coinage.* Mm. Tun. ELIZABETH.D'.G'. ANG'.FRA'. ET : HIB'. REGINA. Crowned bust to left ℞. SCVTVM : FIDEI : PROTEGET.EAM. Crowned shield between E R. *R.* V. F. 3 10 »

68583a — Mm. Woolpack. Same type. *R.* F. 2 » »

68584 **Half-Sovereign.** Same coinage. Mm. Woolpack. Type as the sovereign. *R.* V. F. 2 » »

64585 **Milled Half-Sovereign.** Mm. Star. ELIZABETH.D.G.ANG. FRA.ET.HIB.REGINA. Crowned bust to left; richly decorated dress. ℞. SCVTVM.FIDEI.PROTEGET.EAM. Crowned shield between E R. *R.* F. 2 » »

68586 **Milled Crown.** Same type as the half-sovereign. *R.* F. 1 10 »

68587 **Angel.** Mm. Acorn. ELIZABETH : D'.G'.ANG'.FR'.ET.HI' REGINA. St. Michael slaying the dragon. ℞. A : DNO : FACTVM : EST ISTVD : ET.EST : MIRABI. Ship with E and rose at sides of mast. V. F. 1 5 »

68588 — Mm. Crescent. — — V. F. 1 5 »

68589 **Half-Angel.** Mm. Cross crosslet. Similar type. — *S.* V. F. 1 5 »

James I.

68590 **Rose Ryal.** Mm. Mullet. .IACOBVS.D'.G'.MAG'.BRIT'. FRAN'.ET.HIBER'. REX. The King enthroned, a portcullis at his feet. ℞. .A.DNO'.FACTVM.EST.ISTVD.ET.EST.MIRAB'.IN. OCVLIS.NRIS. Shield on double rose within tressure. *R.* F. 3 10 »

68591 **Thistle Crown.** Mm. Key. .IA'.D'.G'.MAG'.BR'.F'.ET.H'. REX. Rose on stalk with two leaves crowned, between I R. ℞. TVEATVR . VNITA . DEVS. Leaved thistle crowned. *Unpublished with this mint mark. R.* V. F. 1 5 »

Charles I.

68592 **Three Pound Piece. 1643.** Mm. (Obv.). Plume. CAROLVS.D : G : MAGN : BRIT : FRAN : ET : HIB : REX : Half-length figure of the King to left, holding sword and olive branch; a plume behind the head. ℞. EXVRGAT : DEVS : DISSIPENTVR : INIMICI : Declaration RELIG : PROT : | LEG : ANG | LIBER : PAR. Three plumes and value mark above, date below. *R.* E. F. 10 » »

68593 **Unite.** Mm. Plume. CAROLVS.D'.G'.MAG'.BRIT'.FR'.ET.HIB'. REX. Crowned bust to left, ruff, armour. *Ken.*, type 2. ℞. .FLORENT.CONCORDIA.REGNA. Crowned shield between C R. *S.* V. F. 2 » »

68594 **Double-Crown.** Mm. Plume. CAROLVS.D'.G'.MA'.BR'.FR'. ET.HIB'.REX. Crowned bust to left, ruff, armour. ℞. CVLTORES.SVI.DEVS.PROTEGIT. Square shield crowned. *Ken.*, type 1 a. *S.* V. F. 1 10 »

68595 **Crown.** Mm. Lis. CAROLVS D: G: MAG: BR: FR: ET HI: REX. Crowned bust to left, ruff, Garter collar. ℞. CVLTORES &c. Square shield crowned. *Ken.*, type 1. *S.* V. F. » 15 »

68596 — Mm. Anchor. ⚓ Crowned bust to left, ruff, armour, scarf. M: BR: F: ET.H: ℞. CVLTORES &c. Square shield crowned. *Ken.*, type 1 a. *Unpublished with this mint mark.* F. 1 » »

THE COMMONWEALTH.

68597 **Unite. 1653.** Mm. Sun. .THE.COMMONWEALTH.OF.ENGLAND. Shield of England within a wreath. ℞. .GOD.WITH.VS.1653. Shields of England and Ireland surmounted by the value mark .XX. *R.* V. F. 2 10 »

68598 **Half-Unite. 1651.** Same type. *R.* V. F. 1 10 »

68599 **Quarter-Unite. 1653.** Same type. *R.* V. F. 2 » »

Charles II.

68600 **Broad.** Second issue. Mm. Crown. CAROLVS.II.D.G.MAG. BRIT.FRAN.ET.HIB.REX. Laureate bust to left; mark of value XX behind the head. ℞. FLORENT.CONCORDIA.REGNA. Oval shield of arms, crowned, between C R. *R. Obverse F, Reverse V. F.* 2 10 »

William and Mary.

68601 **Five Guineas. 1691.** Usual type. E. F. 6 10 »

68602 **Guinea. 1690.** Elephant and castle below the busts. *R.* F. 2 5 »

William III.

68603 **Five Guineas. 1701.** Usual type. *S.* V. F. 6 » »

Anne.

68604 **Five Guineas. 1706.** Pre-Union type. *R.* V. F. 7 » »

68605 **Two Guineas. 1709.** Post-Union type. *R.* V. F. 3 10 »

68606 **Guinea. 1710.** — *S.* F. 1 10 »

68607 **Half-Guinea. 1710.** — *S.* F. » 15 »

George I.

68608 **Two Guineas. 1726.** Usual type. *R.* V. F. 3 10 »

68609 **Guinea. 1720.** — *S.* F. 1 7 6

68610 **Half-Guinea. 1725.** — *S.* V. F. 1 » »

68611 **Quarter-Guinea. 1728.** *S.* E. F. » 10 »

George II.

68612 **Five Guineas. 1729.** Young head; E.I.C below truncation. *R.* F. 5 15 »

68613 **Two Guineas. 1738.** Young head. F. 2 10 »

68614 — **1740.** Older head. F. 2 10 »

68615 **Guinea. 1730.** Young head. *A date not published by Kenyon. R.* F. 2 » »

68616 — **1759.** Older head. *S.* F. 1 10 »

George III

68617 **Guinea. 1774.** — E. F. 2 » »

68618 — **1793.** Spade type. V. F. 1 17 6

George IV.

68619 **Double Sovereign. 1823.** Usual type. V. F. 2 10 »

68620 **Proof Sovereign. 1826.** *S.* E. F. 1 5 »

Victoria.

68621 **Pattern Five Pound Piece. 1839.** VICTORIA D: G: BRITANNIARUM REGINA F: D: Bust to left. ℞. DIRIGE DEUS GRESSUS MEOS. The Queen and British lion. Ex.: MDCCCXXXIX. Inscribed edge. *R.* E. F. 7 10 »

68622 — Another, DIRIGIT. Plain edge. *R.* E. F. 8 10 »

IRISH COPPER TIN AND BRONZE COINS

ELIZABETH.

68623 **Penny.** Obv. Royal arms in a shield between E—R. ELIZABETH. D:G:&c. ℞. A crowned harp dividing the date 16—01. POSVI &c. &c. F. » 1 »

68624 — — — — V. F. » 2 6

68625 — Similar but dated 16—02. F. » 1 6

68626 — — — — V. F. » 3 6

68627 **Halfpenny.** Similar to the penny. 16—01. F. » 1 »

68628 — — — V. F. » 2 »

JAMES I.

68629 **Farthing.** Obv. A crown upon two sceptres in saltire. IACO: D: G: &c. ℞. A crowned harp. FRA: ET: HIB: REX. mm. A. E. F. » 3 6

68630 — Similar, mm. annulet. F. » 1 6

68631 — — ball. F. » 2 »

68632 — — cinquefoil. F. » 1 »

68633 — — — V. F. » 2 »

68634 — — crown. V. F. » 3 6

68635 — — cross. F. » 1 6

68636 — — — E. F. » 4 6

68637 — Legends beginning at the bottom; mm. cross. V. F. » 2 6

68638 — As first described, mm. dagger. V. F. » 2 6

68639 — Similar but much smaller. mm. fret. V. F. » 2 »

68640 — Usual type and size. mm. Lys. F. » 1 »

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68641 — — — V. F. » 2 »
68642 — — — flower. F. » 1 »
68643 — — — — V. F. » 2 »
68644 — — — grapes. F. » 1 6
68645 — — — key. F. » 1 »
68646 — — — — V. F. » 3 6
68647 — — — lion. V. F. » 3 6
68648 — — — lozenge. F. » 1 »
68649 — — — hollow lozenge. F. » 2 6
68650 — — — pellet. F. » 1 6
68651 — — — rose. F. » 1 »
68652 — — — — V. F. » 2 »
68653 — — — star. F. » 1 6
68654 — — — stirrup. V. F. » 2 6
68655 — — — trefoil. F. » 1 »
68656 — — — — V. F. » 2 »
68657 — — — triangle. F. » 1 »
68658 — — — — V. F. » 2 »

CHARLES I.

68659 **Farthing**. A crown upon two sceptres in saltire. CARO : D : G : &c. ℞. A crowned harp. FRA : ET : HIB : &c. mm. A. F. » 1 »
68660 — Similar, mm. annulet. F. » 1 »
68661 — — — V. F. » 2 »
68662 — — battle axe. F. » 2 »
68663 — — bell. F. » » 9
68664 — — — V. F. » 1 6
68665 — — castle. F. » 1 6
68666 — — cinquefoil. F. » 1 »
68667 — — — V. F. » 2 6
68668 — — crescent. F. » 1 »
68669 — — — V. F. » 2 »
68670 — — cross. F. » 1 »
68671 — — dagger. F. » 1 »
68672 — — ermine. F. » 1 »
68673 — — lys. F. » 1 »
68674 — — harp. F. » 1 »
68675 — — key. F. » 1 »
68676 — — lion. F. » 1 »
68677 — — lozenge. F. » 1 »
68678 — — — V. F. » 2 »
68679 — — martlet. V. F. » 2 »
68680 — — nautilus. F. » 1 »
68681 — — omega. F. » 2 »
68682 — — quatrefoil. F. » 2 »
68683 — — rose. F. » 1 »
68684 — — — V. F. » 2 »
68685 — — shield. F. » 2 »
68686 — — tun. F. » 1 »
68687 — — trefoil. F. » 1 6
68688 — — woolpack. F. » 1 »
68689 — — — V. F. » 2 »
68690 — Obv. A crown upon two sceptres in saltire. CAROLV &c. &c. ℞. A crowned rose. FRA &c. F. » » 6
68691 — — — V. F. » 1 6
68692 **Halfpenny**. Obv. A crown with two sceptres in saltire through it. CAROLVS : D : G : MAG : BRI. ℞. A crowned harp. FRA ET HIB REX (Nelson 21). *RR*. E. F. 6 10 »
68693 — Similar but reading FRAN. The harp is much shorter and has C to the left and R to the right. *RR*. E. F. 7 10 »
68694 — Similar but reading FRA and the harp of a different form. *RR*. E. F. 7 10 »
68695 — Another much clipped and worn, countermarked with K and a castle. M. » 10 »
68696 — Another, countermarked with a cinquefoil. *R*. F. » 10 »
68697 — An imitation of very rough work. *R*. F. » 2 6
68698 **Farthing**. Of similar type to the first described. *RR*. M. » 10 »
68699 **Halfpenny**. An eight maravedi of Charles IV of Spain countermarked CORK in a straight line. *RR*. V. F. 1 10 »

CHARLES II.

68700 **Farthing**. Obv. A crown with two sceptres in saltire through it. CAROLVS II : D : G: &c. ℞. A crowned harp. FRA. ET. HIB. REX. F. » 1 6
68701 — — — V. F. » 4 6
68702 **Halfpenny**. Obv. King David. FLOREAT REX. ℞. St. Patrick &c. ECCE GREX. M. » 2 »
68703 **Farthing**. Similar. F. » 2 »
68704 — As the last but in *silver*. *RR*. E. F. 4 10 »
68705 **Halfpenny**. Obv. Bust to right. CAROLVS II &c. ℞. Crowned harp dividing the date 16—80. MAG. BR. FRA &c. &c. M. » » 6
68706 — — — — E. F. » 10 »
68707 — — — 16—81. F. » 2 »
68708 — — — 16—82. F. » 2 »
68709 — — — — V. F. » 4 6
68710 — — — — E. F. » 10 »
68711 — — — 16—83. F. » 2 »

JAMES II.

68712 **Halfpenny**. Obv. Bust to left. IACOBVS II &c. &c. ℞. Crowned harp dividing the date 16—88. V. F. » 4 6

GUN MONEY.

68713 **Sixpence**. Dated *Jvne* 1689. *R*. V. F. » 7 6
68714 — — *Ivne* — *R*. E. F. » 10 »
68715 — — *Iuly* — F. » 4 6
68716 — — — — *R*. E. F. » 10 »
68717 — — *July* — *R*. F. » 4 6
68718 — — — — *R*. F. D. C. » 15 »
68719 — — *Iuly* — *R*. V. F. » 7 6
68720 — — *Aug* — *R*. V. F. » 7 6
68721 — — *Aug* — *R*. F. D. C. » 15 »
68722 — — *Sepr* — *R*. E. F. » 7 6
68723 — — *Sepr* — *R*. F. » 4 6
68724 — — *7 ber* — *R*. F. » 10 »
68725 — — *Dec*. — V. F. » 4 6
68726 — — — — E. F. » 7 6
68727 — — — — *like a proof*. F. D. C. 1 » »
68728 — — *Jan* — *a* and *n* touch each other. F. » 3 6
68729 — — *Ian* 1689. V. F. » 3 6
68730 — — — — E. F. » 7 6
68731 — — *Jan*. — F. D. C. » 10 »
68732 — — *Jan* : — M. » 2 »
68733 — — Feb : — E. F. » 7 6
68734 — Similar but instead of the letters of the month being separated the *eb* are joined. *R*. E. F. » 10 »
68735 **Shilling**. Large size, dated July. 1689. V. F. » 2 6
68736 — — — *Aug* — E. F. » 5 6
68737 — — — *Aug* — E. F. » 5 6
(letters of month larger.)
68738 — — — Augt : — F. » 2 6
68739 — — — *Sepr* — V. F. » 2 6
68740 — — — *Sepr* : — E. F. » 5 6
68741 — — — *Sept*. — *R*. E. F. » 7 6
68742 — — — Oct : — E. F. » 4 6
68743 — — — Ocr. — F. » 2 6
68744 — — — Ocr — V. F. » 3 6
68745 — — — Octr. — *R*. V. F. » 7 6
68746 — — — Octr. V. F. » 2 6
68747 — — — 8 ber. — *R*. F. » 10 »
68748 — — — 8 BE. — M. » 2 6
68749 — — — — — *RR*. F. D. C. » 10 »
68750 — — — *Nov*. — E. F. » 5 6
68751 — — — *Nov* : — E. F. » 4 6
68752 — — — 9 — *RR*. E. F. » 10 »
68753 — — — 9r — F. » 2 6
68754 — — — — — (with castle under the bust). *RR*. F. 2 10 »
68755 — — — — — *RRR*. E. F. 5 10 »
68756 — — — *Dec* : 1689 V. F. » 3 6
68757 — — — 10r — F. » 5 6
68758 — — — — — E. F. » 10 »
68759 — — — Ian : — M. » 1 »
68760 — — — — — E. F. » 4 6
68761 — — — *Jan* : — *R*. F. D. C. » 10 »
68762 — — — *Jan* : — V. F. » 2 6
68763 — — — Feb : — V. F. » 2 6
68764 — — — Mar : 1690. E. F. » 4 6
68765 — — — *Apr* : — F. D. C. » 12 6
68766 — — — Apr : — V. F. » 2 6
68767 — Small size, *apr* — *R*. V. F. » 7 6
68768 — — May — F. » 2 6
68769 — — May. — E. F. » 5 6
68770 — — May. — E. F. » 5 6
68771 — — MAY — V. F. » 5 6
68772 **Halfcrown**. Large size, Sepr 1689. F. D. C. » 12 6
68773 — — Oct : — F. » 3 6
68774 — — Ocr. — F. D. C. » 12 6
68775 — — *Dec*. — V. F. » 5 6
68776 — — *Jan* : — E. F. » 10 »
68777 — — *Feb* : — E. F. » 7 6
68778 — — Apr : 1690. E. F. » 7 6
68779 — — May : — V. F. » 5 6
68780 — Small size, May — M. » 1 6
68781 — — May — F. » 4 6
68782 — — *May*. — E. F. » 7 6
68783 — — *June* — F. D. C. » 10 »
68784 — — June. — F. » 4 6
68785 — — *June* — V. F. » 5 6
68786 **Crown**. ANO DOM 1690. F. D. C. » 15 »
68787 — ANO DOM 1690 E. F. » 10 »
68788 — ANO DOM 1 6 9 0. E. F. » 10 »
68789 — ANO DOM 1690. E. F. » 10 »
68790 **Penny**. *Pewter*. Obv. Bust to left, Id behind. IACOBVS II &c. &c. ℞. Crowned harp dividing the date 16—90. MAG. BR. &c. &c. *R*. F. » 15 »

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68791 — — — *RR.* F. D. C. 8 10 »
68792 **Halfpenny**. Similar type but without the value, and the date is in the legend and divided by the crown. M. » 2 6
68793 — — — F. » 7 6
68794 — — — E. F. 1 5 »
68795 — Struck over the large gun-money shilling. Obv. Bust to left. ℞. Hibernia seated to left. 1691. F. » 2 »
68796 — — — V. F. » 5 6
68797 **Farthing**. Similar but struck over the small gun money shilling. F. » 2 6
68798 — — — E. F. » 10 »

WILLIAM & MARY.

68799 **Halfpenny**. Obv. Busts to right. GVLIELMVS.ET.MARIA &c., &c. ℞. A crowned harp dividing the date 16—92. MAG.BR. FR. &c. &c. M. » 1 »
68800 — — — V. F. » 3 6
68801 — Similar, dated 16—93. F. » 1 6
68802 — — — V. F. » 4 6
68803 — — 16—94. F. » 2 6

WILLIAM III

68804 **Halfpenny**. Obv. Bust to right. GVLIELMVS.III.DEI.GRA. ℞. A crowned harp dividing the date 16—96. MAG.BR. &c., &c. V. F. » 5 6

GEORGE I.

68805 **Halfpenny**. Obv. Bust to right. GEORGIVS : D : G : REX. ℞. HIBERNIÆ seated facing with harp to left and rocks to right. 1722 in exergue. *RRR.* F. 5 » »
68806 — Obv. Bust to right. GEORGIUS.DEI.GRATIA.REX. ℞. Female with harp to the left but no rocks. HIBERNIA 1722. *RR.* F. D. C. 1 5 »
68807 — — — E. F. » 12 6
68808 — — — F. » 4 6
68809 — Similar but with the harp to the right and dated 1723. F. D. C. » 3 6
68810 — — — V. F. » 2 »
68811 — — — F. » 1 »
68812 — Similar but dated 1724. F. » 2 »
68813 — — — E. F. » 4 6
68814 **Farthing**. Similar to the last described halfpenny, dated 1723. V. F. » 1 6
68815 — — — E. F. » 2 6
68816 — Similar but reading GEORGIUS.D : G : REX. *RR.* V. F. 2 » »
68817 — Reading DEI.GRATIA. and dated 1724. M. » 1 »

GEORGE II.

68818 **Halfpenny**. Obv. Bust to left. GEORGIUS . II . REX . ℞. Crowned harp. HIBERNIA 17—37. F. » 2 »
68819 — — 17—42. V. F. » 2 6
68820 — — — F. » 1 »
68821 — — 17—50. V. F. » 2 »
68822 — — 17—51. F. » 1 6
68823 **Farthing**. Similar dated 17—37. F. » » 6
68824 — — 17—44. F. » » 6
68825 — — 17—60. E. F. » 1 »
68826 **Halfpenny**. VOCE POPULI. 1760. F. » 1 6
68827 — — — V. F. » 2 6
68828 — — P before the face. V. F. » 4 6
68829 — — P under the bust. F. » 2 »
68830 **Farthing**. — *RR.* F. » 10 »

GEORGE III.

68831 **Halfpenny**. Obv. Bust to right. GEORGIVS.III.REX. ℞. Crowned harp. HIBERNIA 17—66. V. F. » 3 6
68832 — — — E. F. » 5 6
68833 — — — V. F. » 2 6
68834 — — — E. F. » 5 6
68835 — — 17—69 older bust. V. F. » 3 6
68836 — Different bust 17—81. V. F. » 3 6
68837 — — 17—82. E. F. » 5 6
68838 **Penny**. Obv. Bust to the right GEORGIUS.III.D : G : REX. ℞. A crowned harp. HIBERNIA 1805. V. F. » 3 »
68839 — — — F. D. C. » 5 6
68840 **Halfpenny**. Same type and date. E. F. » 2 »
68841 — — F. D. C. » 3 6
68842 **Farthing**. — dated 1806. F. » » 6

GEORGE IV.

68843 **Penny**. Obv. bust to right. GEORGIUS IV D ; G : REX. ℞. As before, but dated 1822. F. » 2 6
68844 — — — E. F. » 4 6
68845 — Similar. but dated 1823. E. F. » 4 »
68846 — — — F. D. C. » 7 6
68847 **Halfpenny**. — but dated 1822. E. F. » 2 »
68848 — — — — F. D. C. » 4 »
68849 — — — 1823. F. D. C. » 4 6

THE END.

VARIA

ALUMINIUM COINS.

Copper coins in France seem to be doomed. Their fate hangs on a simple decree, which may be signed by the Government at any moment, and aluminium coins will take their place. The Mint has already struck a number of five and ten centime pieces of the new metal, and their production is said to be as easy as the striking of the copper pieces. The same dies were used as for the copper coins, and the new aluminium coins of five and ten centimes will be exactly of the same size, thickness and design as the old copper ones. Of course, they will be ever so much lighter, and will look neater and cleaner. The reign of aluminium may therefore, begin at any moment.

*
* *

ANNUAL REPORT OF THE MINT.

The 39th annual report of the Deputy-Master and Comptroller of the Mint, for the year 1908, with appendices, has been published [Cd. 4748].

The report says that the demands for Imperial coins exhibited a considerable decline. About 92 millions of such coins were struck, a fall of over 36 millions from the exceptionally high figure for 1907. The number of coins struck for colonies showed an increase over the previous year. In all, nearly 126½ million pieces were struck in the operative department, of the value of 15½ million pounds. Gold bullion weighing 2,171,962.178 oz. standard, of the value of £8,457,077 14s. 7d., was imported into the Mint for coinage during the year. The value of light gold coin received for recoinage was £3,300,000, and its weight 838,463.890 oz. standard. The gold coin issued during the year was as follows : — Sovereigns, £12,600,000 ; half-sovereigns, £2,000,000.

The gold coins received and weighed at the Bank of England during the year amounted to 54,558,704 pieces, as compared with 53,233,708 in 1907, and the percentage of light, both in sovereigns and half-sovereigns — the latter more particularly — was higher than in the previous year. The increase in the amounts of sovereigns accepted as light still continues, and the large number of half-sovereigns withdrawn in 1907 and 1908, due to the large issues made in 1892-93, is in accordance with expectation.

The silver coin issued during the year amounted to £ 815,397 (exclusive of Maundy money), as against a total of £ 2,019,471 in 1907. The issue of Imperial bronze coin in 1908 reached the total of £155,580, a falling off of £ 71,970 from the large issue of the previous year.

The Comptroller states that his attention has been drawn for some time to the worn condition of a large quantity of the bronze coin in circulation. Arrangements were made, with the assistance of the Post-master-General, to withdraw worn bronze coin at select centres in the United Kingdom. The amount thus withdrawn (£5,460) showed a variation from standard weight of 1 ton 9cwt. 1 qr. 24.931b., equal to a loss of about 11½ per cent.

There was a small increase in the number of persons charged with offences against the Mint during the period covered by the present return, and an increase of ten convictions on the number during the year 1907.

There were 10,169 medals issued during the year, compared with 22,561 in 1907.

(*Times.*)

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Vol. XVII. — N° 202 **September 1909**

CABLES & TELEGRAMS
SPINK, PICCADILLY
LONDON

TELEPHONE
N° 3519
GERRARD

SPINK & SON'S

MONTHLY

NUMISMATIC CIRCULAR

THE *Monthly Numismatic Circular* will be forwarded post free on receipt of half-a-crown (= 3 francs = 2 ½ marks = 60 U. S. A. cents, in P. O. O. or stamps) for one year's subscription.

Should any applicant not receive it regularly by post, please notify the omission to us, when it shall be at once rectified. All communications respecting the Numismatic Circular (either referring to its literary portion or to its catalogue of coins, &c. for sale) should be made to our West-End house, 17 and 18 Piccadilly, London, W., where all letters and orders will receive immediate attention.

Cheques crossed National Provincial Bank of England, Piccadilly Branch.

Any coins or medals can be had on approval if the applicant is known to us, or, if not, on receipt of references. Postage on coins, as a rule, is paid out.

Orders for coins from the annexed list will be executed in rotation, but preference will be given to clients who are willing to purchase outright, providing the coins answer to the description.

Coins not approved of can be returned.

LA *Circulaire mensuelle de Numismatique* sera adressée franco à toutes les personnes qui voudront bien en faire la demande en nous faisant parvenir 3 francs 20 centimes par mandat postal pour un abonnement annuel.

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Les ordres seront exécutés à tour de rôle en donnant la préférence aux commandes effectives.

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Les personnes qui ne nous seraient pas connues sont priées de nous fournir des références.

DAS *Numismatische Circular* wird portofrei, nach Empfang von 2 ½ Mark (3 Kronen ö. W.) als Jahresbetrag, geschickt.

Sollte jedoch ein Abonnent dasselbe nicht regelmässig erhalten, so bitten wir, uns gefälligst Anzeige davon zu machen, um weitere Unregelmässigkeiten zu verhüten.

Alle Mittheilungen, welche dieses "Numismatische Circular" betreffen (gleichviel ob dieselben sich auf den literarischen Teil oder auf das Verzeichnis der Münzen, &c. zum Verkauf beziehen), sollten an unser West End Etablissement, 17 und 18 Piccadilly, London, W., gerichtet werden, wo Briefe und Aufträge sofortige Erledigung finden.

Jede Münze oder Medaille wird zur Ansicht gesandt. Bestellungen werden nach Reihenfolge des Einganges effectuirt und Nichtconvenirendes zurückgenommen.

Rückporto zu Lasten der Herren Besteller.

Uns unbekannte Herren Sammler werden um Aufgabe genügender Referenzen ersucht.

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BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900.

(Including the names of several hitherto unpublished artists.)

One hundred and thirty-second article.

(Continued from col. 11567.)

RAEMI, FRANÇOIS PIERRE (*Swiss*). Moneyer at Freiburg, 1707-1735.

RAEMI, JEAN ULRICH (*Swiss*). Moneyer (Mint-master) at Freiburg, 1701-1707.

RAGOT, LOUIS (*French*). Contemporary Sculptor, born at Paris; pupil of Hiolin. At the Salon of 1882 he exhibited a very beautiful Portrait-medallion of a child.

RAGUET, EUGÈNE ÉMILE (*French*). Contemporary Sculptor, born at Sables d'Olonne (Vendée); pupil of Guilbert. A very fine Portrait-medallion of M. Teugar was exhibited by him at the Salon of 1891.

RAHDERS, HANS (also **RADERS**, or **RADES**) (*Germ.*). Goldsmith of Hanover; appointed Mint-master on 1. December 1621, but only remained in office one month.

BIBLIOGRAPHY. — Bahrfeldt, *Beiträge zur Münzgeschichte der lüneburgischen Lande.*

RAIBOLINI, FRANCESCO. *Vide* **FRANCIA**, Vol. II, p. 137.

RAICK, GEORG (*Austr.*). Mint-master at Jicin, 1629, under Albrecht von Waldstein (Wallenstein).

RAIMER, HANS. *Vide* **REIMER** *infra*. Goldsmith and Medallist of Munich, *circ.* 1520.

RAIMONDI, MARC ANTONIO (*Ital.*). Born at Bologna, *circ.* 1475; died before 1534. One of the chief Engravers of the Italian Renaissance. He engraved after Raphael, Giulio Romano, Albrecht Dürer, and others.

Duchesne ascribes to this Engraver three Plates in niello work: Triumph of Neptune; — Two Cupids; — Amymone captured by Triton.

RAINER, HANS (*Germ.*). A native of Nuremberg; Warden of the Mint at Munich, 1507.

RAISSIGUIER, EMILE PAUL (*French*). Contemporary Sculptor, born at Oran (Algeria); pupil of Jouffroy. At the Paris Salon, 1908, he exhibited a bronze Plaquette, Virgo Immaculata.

RAISSON (*French*). Lemonade-manufacturer of Paris, General Secretary of the Department from September 1792 to February 1793. He was appointed Director of the manufacture of Assignats in 1793.

RAJANI, H. R. H. Prince (*Siam.*). Director-general of the Royal Mint, at Bangkok, 1906.

RAM, LUDOVICO (*Ital.*). Mint-master at Naples, under Charles V. On Carlini of 1533 by Domenico della Musica his signature occurs, and also on Tari and Carlini of 1542.

RAMAGE, DAVID (*Brit.*). Possibly of Scottish origin; a member of the company of Moneyers of London, 1649, and himself a clever Engraver, to whom are ascribed some Pattern coins, issued at the time of Blondeau's introduction to the Mint of his new process for the coinage, and which were intended to show that foreign aid was not required. "Though these pieces were very inferior in neatness of execution to those of Blondeau, the opposition was successful and he left the kingdom. The pattern for a Half-crown which he produced is the first piece struck in this country which bore an inscription upon its edge. After this successful resistance to the introduction of improvement, coins continued to be struck by the same inefficient process as before, till the year 1662" (Hawkins, *Silver Coins of England*, 1887; p. 378).

Under Cromwell, Ramage appears to have been a well-known Maker of Farthings, and in a document referred to by Henfrey, he is styled *Rammage* Farthing-maker in the Tower.

This Engraver died probably in 1662, "and on the 5th November in that year a warrant was issued by Charles II., ordering the removal from the Mint buildings of "the widow and children of David Ramage, who, as Wee are informed, have obstructed Our Service and been very obstinate."

Ramage's Trial pieces are: COMMONWEALTH. *Half Crown*, 1651. Obv. Mm. mullet on both sides. THE · COMMONWEALTH · OF · ENGLAND. Shield of St. George within wreath of laurel; ℞. GAVRDED · WITH · ANGELES · 1651. Shields of St. George and Ireland supported by an angel with outspread wings; the shields at their lower end decorated with scroll ornament; edge inscribed TRVTH * AND * PEACE * 1651 * (*Ruding*, Pl. XXXII, 2; *illustrated*). Varieties exist; one is with plain edge.

Pattern Half Crown, by Ramage.

2. *Shilling*, 1651. Type and legends exactly as the Half Crown, and probably from the same dies, but struck on a much thinner blank and with the edge engrailed. Varieties exist with plain edge, etc. (*Rud.*, Pl. XXXII, 3).

3. *Sixpence* (or Farthing), 1651. Obv. Mm. mullet on both sides. TRVTH * AND * PEACE * St. George's shield within beaded circle; ℞. Similar legend, the Irish shield within beaded circle, edge inscribed with similar motto followed by the date 1651, a mullet before and after each word (*Rud.*, Pl. XXXII, 1).

4. Æ. *Farthing*. Similar type, but the edge not inscribed (Snell., *Coppper Coins*, Pl. 6, 6. — Mont., *Copper Coins*, p. 30, 4).

5. Æ. *Farthing*. Obv. Mm. mullet; THVS · VNITED · INVINCIBLE. Three pillars linked together, surmounted respectively by a cross, a harp and a thistle; R under central pillar; ℞. Mm. mullet; AND GOD · DIRECT OVR CORSE. Ship in full sail to left. Several varieties exist, some without the signature **R** (*Vide* Montagu Sale Catalogue, IV, July 1897, 41-43).

Commonwealth Farthing, by Ramage.

The **R** on this Commonwealth Farthing has been taken by most writers, including Mr. Montagu, to represent *Rawlins*; but Henfrey in my opinion, appears to have given conclusive proofs that the Engraver must be *Ramage*, who was at the time "Farthing maker" at the Mint, and who probably cut dies for the *other* issues of Commonwealth Farthings, and later for those of Cromwell. Besides the improbability of a Royalist making patterns for the Commonwealth and the Protector's coins, Rawlins was scarcely in a position to be able to make these at the time they were actually made, for a letter written by him on the 27th February 1657-8 proves that he was then in extreme distress, and imprisoned in a low prison in

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London called the "Hole in St. Martin" (Henfrey, *op. cit.*, p. 159). We further find in a contemporary document that Ramage is accused of aiming at *suppressing all Tools for making Farthings but his own, . . . that so he may have the sole Trade in his hands . . .*

OLIVER CROMWELL. Æ. 6. *Farthing*. Obv. OLIVAR. PRO. ENG. SC. IRL., Laureate and draped bust of the Protector to left, the top of head extending beyond the inner circle, lozenges in legend; ℞. Mm. mullet, THVS. VNITED INVINCIBLE. Three pillars linked together, surmounted respectively by a cross, a harp, and a thistle; below central pillar .R.

Cromwell Farthing.

7. Æ. *Farthing*. Obv. OLIVAR PRO. ENG. SC. IRL, lozenges in legend. Bust of the Protector as on the preceding piece; ℞. CHARITIE AND CHANGE, lozenges in legend, Crowned shield of arms as on the silver coins of Cromwell.

Cromwell Farthing.

8. Æ. *Farthing*. Obv. Mm. mullet; OLIVAR. PRO. ENG. SC. IRL., lozenges in legend, Laureate and draped bust of the Protector similar to the preceding but entirely within the inner circle; ℞. No Mm. CHARITIE. AND. CHANGE. Crowned shield of arms as on last piece.

Cromwell Farthing.

9. Æ. *Farthing*. Obv. As nº 6. ℞. AND GOD DIRECT OUR CORSE. A three-masted ship sailing to the left, with a flag on the stern and one on each mast; mullet at the commencement of the legend (Henfrey, Pl. IV, nº 9).

10. Æ. *Farthing*. Obv. OLIVER. PRO. ENG. SCO & IRE. Bust to left, laureate, with drapery round the neck; ℞. Garnished and crowned shield quartered with arms of England, Scotland, and Ireland; legend, CONVENIENT CHANGE. 1651. Unique, in the British Museum Collection. — The date is not correct; the coin was probably a private pattern, made in 1658, the type being copied from Simon's crown.

Silver impressions of Ramage's Pattern Farthings of Cromwell sometimes occur. All these Pattern pieces by Ramage are rare. The latest prices realized for specimens at the Murdoch Sale (1903) were as follows: 1651 Half Crown £ 25; Shilling £ 19 and £ 20; Sixpence £ 2.4.0; Cromwell Farthings, from £ 2.4.0 to £. 15 according to types.

As Ramage did not die until 1662 and the ℞. THVS·VNITED·INVINCIBLE· occurs on Charles II'.s early Farthings, we may presume that Ramage is the Engraver of this first issue of Charles II. Farthings. One of these is even signed R. under the king's head. Montagu describes five types of Pattern Farthings, two of which are dated 1660: —

11. Æ. *Pattern Farthing*. Mm. rose; SVCH. GOD. LOVES, lozenge in legend, Crowned bust of Charles II to left; beneath, R.; ℞. Mm. rose, THVS VNITED INVINCIBLE, lozenges in legend, Three pillars linked, surmounted respectively by a cross, harp and a thistle (Mont. nº 3).

12. Æ. *Pattern Farthing*. Obv. As last, but no R beneath; ℞. TRVTH AND PEACE. A rose crowned between C R crowned; under the rose, the date 1660 (Mont. nº 4).

13. Æ. *Pattern Farthing*. Mm. rose; CAROLVS. II. REX mullet after CAROLVS, and after II, lozenge after REX. Crowned bust of Charles II to left; ℞. Mm. rose, THVS. VNITED. INVINCIBLE, type of the three pillars as on nº 11 (Mont. nº 5).

Pattern Farthing of Charles II.

14. Æ. *Pattern Farthing*. No legend, Three pillars linked, surmounted respectively by a cross, harp, and a thistle; at sides C—R crowned; above, crown; ℞ same type (Mont. nº 6).

15. Æ. *Pattern Farthing*. 1660. Mm. rose; TRVTH. AND. PEACE mullet after TRVTH, and after AND, lozenge after PEACE, Expanded rose under crown between C—R crowned; below, the date 1660; ℞. Mm. rose, THVS. VNITED. INVINCIBLE, type of the three pillars (Mont. nº 7). Also one dated 1661.

Pattern Farthing of Charles II; 1660.

These Pattern Farthings exist also in silver, and there are varieties.

A series of Bristol Farthing Tokens, dated 1652, 1660 and 1662 are probably by Ramage and not by Rawlins, They are signed **R** on obv. Boyne describes eight varieties. The same type was struck also in 1670, but without the engraver's initial.

By Ramage are possibly also Farthing Tokens of Gloucester, Oxford, and London (Broad St., Houndsditch, St. Paul's Churchyard, and the Wardrobe) which are usually given to Rawlins.

Ramage was of British origin: the name is common enough in Scotland.

BIBLIOGRAPHY. — Hawkins, *Silver Coins of England*, 1887. — H. W. Henfrey, *Numismata Cromwelliana, Coins, Medals and Seals of Oliver Cromwell*, London, 1877. — Montagu, *Copper Coins of England*, London, 1893. — Crowther, *A guide to English Pattern Coins*, London, 1887. — *H. Montagu's Sale Catalogue*, 1896. — *Murdoch Sale Catalogue*, 1903. — Boyne, *Traders' Tokens of the seventeenth century*, Williamson's edition, 1889, I, p. 241.

RAMBAUD, JOSEPH PIERRE (*French*). Contemporary Sculptor, born at Allevard (Isère); pupil of Irvoy, Jouffroy and Chapu. He is the author of numerous Portrait-medallions; some were exhibited at the Paris Salon: 1880. Mme C***; — 1885, Mon ami Félix, etc.

RAMBAUD, Mlle MATHILDE (*French*). Contemporary Modeller, born at Nantes; pupil of Falguière. She has exhibited Portrait-medallions at the Paris Salon.

RAMEL, BÉNÉDICT. *Vide* **BENEDETTO RAMELLI.**

RAMELLI, BENEDETTO (*Ital.*). A native of Ferrara, Damaskeener, Embosser and Engraver in precious stones, who worked also at Paris, and resided *circ.* 1530-1535 at Lyons. In 1538 he executed a Portrait-medallion of Francis I., king of France; it is thus described by Rondot: FRANCICVS·I.D.G.FRANCOR.REX. 1537 (size: 124 mill.). Ramelli was paid 300 Livres tournois for this work. There are replica, slightly modified, of this medal.

After Francis I.'s death, one of the singers of his chapel appropriated to himself this medallion by changing the date into 1547. He had casts made, which he signed: **P : AMSTERDAM : CANTOR : REGIVS : FACIEBAT.** A specimen is in the Munich Cabinet.

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Ramelli's damaskeen work is justly famous, but the medallion of Francis I. is rough in execution and of mediocre modelling.

BIBLIOGRAPHY. — Rondot, *Médailleurs lyonnais*. — Rondot et De La Tour, *op. cit.*

RAMER, ADAM (*Belg.*). Mint-master at Namur, in conjunction with Jacques de Hellemmes, 16. July 1425 to 18. May 1426.

RAMIER, SÉBASTIEN (*French*). Mint-engraver at Paris, and Medallist, *circ.* 1659-1665. He engraved medals and jetons with the bust of Queen Anne of Austria, 1659.

RAMM, THOMAS (*Germ.*). Mint-master at Riga, 1535 (?)-1547-1557. He signed : **T.R.**

RAMOS, MANUEL DE MORAES DA SILVA (*Port.*). Mint-master and Engraver at Porto, during the third quarter of the nineteenth century. Arrested on suspicion of having forged banknotes, he retired to Covilha, where he spent the last years of his life, and died, 26. September 1872.

Ramos engraved a number of medals, amongst which : Visit of the King and Queen to Porto, 1852 ; — Royal Humane Society Medal, 1852 ; — Presentation Medal to the King of Italy, with bust of Charles Albert, 1854, etc.

BIBLIOGRAPHY. — A. C. Teixeira de Aragão, *Descripção geral e historica das Moedas cunhades em nome dos Reis, Regentes e Governadores de Portugal*. Lisboa, 1874.

RAMSAUER, GEORG (*Germ.*). Mint-master at Munich, 1435.

RAMSAY, PATRICK (*Brit.*) was executed at Edinburgh in 1567, with Andrew Murray, for having imported false Hardheads.

RAMSET, BABAJI (*Ind.*). A native Indian Coin-engraver, who was employed at the Bombay Mint, from 1845 to 1867.

RAN *Vide* **RANCETTI** *infra.*

RANARY, PALAMÈDE (*French*). Mint-master at Marseilles, 1593.

RANC. *Vide* **RANCETTI.**

RANCETTI, GIORGIO (*Ital.*). Florentine Goldsmith and Medallist (*circ.* 1550-1611). He was first employed at the Medicean Court, and in 1594 he removed to Rome, where he was appointed Engraver of coins to Pope Clement VIII. He remained in office, under Clement VIII'.s second successor, Paul V., until 1611.

This artist executed no less than twenty-five medals of Clement VIII., and one of Paul V., dating from the last year of his life. These medals are : *Clement VIII.* (1592-1605). 1. ℞. ANNONA.PVBLICA. Female figure to l., holding three ears of corn and cornucopiae (signed on obv. **GIOR.RAN.**); — 2. AB.ORIGINE.MVNDI.

Restoration of Civita-Vecchia, by Giorgio Rancetti.

CIↃ.IↃ.XCIIII. Abel sacrificing; — 3. ℞. CONSECRATIO. Pope consecrating an altar (commemoration of the Consecration by Clement VIII. of the Grand Altar in St. Peter's, Rome, 26. July 1594) : — 4. ℞. EXVRGAT D.ET.DISSIP.INIM.EIVS. The Pope handing a standard to a warrior (On 4. June 1594 the Pope invested Giovanni Francesco Aldobrandini, captain-general of the Church, with the command of the Papal army starting for Hungary); — 5. ℞. ET.NON.POENITEBIT.EVM·CIↃ.XCIII. Melchisedec and Abraham (signed on obv. **GIOR.RAN.FIOREN.**); — 6. RVTHENIS.RECEPTIS. CIↃ IↃ.XCVI. The Pope receiving two Russian bishops (signed on obv. **GIORGIO.RAN.**); — 7. Obv. Bust to l. with different legend, otherwise as n° 3 (unsigned); — 8. ℞. FERRARIA.RECEPTA. View of the city of Ferrara (signed on obv. **GIOR.RAN.** "This medal was struck to commemorate the reversion of the Duchy of Ferrara to the Pope on the death of Alfonso II. d'Este and of the Pope's entry into the city on May 8th, 1598. The fact that the artist was unable to devise anything else for the reverse than a view of the city surrounded by its walls, which is besides altogether paltry and utterly devoid of monumental character, is significant of the poverty of the period in artistically effective ideas. We must, however, do our master the justice to admit that all his reverses do not show the same insignificance and poverty of thought. Where he has to depict papal ceremonies, however, and allegories of Peace, the Faith, and subjects of the like nature, he errs, as a rule, in overcrowding the compositions with tiny figures, and thus making them confused ; or else satisfies himself with one stiff figure borrowed without scruple from the allegories which the painting and sculpture of his day produced in thousands upon thousands" (*Com. von Fabriczy, Italian Medals, Engl. edit.* p. 194); — 9. ℞. FERRARIA. RECVPERATA. Type as n° 8 (obv. signed : **GIOR.RANC.**); — 10. ℞. FERRARIA.RECVPERATA. General, standing to r., handing the city's keys to a cardinal (obv. signed : **GIOR.RAN.**); — 11. ℞. EGO. VOS.REFICIAM. Christ blessing pilgrims kneeling in front of the Holy Gate; in ex. : M.D.C. (signed on obv. **GIORG.R.**); — 12. ℞. IVBILEI.INDICTIO. The Pope enthroned causing the Jubilee to be proclaimed; ex. : AN.M.D.C. (signed : **GIOR.RAN.**); — 13. ℞. LAVDATE·NOMEN·DOMINI. Angel holding olive-branch above a throng of pilgrims entering through the Holy Gate; beneath : MDC. ; — 14. ℞. INTROITE.IN EXVLTATIONE. The Pope kneeling in front of the Holy Gate with his flock; beneath : A.MDC. ; — 15. ℞. ANNO.IVB.MDC.PORTAM.SANCTAM.APERVIT.CLAVSIT QUE. The Holy Gate walled up; — 16. ℞. ABSOLVTO.ANNO.IVBILEI. The Pope, accompanied by prelates, about to wall up the Holy Gate ; ex. : ↃCI.CIↃ (Nos 12-16 all refer to the celebration of the Jubilee year 1600); — 17. ℞. VELLINO.EMISSO.A.MDC. Bridge on the Vellino, near Rieti; — 18. ℞. PAX·ET·SALVS·A·DOMINO. The Church, as Peace, setting fire to a heap of arms; ex. : M.DCI. (Allusion to the Peace contracted in 1601, by the intervention of cardinal Aldobrandini, between Henry IV. of France and Duke Charles Emanuel I. of Savoy) ; — 19. ℞. VNVS.DEVS.VNA.FIDES. Religion, crowned, standing to left; beneath : M.DCII ; — 20. Type of n° 18, but with date, AN.XI on obv. ; — 21. ℞. SALVA NOS DOMINE. Christ asleep in the storm ; — 22. ℞. DA·QVOD·IVBES. The Pope with his flock kneeling before Christ; beneath : MDCIII ; — 23. ℞. VNVS·DEVS·VNA·FIDES·MDCII. Religion (signed on obv. **GIOR.R.**); — 24. ℞. PORTV·CENTVM·CELLARVM·INSTAVRATO·A·MDC.IV. Civita-Vecchia harbour (signed on obv. : **GIOR.RAN.**; *illustrated*); — *Paul V.* (1605-1621). Medal, signed **G.R.** and dated from the sixth year of his pontificate.

Most of these medals are 33 mill. in diameter, but others vary from 32 to 42 mill.

Rancetti was Engraver of the coins at the Zecca from 1594 to 1610.

In contemporary documents, his name occurs as **GIORGIO DI ANTONIO RANCETTI.** He appears to have been a clever Goldsmith, and to have been entrusted with important orders from the Pope and the pontifical Court.

BIBLIOGRAPHY. — A. Heiss, *Les Médailleurs de la Renaissance. Florence II.* — Armand, *op. cit.* — I. B. Supino, *op. cit.* — Bolzenthal, *op. cit.* — Blanchet, *op. cit.* — *Sale Catalogues.*

RANISCH, JOHANN (*Germ.*). Medallist at Dresden, latter end of the seventeenth century. He worked principally for Duke Maurice William zu Zeitz, of whose reign exist some commemorative medals by this Engraver. He is said to have signed his medals : **I.R.**

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*

RANKIN (*Brit.*). A London Die-sinker, *circ.* 1820, in which year he signed two medals, one on the Accession of George IV., and another on the Return of Queen Caroline to England, 5. June, 1820. The work is mediocre.

RANOTTE, ANTONINE (*French*). Window of the Mint-master Bourge, and herself acting as Mint-master at Chambéry, in 1572, with the letters **BB** as special mark.

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RANTWIC, BERNARD (*Germ.*). Goldsmith and Medallist, who worked in London, in the first half of the sixteenth century. "He made", says Mr. Grueber, "medallic portraits which were cast and afterwards chased." The only two I have come across are : Sir Richard Shelley, 1577; signed on obv. **BERN.RANTWIC.F.** (*illustrated*); — Cardinal Prince Federico Cesi, founder of the Academia dei

Sir Richard Shelley, 1577.

Lincei; signed : **B.RANT.** (in Mr. Max Rosenheim's collection). The Murdoch specimen of the Shelley medal realized £ 28.5.0.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations* &c.

RAOULIN, CHARLOT (*French*). Goldsmith and Seal-engraver to King René of Anjou (1408-1450). His son, *Antoine R.*, and another member of the same family, *Guillemin* or *Guillaume R.*, also worked as Seal-engraver to the Sicilian king. Charlot Raoulin is supposed to have engraved coin-dies for René (*circ.* 1440-1448). Blancard ascribes to this Engraver the execution of the gold Florin of Provence with the effigy of St. Magdalene.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*. — N. Rondot et H. De La Tour, *op. cit.*

RAPHAEL (RAFFAELE SANZIO) (*Ital.*). Celebrated Painter, Sculptor, and Architect, born at Urbino, in 1483, died at Rome from fever, which he caught in the excavations in 1520. He studied under Perugino, visited Florence in 1504 and chiefly lived there till 1508, when at the bidding of Pope Julius II. he went to Rome, where he spent the rest of his short life and founded a school, from which issued many eminent artists.

Raphael has left behind a number of masterpieces : the Dispute of the Holy Sacrament, the Transfiguration, the frescoes in the Sallae and Loggie of the Vatican, admirable Portraits and Madonnas which have become classical. His works were the fruits of the study of the masters that preceded him, particularly Perugino and the Florentines, and perhaps only towards the end of his career might his work be called his own.

The influence of this great artist, who has been called the most perfect of the Italian Masters, made itself widely felt in every domain of art, not excluding that of the medallist's. No medals or designs for medals can be directly traced to him, but the famous Medallists and Coin-engravers, his contemporaries, who were with him working for the Papal Court, borrowed from his style that keen observation of nature and study of her beauties, as seen from the point of view presented by the artist's own idea and feeling.

BIBLIOGRAPHY. — *Vasari*, III, &c.

RAPIN, AIMÉE (*Swiss*). A Genevese Sculptor and Medallist, whose excellent work in various directions has brought her name in evidence among contemporary Swiss artists. She has exhibited more than once already at the Paris Salon, and also at Berlin and Munich. In portraiture she has been very successful. By her are several beautifully modelled Portrait-medals; amongst

Johann Sebastian Bach.

which : E. Naville; — Raoul Pictet; — Jules Salmson ; — J. S. Bach (*illustrated*); — Dr Reverdin ; — Count Szymanowski, etc.

BIBLIOGRAPHY. — *The Studio*, XXVIII, p. 147.

RAPPOLT, HANS (*Germ.*). Mint-master and Engraver at Breuberg (Erbach), 1622-1623.

RAPUSCH, or **RAPPOST HEINRICH** (*Germ.*). Goldsmith and Medallist, who was working for the Court of Berlin, and appointed there in 1579 for a term of ten years. He died at Wolfenbüttel in 1616. His monogram **H R** occurs on a medal of inferior work,

John George of Brandenburg and Consort.

dated 1588, representing John George of Brandenburg and Christian I. of Saxony, both with their consorts (obv. *illustrated*; Berlin). This medal is catalogued under Hans Reinhard Junr by Dr Pick. Similar, unsigned medals of John George and Joachim Frederick are no doubt by this Engraver, says Erman.

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The name of this artist occurs also under the forms *Rappuss*, *Rappusch*, *Rappusen*, *Rappost*, and *Rappes*.

Domanig states that there were two goldsmiths and medallists of the name of Heinrich Rapusch or Rapost, father and son.

P. J. Meier ascribes to Rapusch also an oval Memorial medal of Henry Julius, Duke of Brunswick, Coadjutor of Halberstadt, 1613 and another of the latter's consort, Duchess Elizabeth, but on the other hand Erbstein thinks the John George and Christian I. medal is by Hans Reinhard Junior.

Dr Pick further gives to Rappost a Portrait-medal of Frederick Ulrich, Duke of Brunswick-Wolfenbüttel, 1615, in the Gotha Museum, and another of the same Duke, 1613, is described in Hamburger, *Münzen u. Medaillen-Sammlung des Hern Dr Antoine. Feill*, Hamburg, II, 1908, lot 1456.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, p. 73. — Menadier, *op. cit.*, nº 81. — Meier, *Untersuchungen über die Medaillen sammlung des Herzogl. Museums in Braunschweig*, Blätter für Münzfreunde, 1896, pp. 2038-62; 2069-72. — Prof. Dr B. Pick, *Catalogue of the Medals in the Kunstgewerbe-Austellung at Dresden*, 1906. — Domanig, *Die Deutsche Medaille*, 1907.

RARONE (*Ital.*). A medal of Ruggiero Settimo, 1848. ℞. INDIPENDENZA E LIBERTA is ascribed by Ratto to this Engraver, whose name is otherwise not known to me.

RASETO, JOHANNES DE (*Ital.*). Mint-master at Nyon, 1407-1410.

RASCHKE, PAUL (*Germ.*). Mint-engraver at Breslau, 1572; he died about 1586, in which year his widow's name for the first time occurs in official documents.

RASIÈRES, GÉRARD DE (*Belg.*). Mint-master-general for Brabant, 1582.

RASIÈRES, ROMBAUT DE (*Belg.*). Seal-engraver and Die-cutter at the Mint of Antwerp, *circ.* 1599-1600. In 1599 he was commissioned to model in wax three medals with the effigies of the Archdukes, three of which were to represent them enthroned; to these a fifth was added later on. Pinchart suggests that they were Patterns for Coins.

This Engraver is also the author of two jetons issued for the Inauguration of the Infanta Isabella and Archduke Albert, and of the Seals and Counter-seals of Brabant used by the Archdukes, and erroneously attributed to Jacques Jonghelinck.

Rombaut de Rasières prepared in 1599 models and puncheons for the Archdukes' coinage, such as the pieces of 50, 40 and 20 sous, and the Double and Single Ducats, for the mints of Antwerp, Bruges and Maestricht.

Vredius mentions a Theodore de Rosiers (probably R. de Rasières), whom he praises as a clever Silver Chaser.

BIBLIOGRAPHY. — A. Pinchart, *Biographies des graveurs belges*, Rev. belge num., 1855, p. 379.

RASNÁ, GEORG DER AELTERE VON (*Bohem.*). Mint-engraver at Kuttenberg, from *circ.* 1557 until his death in 1599. He also worked for the Mints of Joachimsthal and Prague. By him are coin-dies and also medals of Rudolf II.; — Christoph Putz von Kirchamegg, 1584; — Elizabeth Schlick, countess Bassano, 1578; — Matthias Thalmann, 1595; — Religious medals, etc.

BIBLIOGRAPHY. — E. Fiala, *op. cit.*

RASNÁ, LUDWIG CARL VON (*Bohem.*). Mint-master at Kuttenberg, *circ.* 1565-1579; privy-mark, eagle's head. In 1565 he supplied new coin-dies for the Prague mint.

RASOIR, JEAN (*Belg.*). Mint-master at Ghent, in conjunction with Pierre de Haulteville, 1426.

RASP, PETER. *Vide* **JOHANN PETER RAST.** Mint-master at Stuttgart, 1746-1762.

RASPAGGIARI. *Vide* **RUSPAGGIARI.** Medallist of the third quarter of the sixteenth century.

RÅSTRÖM, GUSTAV (*Swed.*). Die-sinker, whose initials **G.R.** occur on a medal of Charles XV. of Sweden, issued as a Prize Medal of the Swedish Hunters' Society, founded 1830.

RAST, JOHANN PETER (*Germ.*). Mint-master at Stuttgart, 1746-1762. His initials **I.P.R.**, **P.R.** or only **R** occur on the coins issued by him. A Thaler of Duke Charles Eugene of Wurtemberg, 1760, is signed **P.R.**

RASTOUX, HENRI (*French*). Contemporary Sculptor, born at Nismes (Gard); pupil of J. Félon. At the Paris Salon of 1883 he exhibited a Portrait-medallion of a Lady.

RASUMNY, FÉLIX (*Russ.*). Sculptor and Medallist, born at Sebastopol (Russia) in 1870; settled in France at an early age; entered the Ecole des Arts décoratifs, Paris, to study drawing and sculpture under the direction of Prof. Gauthier and Aimé Millet, and later learned medal-engraving with Paulin Tasset.

He first exhibited at the Salon in 1887, sending in that year several Portrait-medallions of children, and a Medal with the Virgin, which was very successful. At the Universal Exhibition (1900) he obtained a Silver medal, and he was again rewarded in 1906 (℞ Plaquette).

This artist contributed not a little to the vogue of the medal as an article of jewellery. He has executed a great number of artistic and religious medals, Prize medals for Sports, Automobilism, Music, Photography, etc., the medals for which were made in connection with the Paris firm of A. Duseaux & Co.

Among Rasumny's best productions are: La Pensée; — Spring; — Flora; — Christ; — Virgo; — Vierge au Lys; — Marriage medal; — Ophelia; — Night; — St. George, and many portraits.

I have noted the following medallic works by this artist in the Paris Salon Catalogues: 1890. Two medals, metal; — 1891. Concours hippique, silver medal; — Head of Virgin, bronze; — Three Portrait-medallions of Children; — 1892. Eleven medals and medallions in silver and bronze; — 1893. St. Michael; — M. R. D***; — Christopher Columbus; — Concours nautique; — Head of Christ; — La Gloire; — Concours des Coureurs; — St. Thomas Aquino; — Vierge du Rosaire, after Lorenzo; — M. S. A.***; — Mme M. D***; — Mme Rasumny; — St. Hubert; — Notre-Dame de Lourdes; — 1894. M. J. P***; — Mme S. R***; — 1895. M. S. A***; — Symphonie pastorale; — Portrait of a Child, J. R***; — M. J. R***; — M. L. D***; — M. A. D***; — M. Pavlasky, poet; — Plaquette, Ste Geneviève; — Medal, Notre-Dame-de-Lourdes; — Medal, S. C. de Jésus; — Head of Virgin; — 1896. Head of Virgin; — Médaille d'Escrime; — Plaquette Medallion, Mme K***; — Medal of the Exhibition of French and Russian Artists; — Plaquette, Madonna, for Christening ceremonies; — M. K***, plaquette; — Medal of the Choral Society, Lyre de Belleville; — Plaquette, Le Rêve; — Mme R***, plaquette; — Diana, medal; — 1897. Madonna; — Music; — Firemen's Medal; — Christening Medal; — Diana, bronze medallion; — Diana, hunting medal; — Joan of Arc; — Spring; — St. George; — Music; — Mme la Comtesse de Abaunzau; — Portraits of Messrs Dreyfus, Charles and Louis; — Head of Republic; — 1898, M. Piel; — M. Dubuisson; — M. Adler; — Mater Divina; — Virgo; — Virgin: *Ave Maria*; — St. Catherine; — Joan of Arc; — Head of Republic; — Flora; — Spring; — 1899. Joan of Arc; — St. George; — Virgo; — Vierge au lys; — Head of Christ; — First Communion; — St. Catherine; — Flora; — Thought; — Love; — Psyche; — Coquetterie; — Cyrano de Bergerac; — Parisienne; — Ophelia; — Marguerite; — 1901. Plaquette, Communion de St. Jean; — Plaquette, Regina Virginum; — La Rose; — La Vague; — Nébuleuse; — Eve; — Bacchante; — Rifle Meeting Medal; — Cyclists' medal; — Prize Medals for Horticulture, Agriculture, Photography, etc.; — The French Republic; — St. Hubert; — Ave Maria; — Eve and Bacchante; — Music; — Ecce Homo; — St. Anthony of Padua; — 1905. 32 Medals, Plaquettes, and Portrait-medallions; — 1906. 16 Plaquettes and Medals, etc.; — 1907. Four Portrait-plaquettes; — Three Plaquettes, The Holy Family; — Holy Women at the Sepulchre; — Justice; — La Liseuse; — Les trois âges; — Study of a young girl, bronze medallion; — 1908. The French Republic; — Mme Rasumny; — Mlle Rasumny; — M. L***; — M. S***; — Contemplation of the Virgin; — Art, Science and Industry; —

M. Rasumny is a clever artist and an industrious worker.

Messrs Duseaux & Co have published the following productions by Rasumny: Patria; — République française; — Sapeurs-Pompiers; — République génie; — Génie au mérite; — Musique; — Encouragement aux Sports; — Au mérite; — La Musique; — Le

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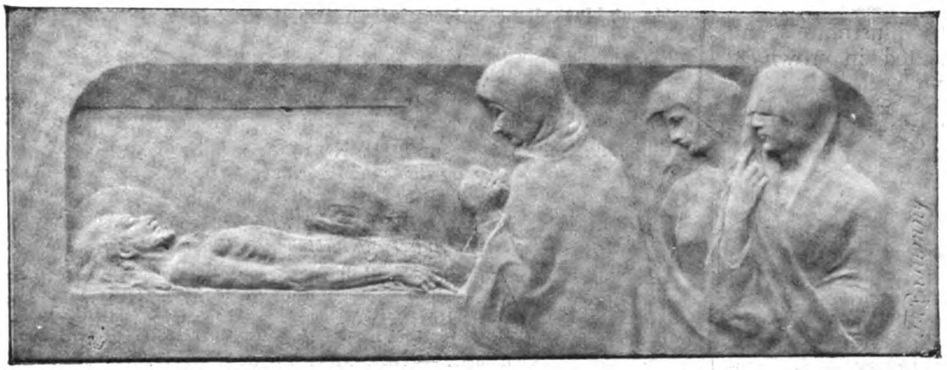
Tir ; — Encouragement au Tir ; — Cyclisme; — Automobilisme ; — Gymnastique et Tir; — L'Escrime ; — L'Etude ; — Au Mérite (avec Soleil Levant); — L'Industrie ; — Horticulture ; — Agriculture ; — Elevage-Agriculture ; — Secours mutuels, Epargne ; — Photographie ; — Victor Hugo ; — Art musical ; — Les Arts ; — Pêcheur à la ligne ; — Régates ; — Sports nautiques ; — Industrie ; — Encouragement à l'Agriculture (with bust of Olivier de Serres); — Diane ; — Race canine ; — Race chevaline ; — Lyre ; — Minerve; — Les Sciences ; — Le Tireur ; — Tir et Instruction militaire ; — Gymnastique ; — Tir et Gymnastique ; — Colombophilie ; — Les Coureurs ; — Gloria ; — Course pédestre ; — République Cérès ; — Ste-Cécile ; — La Musique ; — Horticulture ; — Cérès enseignant l'Agriculture ; — Au mérite ; — Sapeurs-Pompiers ; — Encouragement au Tir ; — Encouragement aux Sports ; — Les Arts ; — La Musique ; — Pêche à la ligne ; — Sport nautique, etc.



Holy Women at the Sepulchrs.

At the Paris Salon, 1909, Rasumny exhibited a frame of Portrait-plaquettes in oxidized silver, and one in ivory.

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RASZA, JAN Prof. (*Pol.*). Medallist and Sculptor, residing at Krakau; a pupil of the late A. Scharff. By him are: Portrait-medal of Ladislaus Bartynowski, archaeologist and numismatist, 1906 ; — Nicolaus Rey von Naglowice, poet ; — Portrait-plaquette of Wilhelm Creizenach ; — Portrait-medal of Eliza von Orzezko, 1906, etc.

RAT (*Germ.*) Mint-master at Ratisbon, *circ.* 950-976.

RATHAUSKY, HANS (*Austr.*). Contemporary Sculptor and Medallist of Vienna, who exhibited at the Frankfort Medallists' Exhibition, 1900, a cast Portrait-medallion, and minor decorative works.

RATHS, WILHELM (*Germ*). Mint-master at Danzig, 1753-1754. His initials **W. R.** occur on the coins.

RAUCH, CHRISTIAN (*Germ.*). An eminent Sculptor and Modeller of Berlin (1777-1851) who is best known by his Statues in bronze of Blücher, at Breslau (1820), and Berlin (1826); A. N Franke, at Halle ; Dürer, at Nuremberg; Monument of Maximilian I., at Munich ; Equestrian statue of Frederick the Great (1839-1851), at Berlin ; bronze statues of Generals Gneisenau and York, Kant at Koenigsberg, and Thaer at Berlin. Of these works Fortnum says that they "are marked by great truthfulness and individuality, harmoniously proportioned and ably grouped, but wanting high ideal aspiration in subjects beyond the range of monumental portraiture".

His busts of the Grand Duchess Louise of Weimar, and of Goethe, served for A. Bovy's medals of these two personages, and Brandt's medal of Alexander von Humboldt was also modelled by Rauch. Other medallists who were working at Berlin at the same time as Rauch copied his bronze works on their medals, and among them the most conspicuous are Gottlieb Goetze, Karl Pfeuffer, and J. Karl Fischer.

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RAULT, LOUIS ARMAND (*French*). Contemporary Chaser, Sculptor, and Medallist, born at St. Calais (Sarthe); pupil of the Paris Schools of Arts. He has been for the last 25 years connected with the firm of Boucheron, in Rue de la Paix, for whom he has executed numerous jewels, and statuettes in gold, silver and steel. Some of these works have been acquired by the State and are on exhibition in the Luxembourg (Paris) and provincial museums. At the Luxembourg Museum there is a work by him in gold, repoussé and chased, " The Crab and the Siren"; at the Museum of Decorative Arts, a Bas-relief in silver, cast and chased, The Birth of Pegasus, etc.

Among Rault's medallic works I may mention : The Holy Family (a large oval medal in gold repoussé and chased); — Meissonnier (Portrait-plaquette of the pain ter, issued as a presentation piece from his friends and admirers ; also in gold, repoussé and chased). These medals were cut direct in the metal without the aid of any machinery.

At the Salon of 1901 he exhibited : Marriage Medal (*illustrated*) ; — Head of Bellona ; — Plaquettes representing Animals; — Heads of the more important Kings of France, etc. ; — 1902. Chiens de chasse, plaquette ; — 1904. Plaquette commemorating the Jubilee of the " Moniteur des intérêts matériels " ; — Combat de Cerfs ; — Birds, etc.

Marriage Medal, by Rault.

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RAUM, ALFRED (*Germ.*). Contemporary Sculptor, residing at Berlin, who exhibited a Christening medal at the Berlin Kunst-Ausstellung, 1907.

RAUSCH, HANS (*Germ.*). Mint-engraver at Breslau, 1669, 1681.

(*To be continued.*)

REVIEWS.

Die Münze in der Kulturgeschichte von Ferdinand Friedensburg. Berlin (Wiedmannsche Buchhandlung) 1909. 8 vo. 241 pp., with numerous illustrations in the text.

This work is of a similar nature to the various manuals on coins which have been published within recent years in different languages, although in its scope it covers a far wider field.

It deals with the coins principally as documents, in their connection with the history of civilisation. And most worthily is that object fulfilled.

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ABBREVIATIONS.

N. = Gold. — *Æ.* = Silver. — *Æ.* = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — *Rℓ.* = Reverse. — F. D. C. = Fleur de coin. = Mint state. — E. F. = Extremely fine. — V. F = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce — *R.* = Rare. — *RR.* = Very rare. — *RRR.* = Extremely rare. — *H.* = Head, *Historia Numorum.* — *B.* = Babelon, *Monnaies consulaires.* — *C.* = Cohen, *Monnaie. impériales*, 2e *édition.* — *M.* = Mionnet, *Monnaies grecques et romaines.* — *Ev.* = Evans, *Ancient British coins.* — *K.* = Kenyon, *Gold coins of England.* — *Hks.* = Hawkins, *Silver Coins of England.* — *Rud.* = Ruding, *Annals of the Coinage.* Ed. 1840. — *A.* = Atkins, *British Colonial coins.* — *T.* = Tancred, *Historical Record of*

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War Medals. — *M.I.*=*Medallic Illustrations of English History*, Franks and Grueber, — *Mad.* = Madai, *Münzcabinet.* — *S. R.* = Schulthess-Rechberg *Thaler-cabinet.* — *Rm.* = Reimmann, *Sale Catalogue.* — *B. M. Cat.* = British Museum Catalogue.

GREEK COINS.

(*Continued from col. 11575.*)

SAMNIUM.

68850 *Social War* (B.C. 343-290). ÆR. Denarius. Laureated female head to left with necklace, and behind, are seven Oscan characters (ϹΙΛΛΕΡΙΑ). ℞. A helmeted figure standing, holding spear and parazonium, to r. a recumbent bull, and in the exergue, R (*retrograde*). Mt. 1 $\frac{108}{86}$. *R.* V. F. 1 10 »

68851 — ÆR. Denarius. Obv. Type as before, but with ITALIA behind head. ℞. Eight chiefs of the Social war with spear between them, swearing to maintain their alliance by the sacrifice of a sow presented to them by a kneeling figure, in the exergue, C. Mt. $\frac{109}{94}$. *R.* F. 1 1 »

68852 — ÆR. Denarius. Female head laureated to r., with necklace, in front, X. ℞. Female seated to left on arms and holding spear, behind, a Victory crowning her, in the exergue, ITALIA. Mt. $\frac{109}{92}$. *R.* F. 1 15 »

68853 — Corfinium. ÆR. Denarius. Bust of Dioskuros to r. ℞. Pallas with spear and buckler, in biga to r., with star and HH below horses, without legends. *RR.* V. F. 2 » »

CAMPANIA.

CALES.

68854 B.C. 280-268. ÆR. Didrachm. Head of Pallas to r. with two intertwined triangles (or pantagram) on helmet. ℞. Nike in biga to left, and in exergue CALENO. *B. M. C.*, 11 *var.* Weight : 113 grs. *RRR.* V. F. 14 10 »

68855 After B.C. 268. Æ. .8. Obv. Head of Pallas to left. ℞. CALENO. Cock to r., with star behind. *B. M. C.*, 26. F. » 7 »

CAPUA.

68856 B.C. 208-219. Æ..9. Head of Zeus to r., laureated, behind two stars. ℞. Selene in fast biga to r.; above two stars, and in exergue, ƎΠΝϽ. *R. Patinated.* F. » 10 »

68857 Æ. .95. Head of young Herakles to r. diademed. ℞. Lion crouching to r., head facing, and holding lance in month, in the exergue, ƎΠΝϽ. *R.* F. » 12 »

68858 Æ. .65. Head of Apollo laureated to r. ℞. A lyre, to the left. ƎΠΝϽ. *R. Patinated.* V. F. » 15 »

68859 Æ. .7. Same type but larger, and struck on a thicker flan. *R. Patinated.* F. » 12 6

CUMAE.

68860 B.C. 480-423. ÆR. Stater. Female head to r. ℞ KYMAION (*retro.*). Mussel, and barley corn above. *B. M. C.* 14 *var.* Wt. 114 grs. *R.* F. 1 15 »

NEAPOLIS.

68861 B.C. 400-360. ÆR. Didrachm. Female head to r. with plain straight diadem. ℞. Man-headed bull to left, above, a Victory crowning him; in the exergue, NEOΠΟΛΙΤΗΣ. *Sambon*, 336. Wt. : 117 grs. *RR. Very fine style.* V. F. 9 10 »

68862 B.C. 325-241. ÆR. Didrachm. Female head to r. with curved diadem, and with large pendent earrings. ℞. Man-headed bull to r., with Victory flying over, and crowning him, under the bull, O. *Sambon*, 456. Wt. : 113 grs. *R.* F. 2 2 »

68863 — ÆR. Didrachm. Female head to left, with hair differently arranged, and with dolphin behind. ℞. Similar, but with IΣ under bull, and NEOΠΟΛΙΤ in exergue. *Sambon*, 523. Wt. : 112 grs. *R.* V. F. 1 10 »

68864 — ÆR. Didrachm. Similar type, but with star behind head. *Sambon*, 512. Wt. : 115 $\frac{1}{2}$ grs. *RR.* V. F. 4 » »

68865 — ÆR. Didrachm, small female head to r., below, APTE, and behind head, Ceres walking, holding two torches. ℞. As before, but with N below bull, and NEOΠΟΛΙΤΩΝ in exergue. Wt. 111 $\frac{1}{2}$ grs. *Sambon*, 460. F. 1 8 »

68866 — ÆR. Didrachm. Larger female head to left with hair bound with a fillet of pearls, behind, a pegasus. ℞. As before, but no letter under bull. Wt. : 111 grs. *Sambon*, 503. *R.* V. F. 3 3 »

68867 — ÆR. Didrachm. Female head to left, with hair bound with plain fillet, behind, B, and below, M. ℞. As before, but with E under bull. Wt. : 103 $\frac{1}{2}$ grs. *Sambon*, 488. *R.* F. 2 » »

68868 — ÆR. Didrachm. Female head to left, with plain fillet, and back hair in curls, and behind, a vase. ℞. As before, but with A under bull. Wt. : 102 grs. *Sambon*, 533. *R.* V. F. 1 8 »

68869 — ÆR. Didrachm. Female head of fine style to left, with plain fillet, and behind, a lyre. ℞. As before, but with BI under bull. Wt. : 110 grs. *Sambon*, 495. *RR.* F. 6 15 »

68870 — ÆR. Didrachm. Small female head with plain curved fillet and large pendent earrings, behind, a trident. ℞. As before, but no letter under bull. Wt. : 114 grs. *Sambon*, 536. *R.* F. 3 3 »

68871 — ÆR. Didrachm. Similar head, but with quiver behind. ÆR. As before but with E under bull, and with full legend NEOΠΟΛΙΤΩΝ. Wt. : 113 grs. *B. M. C.*, 111. *R.* F. 2 5 »

68872 — ÆR. Didrachm, small female head to r. with plain curved fillet, and long pendent earrings, behind. Artemis, running to r., with long lighted torch, and in front, A. ℞. As before, but with BI under bull. Wt. : 112 grs. *B. M. C.*, 60. *S.* F. 1 1 »

68873 — ÆR. Didrachm. Similar head, but with tintinnabulum without clapper, behind, and IΣ in front. ℞. As before, but with monogram ΜΤ under bull. Wt. 113 grs. *B. M. C.*, 77. *RR.* F. 4 15 »

68874 B.C. 250-200. Æ. .85 by .65. Laureated head of Apollo to left. ℞. Lyre and omphalos, and in exergue NEOΠΟΛΙΤΩΝ. With trident below. *B. M. C.*, 235. *S.* M. » 4 6

68875 — Æ. .55. Laureated head of Apollo to left. ℞. NEOΠΟ—ΛΙΤΩΝ divided by a tripod, without letters between the legs. *B. M. C.*, 198. *R. and patinated.* V. F. » 15 »

NOLA.

68876 Circ. B.C. 270. ÆR. 45. Laureated head of Apollo to left, in front, NΩΛΑΙ. ℞. Man-headed bull to r. with Nike above, crowning him, in the exergue MI. Wt. : 8 $\frac{1}{2}$ grs. *B. M. C.*, 10. *RR.* F. 1 17 6

NUCERIA ALFATERNA.

68877 Circ. B.C. 308. ÆR. Didrachm. ΜΥΝΙϽΙΚΓΝΥΝ ΜΥΝϽ···· ↑ΖΝΙΖ. Young male head to left with ram's horn and long hair. ℞. Castor standing to left with sceptre, and holding horse by the bridle. Wt. : 111 grs. *B. M. C.*, 2. *R.* F. 1 1 »

ORRA.

68878 Circ. B.C. 217-89. Æ. Quincunx. Head of Aphrodite to r. Eros standing to r. playing on lyre, behind ●●●●●, and in front, OPPA. *Garucci*, XCVI—23. *S.* F. » 15 »

PHISTELIA.

68879 B.C. 420-400. ÆR. Didrachm. Female head three-quarter face to r., diademed, with necklace. ℞. Seven Oscan characters above a bull to left, in the exergue, a dolphin. Wt. : 112 $\frac{1}{2}$ grs. *B. M. C.*, 2. *R.* M. 2 5 »

68880 B.C. 380-350. ÆR. Obol. Young head with radiated hair facing three-quarters left. ℞. Lion to left, with dotted exergual line, below which is a serpent. Wt. : 9 grs. *Hist. Num.*, p. 35. V. F. » 4 6

68881 — ÆR. Obol. Similar type, but lion's tail curled between his legs and over his back. Wt. 9 grs. *Sambon*, 844. *S.* V. F. » 10 »

68882 — ÆR. Obol. Young head facing three-quarters r., with short hair. ℞. A barley corn between mussel and dolphin, and above, eight Oscan characters. Wt. : 9 grs. *B. M. C.*, 4. *S.* V. F. » 10 »

SUESSA.

68883 B.C. 280-268. ÆR. Didrachm. Laureated head of Apollo to r., behind, a long oval buckler. ℞. Horseman to left wearing pilos, carrying a palm over shoulder, and leading, another horse a little in advance, under the exergual line, SVESANO. Wt. : 110. grs. *Sambon*, 858. V. F. 7 » »

(*To be continued.*)

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ROMAN CONSULAR DENARII.

(*Continued from col. 11529.*)

PETRONIA.

68884 *P. Petronius Turpilianus* (B.C. 20). ℞. Obv. TVRPILIANVS.III VIR.FERON. Turreted head of the goddess Feronia. ℞. CAESAR.AVGVSTVS SIGN.RECE. Parthian captive on his knee, presenting military standard in submission. *B.* 9. F. » 7 6

68885 — ℞. CAESAR AVGVSTVS. Bare head of Augustus to r. ℞. TVRPILIANVS III VIR. Tarpeia crusted under the Sabine bucklers. *B.* 19. *R.* V. F. 1 5 »

68886 — Obv. As before. ℞. Same legend. Star within the horns of a crescent. *B.* 20. *R.* E. F. 1 10 »

PINARIA.

68887 *Pinarius Nata* (B.C. 200). ℞. Head of the goddess Roma with winged helmet to r., and X behind. ℞. NATTA.ROMA. Victory in a fast biga to r., and holding a whip. *B.* 1. E. F. » 5 6

68888 *L. Pinarius Scarpus* (B.C. 31-27). ℞. Quinarius. SCARPVS.IMP. An open hand. ℞. CAES AR DIVI F. Victory to r. holding crown and palm. *B.* 14. *R.* F. 1 » »

PLAETORIA.

68889 *M. Plaetorius Cestianus* (B.C. 69). ℞. CESTIANVS. Turreted head of Cybele to r., with globe in front. ℞. M.PLAETORIVS. AED.CVR.EX.S.C. Curule chair, and in the field, a caduceus. *B.* 3. F. » 3 6

68890 — ℞. CESTIANVS.S.C. Bust of the goddess Vacuna in helmet to r., with wings on shoulders, and carrying bow and quiver, and cornucopiæ. ℞. M.PLAETORIVS.M.F.AED. CVR. Eagle displayed on a fulmen. *B.* 4. V. F. » 7 6

68891 — ℞. Another of same type. F. » 3 »

68892 — ℞. Female head to r., with back hair in knot. ℞. M.PLAETORI.CEST.S.C. Full faced bust of the goddess Sors, and below, a cartouche inscribed SORS. *B.* 10. *R.* E. F. 2 5 »

68893 *L. Plaetorius Cestianus* (B.C. 44-42). ℞. Laureated and veiled female head to r. surmounted by a modius. ℞. BRVT.IMP. Axe and simpulum. *B.* 12. *RR.* E. F. 3 15 »

68894 — ℞. Another of same type. V. F. 1 10 »

68895 — ℞. — F. 1 » »

PLANCIA.

68896 *Cn. Plancius* (B.C. 54). ℞. CN.PLANCIVS.AED.CVR.S.C. Bust of Diana Planciana to r. with Macedonian petasus. ℞. Antelope to r., behind, a bow and quiver of Cretan form. *B.* 1. F. » 3 »

PLAUTIA.

68897 *P. Plautius Hypsaeus* (B.C. 58). ℞. Obv. P.YPSAE.S.C. Diademed head of Leuconoë to r., with dolphin behind. ℞. C. YPSAE.COS.PRIV.CEPIT. Jove holding fulmen, in a fast quadriga to left. *B.* 12. V. F. » 6 6

68898 — ℞. Same type, but the earring worn by Leuconoë, in the shape of a long cross. F. » 4 6

68899 — ℞. Similar type. » 3 6

68900 *L. Plautius Plancus* (B.C. 45). ℞. Full faced head of Medusa with closed mouth, horns on forehead, and serpents in her hair, below, L.PLAVTIVS. ℞. Aurora flying, holding a torch, and guiding to r. the four horses of the chariot of the sun, below, PLANCVS. *B.* 14. E. F. » 6 »

68901 — ℞. Similar type and legends, but Medusa with mouth open and shewing her teeth. *B.* 15. V. F. » 3 6

68902 — ℞. Similar but Medusa with closed mouth, and no horns on forehead. F. » 2 6

POMPEIA.

68903 *Q. Pompeius Rufus* (B.C. 58). ℞. Obv. Q.POMPEI.C.F.RVFVS. Curule chair between an arrow and a branch of laurel, below on a cartouche, COS. ℞. SVLLA COS.Q.POMPEI.RVF. Curule chair between a crown of laurel and a lituus. *B.* 5. F. » 4 6

68904 *Sex. Pompeius Magnus* (B.C. $\frac{48}{35}$). ℞. Obv. MAG.PIVS.IMP.ITER. Head of Neptune to r. with trident on shoulder. ℞. PRAEF CLAS.ET.ORAE.MARIT.EX.S.C. Naval trophy consisting of a helmet, cuirass prow, acrostolium, and two marine monsters upon an anchor. *B.* 21. *R.* V. F. » 15 »

68905 — ℞. Obv. MAG.PIVS.IMP.ITER. The Pharos of Messina surmounted by statue of Neptune, and below, a galley with legionary eagle, the poop of which is ornamented with acrostolium, thyrsos, &c. ℞. PRAEF.CLAS.ET.ORAE.MARIT. EX.S.C. The mouster Scylla holding a rudder with both hands, its body terminating in three dogs. *B.* 22. *R.* F. » 15 »

68906 — ℞. A variety with trident on poop of galley. V. F. 1 1 »

ROMAN IMPERIAL.

(*Æ and ℞ coins*).

ELAGABALVS (A.D. 218-222).

68907 *Æ.* IMP ANTONINVS PIVS AVG. Laureated and draped bust to r. ℞. PMTRP III COS III P P. Sol standing to left, in the field, a star. *Coh.* 181. *RR.* E. F. 17 10 »

68908 ℞. ANTONINVS PIVS FEL AVG. Laureated and draped bust to r. ℞. CONCORDIA MILIT. Two military standards between two legionary eagles. *Coh.* 15. F. » 3 »

68909 ℞. IMP CAES ANTONINVS AVG. Similar bust. ℞. FIDES EXERCITVS. Fidelity seated to left holding eagle and military ensign, in front a military standard. *Coh.* 30. V. F. » 3 6

68910 ℞. IMP ANTONINVS PIVS AVG. Similar bust. ℞. INVICTVS SACERDOS AVG. Emperor standing near a lighted tripod, holding branch and patera, in the field, a comet. *Coh.* 61. F. » 4 »

68911 ℞. IMP CAES.M.AVR.ANTONINVS AVG. Similar bust. ℞. MARS VICTOR. Mars nude, with flowing mantle, walking to r. and carrying a spear and trophy. *Coh.* 113. F. » 2 6

68912 ℞. IMP.ANTONINVS AVG. Similar bust. ℞. PMTRP.II COS II P.P. Peace walking quickly to left, holding an olive branch and sceptre. *Coh.* 143. V. F. » 5 6

68913 ℞. Obv. Legend and type as before. ℞. PMTRP.III COS III P P. Jupiter seated to left, holding a Victory and a sceptre, at his feet, an eagle. *Coh.* 152. F. » 2 6

68914 ℞. IMP ANTONINVS AVG. Similar bust. ℞. PMTRP II COS II P P. Fortune seated to left holding rudder and cornucopiæ. *Coh.* 149, *oxidated.* F. » 2 6

68915 ℞. Legend as before, but laureated and draped bust, with beard. ℞. SVMMVS SACERDOS AVG. Emperor standing to left holding patera and branch, and sacrificing on a tripod, in field, a star. *Coh.* 276. *S.* F. » 5 6

68916 ℞. IMP ANTONINVS PIVS AVG. Beardless bust, laureated and draped. ℞. Similar legend and type. F. » 2 6

68917 ℞. Obv. Legend and type as before. ℞. VICTORIA AVG. Victory between two bucklers, and holding a diadem with both hands, behind, a star. *Coh.* 300. *S.* F. » 5 6

68918 ℞. Another as before, *slightly oxidated.* F. » 3 6

68919 Antonianus. IMP.CAES.M.AVR.ANTONINVS AVG. Radiated, draped, and cuirassed bust to r. ℞. PMTRP.COS PP. Roma seated on buckler to left, and holding Victory and sceptre. *Coh.* 125. E. F. » 6 6

68920 — Obv. Legend and type similar. ℞. SALVS ANTONINI AVG. Salus standing to r. feeding a serpent in his arms. *Coh.* 255. F. » 3 6

JULIA PAULA.

First wife of Elagabalus.

68921 ℞. IVLIA PAVLA AVG. Bust to r. ℞. CONCORDIA. Elagabalus and Julia Paula standing with clasped hands. *Coh.* 12. *S.* V. F. » 15 »

68922 ℞. Legend and type as before. ℞. CONCORDIA. Concord seated to left, holding patera, star in field *Coh.* 6. F. » 12 6

68923 ℞. Another, same legends and type. F. » 12 6

AQUILIA SEVERA.

Second wife of Elagabalus.

68924 ℞. Obv. IVLIA AQVILIA SEVERA AVG. Bust to r. ℞. CONCORDIA. Concord standing to left near a lighted altar, holding a patera and double cornucopiæ, in field, a star. *Coh.* 2. *R.* V. F. 1 10 »

JULIA SOEMIAS.

Mother of Elagabalus.

68925 ℞. Obv. IVLIA SOAEMIAS AVG. Bust to r. ℞. VENVS CAELESTIS. Venus diademed, standing to left, holding apple and sceptre, in field, a star. *Coh.* 8. V. F. » 5 6

68926 ℞. Another, same legends, and type. E. F. » 8 6

68927 ℞. Obv. Legend and type as before. ℞. VENVS CAELESTIS. Venus seated to left, holding apple and sceptre, with a child at her feet. *Coh.* 14. F. » 4 6

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JULIA MAESA (died A.D. 223).

Grandmother of Elagabalus.

68928 ℞. Obv. IVLIA MAESA AVG. Bust to r. ℞. FECVNDITAS.AVG. Fecundity standing to left holding a cornucopiæ in her left hand, and in her right, the hand of a child. *Coh.* 8. E. F. » 6 6
68929 ℞. Same legends and type. F. » 4 »
68930 ℞. Similar. — M. » 2 6
68931 ℞. Similar. — M. » 2 6
68932 ℞. Obv. Legend and type, as before. ℞. IVNO CONSERVATRIX. Juno standing to left holding a sceptre and patera, at her feet, a peacock. *Coh.* 22. *S.* F. » 3 6
68933 ℞. Obv. As before. ℞. PIETAS AVG. Piety standing to left near a lighted altar, raising her right hand and holding a box of perfumes. *Coh.* 29. V. F. » 5 »
68934 ℞. Same legends and type. F. » 3 »
68935 ℞. Similar. F. » 2 6
68936 ℞. Obv. As before. ℞. PIETAS AVG. Piety with both hands raised, sacrificing at an altar. *Coh.* 29 *var.* V. F. » 5 »
68937 Antoninianus. Obv. IVLIA.MAESA.AVG. Diademed bust to r. within the horns of a crescent. ℞. Legend as before. Piety standing to left near a lighted altar, with right hand raised, and holding a box of perfumes in her left. *Coh.* 29. F. » 2 »
68938 ℞. Obv. as the last denarius. ℞. PVDICITIA. Pudicitia seated to left, raising her veil with her right hand, and holding a sceptre with her left. *Coh.* 36. E. F. » 4 »
68939 ℞. Same legends and type. V. F. » 3 6
68940 ℞. Similar. V. F. » 3 »
68941 ℞. Obv. As before. ℞. SAECVLI.FELICITAS. Felicity standing to left, holding a caduceus in left hand, and sacrificing at an altar in front of her, in field to r. a star. *Coh.* 45. F. » 2 6
68942 ℞. Same legends and type. M. » 2 »
68943 ℞. Similar, but star in field to left. V. F. » 4 »
68944 ℞. Similar — F. » 3 »
68945 ℞. Similar — F. » 3 »
68946 ℞. Similar — F. » 3 »

(First and Second Brass).

ELAGABALUS (A.D. 218-222).

68947 Æ¹. IMP CAES.M.AVR.ANTONINVS.PIVS.AVG. Laureated and draped bust to r. ℞. P.M.T.R.P III COS III P.P. Sol radiated walking to left, with right hand raised, and holding in his left, a whip, in the field, a star, and S—C. *Coh.* 157, *nicely patinated. R.* V. F. 3 3 »
68948 Æ¹. Obv. As before, but bust laureated, draped, and cuirassed. ℞. VICTORIA ANTONINI AVG. Victory running to r. holding a crown and palm. *Coh.* 297. F. 1 15 »
68949 Æ². Legend as before, laureated horned, and draped bust to r. ℞. PMTRP IIII COS III P.P. Emperor standing to left, holding a branch of cypress in his left hand, and sacrificing at a lighted altar, in the field, a star, and S--C. *Coh.* 199. F. 1 5 »

JULIA MAESA.

68950 Æ¹. Obv. IVLIA MAESA AVG. Bust to r. ℞. FECVNDITAS. AVGVSTAE. Fecundity seated to left, holding cornucopiæ in left hand, and extending her right towards a child in front of her. *Coh.* 11. *nicely patinated. RR.* E. F. 10 15 »
68951 Æ¹. IVLIA MAESA AVGVSTA. Diademed bust to r. ℞. PIETAS AVG. Piety standing to left near a lighted altar. raising her right hand, and holding a box of perfumes in her left. *Coh.* 31. *R.* V. F. 3 15 »

JULIA SOAEMIAS.

68952 Æ¹. Obv. IVLIA SOAEMIAS AVG. Diademed bust to r. ℞. VENVS CAELESTIS. Venus diademed standing to left, holding an apple and a sceptre, in the field, a star, and S—C. *Coh.* 11. *R.* F. 1 10 »

CONTINENTAL COINS

(*Continued from col. 11581.*)

ITALIAN SERIES

FANO.

68953 *Pope Gregory XIII* (1572-1582). ℞. Testone. Obv. GREGORIVS XIII.PON.M. Bust to left. ℞. FANVM.FORTVNÆ. Arms surmounted by Papal tiara and crossed keys. *C.* 148. *R.* F. 1 » »

FERRARA.

68954 *Ercole I* (1471-1505). ℞. Zecchino. HERCVLES DVX FERRARIE. Bare headed bust in armour to left. ℞. SVRREXIT.XPS.REX CLE. The Resurrection. *RR.* V. F. 7 15 »
68956 — ℞. Grossone. Obv. legend and type as Zecchino. ℞. DEVS.FORTITVDO.MEA. St. George and the Dragon. *R.* V. F. 1 10 »
68957 — ℞. Grossone. Legends and type as before. *R.* F. » 12 »
68958 — ℞. Grossone. Similar, but reading on obv. FERRARIAE. *R.* V. F. 1 10 »
68959 *Alfonso I d'Este* (1505-1534). ℞. Testone. ALFONSVS.DVX FERRARIAE.III. Bare headed bust in armour to left. ℞. DE. FORTI.DVLCEDO. *R.* F. 1 10 »
68960 *Ercole II* (1534-1559). ℞. Testone, HERCVLES FERRAR.DVX.II. Bare head to r. ℞. Without legend, the Hydra. *RR.* E. F. 4 15 »
68961 — ℞. Testone, as before. *RR.* F. 2 15 »
68962 — ℞. Testone, as before, but the Hydra of larger size, and varying in other small details. *RR.* V. F. 3 » »
68963 — ℞. Bianco. HERCVLES II.DVX.FERRARIAE IIII, draped and cuirassed bust (bare head) to left. ℞. DILICITE IVST.QVI. IVDICATIS.TERRAM. Justice seated, holding fasces and scales. *RR.* V. F. 3 » »
68964 *Pope Paul V* (1605-1621). ℞. Giulio. PAVLVS.V.BVRGH.P.MAX. Arms surmounted by Papal tiara and crossed keys. ℞. S. GEORGIVS.FERRARIÆ.PROTEC. St. George and the Dragon, and below, the date 1620. *S.* F. » 7 6
68965 *Pope Gregory XV* (1622). ℞. Mezzo Grosso. GREGORIVS XV P. MAX.1622. Bust to r. ℞. FER RA·RI Æ in three lines within an ornamental border. *S.* F. » 12 »

GOA.

(Portuguese India).

68966 *Joaõ V* (1751). ℞. Tanga, bust to r. with date 1751 below. ℞. Crown with 60 below. *R.* V. F. » 10 »
68967 *José* (1775). ℞. Meio Pardao. Obv. 1775. MEIO PARDAO bust to r. ℞. Portuguese arms crowned. *R.* V. F. » 8 »
68968 — ℞. Meio Pardao 1775 as before. F. » 5 »
68969 — ℞. Meio Pardao 1777 — M. » 4 »
68970 — ℞. Rupia. Obv. RVPIA 1776. Bust to r. ℞. Portuguese arms crowned. *R.* V. F. » 15 »
68971 *Maria and Pedro III* (1786). ℞. Rupia GOA RVPIA. Jugate busts to r., below, the date 1786. ℞. Arms as before. *S.* V. F. » 8 »
68972 — ℞. Rupia, 1783, as before. *R.* E. F. 1 » »
68973 — ℞. Rupia, 1787. Same type. M. » 6 6
68974 — ℞. 150 Reis 1782. Similar, but reading GOA 150 r., *R.* F. » 15 »
68975 — ℞. 150 Reis as before, but dated 1786. *R.* M. » 7 6
68976 *Maria I* (1780). ℞. Meio Pardao. Obv. 178 MEIO PARDAO. Bust to r. ℞. Arms crowned. *R.* F. » 10 »
68977 — ℞. 150 Reis. Similar but dated 1787. *R.* F. » 12 »
68978 — ℞. Rupia, GOA RVPIA 1803 bust to r. ℞. as before. M. » 5 6
68979 — ℞. Rupia as before, but dated 1805. M. » 5 6
68980 *Joaõ Regent* (1808). ℞. Rupia 1808 same type, but reading D GOA. M. » 7 6
68981 — ℞. Rupia, as before, but dated 1809. *S.* F. » 12 »
68982 — ℞. Rupia, dated 1811. M. » 7 6
68983 — ℞. Rupia, dated 1816. F. » 5 6
68984 *Joaõ VI* (1823). ℞. Rupia. Similar type but dated 1823. M. » 6 6
68985 — ℞. Rupia, dated 1825. M. » 6 6
68986 *D. Miguel* (1830). ℞. Rupia, usual type, dated 1830. *S.* F. » 12 6
68987 *Maria II* (1839). ℞. Rupia. Obv. RVPIA DE GOA. Bust with diadem to left, below, the date 1839. ℞. Arms crowned between two branches. *R.* V. F. » 17 6
68988 — ℞. Rupia 1846. Obv. MARIA.II.PORTVG.ET.ALGARB. REGINA. Diademed bust to left. ℞. RVPIA within a wreath. F. » 5 »
68989 — ℞. Rupia 1847. Same type. F. » 6 »
68990 — ℞. Meio Pardao 1846, as before but MEIO P in two lines within wreath. *S.* V. F. » 7 6
68991 — ℞. Meio Pardao 1846 as before. V. F. » 7 6
68992 — ℞. Meio Pardao 1846. Same type. E. F. » 8 6
68993 *Dom Pedro V* (1856). ℞. Rupia 1856. Obv. FETRVS V.PORTVG ET.ALGARB.REX, bare headed bust to r. ℞. RVPIA.GOA in two lines within wreath. F. » 3 6
68993 — ℞. Rupia 1857, same type. F. » 3 6
68994 — ℞. Rupia 1858 — V. F. » 6 6
68995 — ℞. Rupia 1860 — M. » 2 6
68996 — ℞. Rupia 1861 — M. » 2 6

∴

RUSSIAN SERIES

68997 *Peter the Great* (1689-1725). Rubal, 1718. Names and titles in Russian characters, laureated, draped and cuirassed bust to r. with OK on truncation. ℞. Double headed eagle displayed,

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holding sceptre and orb, with crown above, legend commencing МАНЕТА. *A variety not in Schubert. R.* V. F. 1 7 6

68998 — Æ. Rubal, 1721. Similar type but without ОК on truncation, and reading as usual MONETA. F. » 12 6

68999 — Æ. Rubal. Same type and date, but with К on bust. F. » 10 »

69000 — Æ. Rubal, 1725. Laureated bust with long bare neck, and double-headed eagle on breast. ℞. Four П's arranged crosswise, with i in each angle, and the date down the centre. V. F. » 15 »

69001 — Æ. Poltena, 1704. Laureated draped and cuirassed bust to r. ℞. МОСКОВСКИЙ ПОЛТИННИК. Double-headed eagle crowned, under a larger crown, Moscow mint. *R.* V. F. 1 10 »

69002 — Æ. Poltena, 1720. A variety of bust. ℞. МОНЕТА НОВАА ЦЕНА ПОЛТІНА &c. Double-headed eagle under a crown. F. » 6 6

69003 *Catharine I.* (1725-27). Æ. Rubal, 1726. ЕКАТЕРІНА ІМПЕРАТРІЦА &c. Bust to r. Crowned and hair adorned with pearls, low bodice, and love-lock over each shoulder. ℞. МОНЕТА. НОВАЯ &c. Russian eagle as before, without mint name. V. F. » 12 6

69004 — Æ. Rubal, 1725. Bust to left crowned, with pearls in hair. ℞. Imperial arms as before, of the St. Petersburg mint. *S.* F. » 17 6

69004a *Peter II.* (1727-30). Æ. Rubal, 1728. ПЕТРЪ II ІМПЕРАТОР &c. Laureated draped, and cuirassed bust to r. with eagle on breast. Four П's crowned and, arranged crosswise, with ii in each angle, and date in centre. *S.* V. F. » 15 »

69005 — Æ. Rubal of similar type, but a different date, 1729. *R.* F. » 15 »

69006 — Æ. Kopeck, 1728 of the Moscow mint, St. George and dragon. ℞. КОПЕНКА. dividing date on the arms of a voided cross. V. F. » 3 »

69007 *Anna* (1730-1740). Æ. Rubal, 1732. ЪMANNA ІМПЕРАТРИЦА &c. Bust crowned to r. with love-lock over left shoulder, low bodice, and sash. ℞. MONETA РУЪАЕ 1732. Russian eagle with inescutcheon. V. F. » 12 6

69008 — Æ. Rubal. Similar type, but of the year 1734. F. » 5 6

69009 — Æ. Grivennik, 1733. Russian eagle. ℞. ∴∴ and ГРИВЕННИКЪ, in the exergue, the date. *R.* V. F. » 7 6

69010 — Æ. Pattern two Kopecks, 1740. Bust to r., and below, С.П.Б (St. Petersburg). ℞. МОНЕТА ДВЕ КОПЕЙКИ. Double-headed eagle with date above, and 2—КО below. *A re-strike. S.* V. F. » 7 6

69011 — Æ. Pattern Five Kopecks, 1740. Bust to r. ℞. ПАТЬ КОПЕЕКЪ. Russian eagle with crown above dividing date. *A re-strike. S.* V. F. » 7 6

69012 — Æ. Poluscka, 1731. Russian eagle. ℞. ПОЛУШКА 1731 in three lines within a scroll border. V. F. » 2 »

69013 — Æ. Poluscka, as before, but dated 1734. F. » 2 »

69014 *Ivan III.* (1740-1764). Æ. Rubal, 1741. Obv. ІОАННЪ III ЕМІМП &c. Bust to r. with С : П : Б : below (St. Petersburg). ℞. МОНЕТА. РУБЛЬ. Russian eagle. *RR.* V. F. 2 2 »

69015 — Æ. Half-Rubal, 1741. Similar type and of the same mint. *R.* V. F. 1 10 »

69016 — Æ. Grivennik, 1741. Obv. Similar but with ММД under bust. ℞. ГРИВЕН НИКЪ 1741 with crown above, within scrolls and branches, of the Moscow mint. *RR.* V. F. » 10 »

69017 — Æ. Pattern Two Kopecks. Obv. Bust to r., and below. С : П : Ъ (St. Petersburg). ℞. St. George and dragon. *A restrike. RR.* » 10 »

69018 *Elizabeth* (1741-1760). Æ. Imperial, 1756. Б.М.ЕЛИСАВЕТЪ.І. ІМП &c. Bust crowned to r. in sable and ermine mantle, below, СПБ (St. Petersburg). ℞. Arms arranged crosswise, with date 1756 in the angles. Grained edge. *RR.* E. F. 6 15 »

69019 — Æ. Rubal, 1757. Bust to r. Б.М.ЕЛИСАВЕТЪ І. ІМР. &c. ℞. Usual type of double-headed eagle, St. Petersburg mint. *A rare piece by Dassier.* F. 1 15 »

69020 — Æ. Rubal, 1754. Similar type, but with small bust to r., and of same mint. V. F. » 7 6

69021 *Peter III.* (1761-1762). Æ. Rubal, 1792. ПЕТРЪ.III Б.М. ІМП &c. Bust to r., below ММА (Moscow). ℞. Usual type. *S.* F. » 10 »

69022 *Catherine II.* (1762-1796). Æ. Rubal, 1775. Б.М.ЕКАТЕРИНА. II.ІМП. &c. Bust to r., below СПБ (St. Petersburg). ℞. Usual type. F. » 4 6

69023 — Æ. Rubal, 1764. Similar type, and of the same mint. F. » 4 6

(*To be continued.*)

MISCELLANEOUS ENGLISH COINS.

Recent Purchases.

ANCIENT BRITISH COPPER.

69024 **Cunobeline.** CVNOB..... Bust to right. ℞. Bull butting to right, TAΣC. 29 ½ grains. *Evans*, Pl. XII, 5. *Patinated. R.* F. 2 10 »

69025 — Bust of Mercury to left. [CVNO]BELIN. ℞. Seated figure hammering vase. TAS··· 29 grains. *Evans*, Pl. XII, 6. *Patinated. R.* F. 2 » »

69026 — CVNO on a tablet beneath Janus head. ℞. almost obliterated. 28 grains. *Ev.*, Pl. XIII, 1. *Patinated. R.* F. 2 » »

69027 — Head of Ammon to right. Legend indistinct. ℞. CAM on a tablet beneath a lion couchant. 39 ½ grains. *Ev.*, Pl. XIII, 2. *Patinated. R.* F. 2 » »

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NORTHUMBRIAN STYCAS.

EANRED.

(807-841).

69028 + ER DERNAE. Cross. ℞. + FORDRED. Cross. V. F. » 2 »

69029 + EANRED REX. Cross. ℞. + MO·NNE. Cross. E. F. » 2 6

69030 + EANRED RE.X. Cross. ℞. + MONNE. Cross. V. F. » 2 »

69031 EVNRED R. Pellet. ℞. EV VVNΓ-F. Pellet. (*B. M. Cat.*, nº 67). V. F. » 5 »

69032 Obv. X HERRE-D. Cross. ℞. X HERRE-D. Cross. *A curious piece.* V. F. » 5 »

REDWULF.

(844).

69033 + REDVLF RE. Cross. ℞. + BRO-DER. Cross. *R.* V. F. » 7 6

OSBERHT.

(849-867).

69034 OΣBERH∴B (Retrograde). ℞. + EDVLF (Retrograde). Circle of dots enclosing pellet. F. » 12 6

69035 X OSBERCHT EX. Cross. ℞. + EV∴NVVΓE. Circle of dots enclosing pellet. *R.* V. F. 1 5 »

69036 — Another, same type and legends. F. » 12 6

69036a + OSBRHT. Cross. ℞. + EDEHEΓW. Cross. *R.* F. » 15 »

69037 Obverse legend indistinct. ℞. AINIBERHT. Cross. *R.* F. » 12 6

69038 X OSRBE··HE. Circle of dots enclosing pellet. ℞. VVFΣIXT. Cross of five pellets. *R.* V. F. 1 » »

69039 OΣBEBHT R. Cross. ℞. + VVLFΣIXT. Cross. *R.* V. F. » 15 »

69040 X OSBEREHE. Circle of dots enclosing pellet. ℞. + TI-+ΣFJVV. Circle of dots enclosing pellet. *R.* V. F. » 15 »

ARCHBISHOP WIGMUND.

(837-854).

69041 + VIϽMVND IR EP. Cross. ℞. + COENRED. Cross. V. F. » 3 »

69042 + VIϽMVND. Cross. ℞. + COENRED. Cross. V. F. » 3 »

69043 + VIϽMVND A REP. Cross, pellet in each angle. ℞. + ΘEЯNOƎ. Cross. E. F. » 5 »

69044 + VIϽMVND. Cross. ℞. + EDEΓHEΓM. Cross. V. F. » 3 »

69045 + VIϽMVND IRER. Cross. ℞. + EDILVEARD. Cross. V. F. » 3 »

69046 + ЯƎЯA ΘNVMϽIV. Cross. ℞. + EDILVEARD. Cross. V. F. » 3 »

ARCHBISHOP WULFHERE.

(854-900).

69047 + VVLF···· (Retrograde). Cross. ℞. + HJƎLHƎDƎ. Cross of five pellets. *R.* F. 1 » »

69048 VVLFHER VRED. Cross within circle. ℞. + ƎDƎRLFVV. Cross. *R.* V. F. 1 7 6

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69049 **VVLFHERE PEP** (Retrograde). Cross within circle. ℞. **·⊢ ƎƆƤƧ:·⅃VV.** Cross. *R.* V. F. 1 7 6

∴

AETHELWULF OF WESSEX.

(838-858).

69050 **Penny. ✠ EDELVVLF RE ✠** Diademed bust to right, dividing the legend. ℞. **✠ DIAR MONETA.** Cross crosslet within circle. *B. M. Cat.*, type XI. *R.* F. 3 » »

69051 — Same type. **✠ LIABA MONETA.** *R.* V. F. 4 » »

ALFRED THE GREAT.

871-901.

69052 **Penny. London. ÆLFRED RE.** Diademed bust to right; a small cross pattée in front. ℞. Monogram of Londonia; cross pattée above, ·∴· below. *R.* E. F. 4 10 »

EADRED.

946-955.

∴
C A N O
69053 **Penny. ✠ EADRED RE✠.** Cross pattée. ℞. ✠ ✠ ✠.
E R E T
∴ F. » 12 6

CANUTE.

1016-1035.

LONDON

69054 **Penny. ✠ CNVT REX.** Diademed bust to left with sceptre. ℞. **✠ L'EOFPOLD ON L··** Short cross voided. *Hks.*, 208. *Hild.*, type H. V. F. » 5 »

STAMFORD.

69055 Same type. **✠ DVRSTAN ON STA.** F. » 10 »

YORK.

69056 Same type. **✠ BEORN ON EOFER.** F. » 4 »

69057 — **✠ CRVCAN ON EOFE.∴** V. F. » 5 »

69058 — **✠ HLDVLF ON EOFE.** F. » 4 »

EDWARD THE CONFESSOR.

1042-1066.

69059 **Penny. London. ✠ EADPARRD RE.** Crowned bust to right, with sceptre. ℞. **✠ DARINC ON LVNDE.** Short cross voided, limbs terminating in crescent. *Hks.*, 222. *Hild.*, type G. F. D. C. » 7 6

HENRY II.

69060 **Penny. Ipswich.** *Type as Hks.*, fig. 285. ℞. **✠ NICOLE [ON C]IPES.** F. » 4 »

69061 **Penny. London.** *Short cross type—class I.* ℞. **✠ PIERES: ON·LVND.** V. F. » 3 »

69062 **Halfpenny.** Same type. **··LELON·ON·····** V. F. » 2 »

HENRY III.

69063 **Penny. Hereford.** *Long cross type.* Mm. Mullet. **HENRI-ЄVS REX III'.** Crowned bust facing. ℞. **HENRI ON HEREH.** *R.* F. » 3 »

69064 — **London.** Same type. The **h** reversed.—**q**—in obverse legend. ℞. **RIЄARD ON LVND.** E. F. » 3 »

69065 — Usual obverse legend. ℞. **NIЄOLЄ ON LVND.** F. » 1 »

69066 — No mm. **HENRIЄVS REX III'.** Crowned bust with sceptre. ℞. **RENAVD ON LVND.** V. F. » 2 »

69067 — Same type. **RIЄARD ON LVND.** V. F. » 2 »

69068 — Same type. **VVALTER ON LVND.** V. F. » 2 »

EDWARD I.

69069 **Penny. London. ✠ EDVV R ANCL DNS HYB.** Crowned bust facing. ℞. **ЄIVITAS LASLON.** Long cross pattée with three pellets in each angle. *R.* F. » 12 6

EDWARD II.

69070 **Penny. Canterbury. ✠ EDVVA R ANCL DNS HYB.** Crowned bust facing. ℞. **ЄIVITAS ЄANTOR.** Long cross pattée with three pellets in each angle. E. F. » 2 6

69071 — **✠ EDVVAR R ANCL DNS HYB.** V. F. » 2 »

69072 **Penny. Durham. ЄIVITAS DVNELM.** One limb of cross turned into a crozier. **Bishop Kellow.** F. » 2 6

69073 — Mm. Cross Moline. **Bishop Beck. ЄIVITAS DVREME.** F. » 2 6

69074 — Mm. Lion rampant. **Bishop Beaumont. ЄIVITAS DVNELM.** *R.* F. » 10 »

69075 **Penny. St. Edmundsbury.** Mm. Cross pattée. **EDVVAR R ANCL DNS HYB.** ℞. **VILL SЄIEDMVNDI.** V. F. » 2 6

69076 **Penny. London. EDVVA R ANCL DNS HYB.** Mm. Cross pattée. **ЄIVITAS LONDON.** V. F. » 1 6

69077 — **✠ EDVVAR R·ANCL DNS HYB.** V. F. » 2 »

69078 — Another, larger bust, different style. **EDVVAR REX ANCL DNS HYB.** *S.* F. » 4 »

EDWARD III.

69079 **Noble. 1360-1369.** The King standing in a ship, and holding sword and shield; two ropes from prow of ship, three from stern; *a crescent on the bowsprit.* ° **EDVVARD ⁝ DEI ⁝ CRA ⁝ REX ⁝ ANCL ⁝ DNS ⁝ HYB ⁝ ⊼ ⁝ AQIT.** ℞. ✠ **IHЄ ⁝ AVTEM ⁝ TRANSIENS ⁝ PER ⁝ MEDIV ⁝ ILLORVM ⁝ IBAT.** Cross fleury with lion and crown in each angle; **E** in centre. *R.* E. F. 3 10 »

69080 **Groat.** Mm. Crown. **EDVVARD'°D'°C'°REX° AIIC'°Z°FRAIIE° D HYB.** Crowned bust facing within tressure of nine arches, all fleured except those above crown. ℞. **POSVI ° DEVM ° ADIVTOREM ° MEV. ЄIVITAS LOIIDOII.** Long cross pattée with three pellets in each angle. F. » 7 6

69081 — — — F. » 5 »

69082 — Mm. Cross pattée. **EDVVARD'°D'°C'°REX° AIIC'°Z°FRAIIE °D° HYB.** Similar type. V. F. » 7 6

69083 — An annulet below the bust, and another in one quarter of reverse. Legends as preceding. V. F. » 10 »

69084 — Legend ends **h.** All arches fleured. Annulet below the bust and also in one quarter of reverse. V. F. » 10 »

69085 — Mm. Cross pattée. *Richard II style of bust and legends.* **EDVVARD'·DI ⁝ CRA ⁝ REX ⁝ ANCL'·Z ⁝ FRANE'·** ℞. **POSVI DEVM ⁝ ADIVTOREM ⁝ MEV·ЄIVITAS LONDON·** *R.* V. F. 1 10 »

69086 — Another, same legends and similar type, but the hair not standing out so far as on the above. *R.* F. » 15 »

69087 **Half-Groat.** Mm. (Obv.). Crown, ℞. Cross pattée. **EDVVARDVS ° REX ° ANCL' ° Z ° FRAEI.** ℞. **POSVI** &c. **ЄIVITAS LOIIDOII.** Annulet by the pellets in one quarter. *S.* F. » 4 »

69088 **Penny. Durham. ✠ EDVVARDVS REX ANCLI.** ℞. **ЄIVITAS DVNELMI.** One limb of cross of crozier shape-**Bishop Hatfield.** *S.* F. » 3 »

69089 **Penny London. EDVVARDVS° REX °AIIC LI.** ℞. **ЄIVITAS LOIIDOII.** V. F. » 5 »

69090 **Farthing. London. EDVVARDVS REX.** ℞. **ЄIVITAS LONDON.** 2.9 grains. *R.* V. F. » 15 »

HENRY VI.

69091 **Groat. London.** Mm. (Obv.). Cross patonce (?), ℞. Cross. **HENRIE DI CRA REX ANCL Z FRANE** (Trefoils after *Henric, Di, Gra*). Crowned bust facing within tressure of nine arches; trefoil each side of neck, cone on breast. ℞. **POSVI** &c. **ЄIVITAS LONDON.** Cone before *Lon* and a trefoil after *Don.* F. » 3 6

69092 **Groat. Calais.** Mm. Cross patonce, ℞. Cross. **HENRIE DI CRA REX ANCL Z FRANE** (Rosette stops). ℞. **VILLA ⁝ ЄALISIE.** *Posui* and *Calisie.* Mascle before *La.* V. F. » 2 »

69093 — Mm. Pierced cross, otherwise as preceding. V. F. » 3 »

69094 — Mm. Cross patonce, ℞. Cross. A cone after *Henric* and *Di.* ℞. Cone after *Calisie*, mascle before *La.* F. » 2 »

69095 **Penny. Calais. HENRIEVS REX ANCLIE.** Annulet each side of neck. ℞. **VILLA ⁝ ЄALIS' ⁝.** Annulet between pellets in two quarters. V. F. » 3 »

69096 **Halfpenny. Calais. HENRIE·REX·ANCL.** Same type as the penny. F. » 3 »

EDWARD IV.

69097 **Angel.** Mm. Cinquefoil. **EDVVARD DEI CRA' REX ANCL ⊼ FRANE.** St. Michael slaying the dragon. ℞. **PER CRVCEM·TVA'·SALVA·NOS·XPE REDEMP.** A ship with shield of arms surmounted by a cross between **E** and a rose. V. F. 1 » »

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RICHARD III.

69098 **Groat. London.** Mm. Boar's head. RICARD×DI×GRA× REX ANGL Z FRANC. Rx. POSVI &c. CIVITAS LONDON. *S.* V. F. » 15 »

HENRY VII.

69099 **Groat.** Second issue. Mm. Escallop. HENRIC DI GRA REX ANGL Z FRAN. Bust, facing, wearing arched crown. Rx. POSVI DEVM ADIVTORE MEVM. CIVITAS LONDON. Rosette stops in legends. F. » 4 »

69100 **Groat.** Third issue. Mm. Cross crosslet. HENRIC'×V·I·I'× DI'×GRA'×REX×ANGL' Z×FR'. Crowned bust in profile to right. Rx. POSVI &c. Shield on cross fourchée. E. F. » 10 »

EDWARD VI.

69101 **Shilling.** Mm. Tun. EDVVARD'.VI : D'.G'.ANGL'. FRA'.Z'.HIB'.REX. Crowned bust facing between a rose and XII. Rx. POSVI &c. Shield on cross fourchée. E. F. » 12 6

MARY.

69102 **Groat.** Mm. Pomegranate. ◦MARIA◦D'◦G'◦ANG'◦ FRA'◦Z ◦ HIB'◦REGI'. Crowned bust in profile to left. V. F. » 10 »

PHILIP AND MARY.

69103 **Shilling. 1554.** PHILIP.ET.MARIA.D.G.R.ANG.FR.NEAP. PR.HISP. Busts of Philip and Mary face to face under a crown and the date. Rx. POSVIMVS.DEVM.ADIVTOREM.NOSTRVM. Oval shield of arms surmounted by a crown and the value XII. *R.* E. F. 2 10 »

ELIZABETH.

69104 **Shilling.** Mm. Woolpack (1594-6) on obverse, and Key (1595-8) on reverse. *R.* M. » 5 »

CHARLES I.

69105 **Three Pound Piece. 1644. OXON.** Mm. (Obv.). Plume, Rx. Pellets ⁝·⁝ CAROLVS.D : G : MAG : BRI : FRA : ET. HIBER : REX. Half-length figure of King Charles to left, holding sword and olive branch; a plume behind the head. Rx. EXVRGAT.DEVS.DISSIPENTVR.INIMICI ⁝·⁝ Declaration, in continuous scroll joining legend, RELIG : PROT | : LEG : ANG : | LIBER.PAR : Three plumes and III above, .1644. .OXON below. *Ken.*, p. 159, nº 52. *R.* E. F. 15 » »

69106 **Oxford Halfcrown. 1642.** Mm. ? CAROLVS D : G : MAG : BRIT : FRAN : ET HI : REX. The King on horseback to left; a plume behind. Rx. EXVRGAT : DEVS : DISSIPENTVR : INIMICI. Declaration RELIG : PROT : LEG | ANG : LIBER : PAR. Three plumes above, date below. *Hks.*, p. 329, nº 1. *R.* V. F. » 12 6

69107 — **1643.** Different style of obverse, similar to *Hks.*, fig. 493. CAROLLVS.D.G.MAG.BRI.FRA.ET.HI. REX. Rx. ·:· EXVRGAT &c. Declaration RELIG : PRO LEG | ANG : LIBER ; PA : Three plumes above, date below. *R.* V. F. » 15 »

69108 — **1643. OX.** Mm. (Obv only). Rosette. CAROLVS. [D : G :] MAG : BR : FR : ET : HIB : REX : Same style of obverse. Rx. EXVRGAT &c. Declaration RELIG.PRO.LE | ANG.LIB.PAR. Three plumes, large centre plume, above the Declaration, 1643 OX below; rosette each side of OX. *R.* V. F. » 12 6

69109 — **1644. OX.** Mm. (Obv.) Plume, Rx. ⁝·⁝ Legends and style of obverse as preceding. Rx. ⁝·⁝ EXVRGAT &c. Declaration RELIG : PRO : LE | ANG : LIB : PAR with three equal sized plumes above, ·1644· ·OX· below; small date figures. *R.* V. F. 1 » »

69110 — **1644. OX.** Mm. (Obv.) Rosette (Rx.). Rosette between four pellets. Legend and style obverse as preceding. Rx. EXVRGAT &c. Declaration RELIG.PRO.LE | ANG.LIB.PAR. Three plumes, large centre plume, above the Declaration, 1644 OX below; much larger date figures than on the preceding coin. V. F. » 15 »

69111 — — F. » 10 »

69112 **Oxford Shilling. 1642.** Mm. (Obv. only). Plume. CAROLVS. D : G : MAG : BR : FR : ET : HI : REX. Crowned bust to left; XII behind the head. Rx. EXVRGAT &c. Declaration RELIG : PROT | LEG : ANG | LIBER : PAR, with three plumes above and date below. V. F. » 10 »

69113 **Pontefract Shilling. 1648.** *Struck after the death of Charles I.* CAROL' : II : D : G : MAG : B.F : ET : H : REX. Across the field in two lines HANC : DE | VS : DEDIT with a crown above and the date below. Rx. POST : MORTEM : PATRIS : PRO : FILIO. View of the castle with a flag on central tower; OBS on left, P C above castle, cannon projecting on right. *Octagonal. R.* F. 1 15 »

69114 **Newark Ninepence. 1646.** A crown with C. R at sides, OBS : and IX below. Rx. NEWARK 1646 *Pierced. R.* E. F. » 12 6

69115 **Briot's Sixpence.** Mm. (Obv.) Anchor and B, Rx. Anchor. An error in the reverse legend — *Chisto* for *Christo.* M. » 10 »

69116 **Sixpence.** Bristol. Mm. (Obv. only). B. .CAROLVS. D : G : MAG.B.F.ET.H : REX. Crowned bust to left, plume in front, VI behind. Rx. .EXVRG : DEVS.DISSIPEN : INIMICI. Declaration REL : PROT : | LEG : ANG : | LIB : PAR : with scroll ornament and three plumes above, line and date below. *Hks.*, fig. 533. F. » 7 6

THE COMMONWEALTH.

69117 **Crown. 1652.** Usual type. *R.* E. F. 4 15 »

69118 **Cromwell Shilling. 1658.** Usual type, bust of the Protector to left. *R.* F. » 15 »

69119 — — F. » 10 »

CHARLES II.

69120 **Five Guineas. 1684.** — *Rare date.* V. F. 6 10 »

69121 **Shilling. 1684.** — — *R.* E. F. 1 5 »

JAMES II.

69122 **Five Guineas. 1687.** Usual type. F. 5 15 »

69123 — **1688.** Elephant and castle. F. 5 10 »

69124 **Shilling. 1687.** The 7 stamped over 6. *R.* E. F. 1 » »

WILLIAM III.

69125 **Crown. 1696.** Curved cuirass. OCTAVO. F. D. C. 1 » »

69126 — **1708.** DVODECIMO. — F. D. C. 1 5 »

QUEEN ANNE.

69127 **Five Guineas. 1703.** VIGO. *R.* V. F. 12 10 »

69128 — **1705.** Rose in centre of reverse. *R.* F. 6 15 »

69129 — **1706.** Post-Union type, arms of England and Scotland impaled. *R.* E. F. 7 » »

GEORGE I.

69130 **Guinea. 1726.** Usual type. E. F. 1 15 »

GEORGE II.

69131 **Five Guineas. 1746.** LIMA. F. 5 10 »

GEORGE III.

69132 **Sovereign. 1820.** — — E. F. 1 3 6

69133 **Half-Sovereign. 1817.** — — E. F. » 11 »

69134 **Seven Shilling Piece. 1800.** — — F. D. C. » 12 6

69135 — **1810.** — — E. F. » 8 6

69136 **Crown. 1818.** LIX. — — E. F. » 6 6

69137 — **1819.** LIX. — F. D. C. » 7 6

69138 — — E. F. » 6 6

69139 — **1819.** LX. — E. F. » 6 6

69140 **Halfcrown. 1816.** Large bust. — — E. F. » 3 6

69141 — **1817.** — — F. D. C. » 4 »

69142 **Northumberland Shilling. 1763.** — — *R.* E. F. » 10 »

69143 **Shilling. 1787.** No dot over head. — E. F. » 7 6

69144 — **1816.** Usual type. — *Brilliant.* F. D. C. » 3 »

69145 **Sixpence. 1817.** — — F. D. C. » 1 3

GEORGE IV

69146 **Sovereign. 1821.** — — E. F. 1 5 »

69147 **Half-Sovereign. 1821.** Rose, shamrock and thistle type. *R.* E. F. 1 » »

69148 **Crown. 1821.** SECUNDO. — *Brilliant.* F. D. C. » 15 »

69149 **Halfcrown. 1820.** Rose, shamrock and thistle type. E. F. » 3 6

69150 — **1825.** Small bust. Rx. Square shield surmounted by crowned helmet with lambrequins. F. D. C. » 5 »

69151 — **1826.** Same type. — E. F. » 4 »

69152 **Shilling. 1824.** Square shield within Garter type. E. F. » 2 »

69153 — **1825.** Lion type. F. D. C. » 5 »

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WILLIAM IV.

69154 **Halfcrown. 1834.** — — E. F. » 4 6
69155 — — — — V. F. » 3 6
69156 — **1836.** — E. F. » 4 6
69157 **Sixpence. 1831.** — — F. D. C. » 2 »

VICTORIA

69158 **Crown. 1844.** — — E. F. » 12 6
69159 — — — — V. F. » 6 6
69160 **Gothic Crown. 1847.** Inscribed edge. — E. F. » 15 »
69161 — — — V. F. » 10 »
69162 **Florin. 1849.** The Graceless type. — E. F. » 5 »
69163 — **1852.** Usual type. E. F. » 4 »
69164 — **1872.** — — E. F. » 3 6
69165 — **1873.** — — E. F. » 3 6
69166 **Shilling. 1839.** — — F. D. C. » 5 »
69167 — **1856.** — — F. D. C. » 2 »
69168 — **1857.** — — E. F. » 1 6
69169 — **1872.** — — E. F. » 1 6
69170 — **1881.** — — E. F. » 1 6

EDWARD VII.

69171 **Proof Crown. 1902.** — — F. D. C. » 7 6
69172 **Proof Maundy Set. 1902.** — — F. D. C. » 2 6

SCOTTISH.

DAVID I.

69173 **Penny. Roxburgh.** ✠ DAVII·REX. Crowned bust to right, with sceptre. ℞. ✠ hVCO : ON ROCAS. Cross fleury with pellet in each angle. *Burns*, fig. 6 A. *RR.* F. D. C. 5 » »

69174 — **Berwick.** ✠ DAVI..... Same type. ℞. [FOLP]ALT·ON [BER]. *R.* V. F. » 15 »
69175 — .... VID : RE.. : Reverse legend ends RIVI. *R.* F. » 10 »
69176 **Penny.** Legends obliterated. — M. » 5 »
69177 — Another, struck on a square flan. Rough workmanship. [✠ D]AVIT..... ℞. ✠ hV ..... *R.* F. 1 » »

WILLIAM THE LION

69178 **Penny. Roxburgh.** [✠ L]A RA[I VVIL]AMA. Crowned bust to left, with sceptre. ℞. ✠ RAVL DA· ROAABVR. Cross potent with crescent and pellets in each angle. *Smaller bust than Burns*, fig. 37. V. F. » 12 6
69179 — ✠ RAVL DA RO[A]BVR. F. » 10 »
69180 — .....DA ROAABVR. F. » 7 6
69181 — ✠ RAVL DA..... V. F. » 10 »
69182 — ✠ RAVL : ON : ROA. V. F. » 12 6
69183 — Cross potent sceptre handle, instead of pellets. Cf. *Burns*, fig. 33. ON RO. F. » 10 »
69184 **Penny. Perth.** ✠ FOLPO [LT DA PA] RT. *R.* M. » 7 6

DAVID II.

69185 **Groat. Edinburgh.** ✠ DAVID [DA]I CRA RAX SAOTORVM (Rosette stops). Crowned bust to left with sceptre, within tressure of six arcs and segment. Small head; *Burns*, fig. 250. ℞. ✠ DNS &c. VILLA AAIN-BVRCh. Long cross pattée, mullet in each angle. V. F. » 7 6
69186 **Half-Groat. Aberdeen.** ✠ DAV[ID DAI] CRA RAX SAOTORVM. Tressure of six arcs. ℞. ✠ DNS &c. VILLA ABARDON. *Burns*, fig. 277. *R. Fractured, and edge broken.* » 5 »
69187 **Half-Groat. Edinburgh.** ✠ DAVID DAI CRA RAX SAOTO.... Crowned bust to left with sceptre; Robert II style of head; tressure of six arcs, spandrils plain. *Burns*, fig. 293. ℞. ✠ DNS &c. VILLA EIDIN-BVRCh. F. » 5 »
69188 — Similar type but with trefoils in spandrils. M. » 2 6
69189 — Star on sceptre handle. *Burns*, fig. 303. F. » 5 »
69190 **Penny. Rex Scottorum.** ✠ DAVID DAI CRAAIA. Crowned head to left, with sceptre. *Burns*, fig. 230. ℞. RAX SAOTTORVM ✠. V. F. » 5 »
69191 **Penny. Edinburgh.** ✠ DAVID · RAX · SAOTO-RVM. Small head. *Burns*, fig. 266. ℞. VILLA · AAINBVRCh. V. F. » 7 6
69192 — *Robert II.* head. A pellet behind the crown and in first quarter of reverse. *Burns*, fig. 299a. V. F. » 10 »

ROBERT II.

69193 **Groat. Perth.** ✠ ROBARTVS : DAI : CRA : RAX : SAOTTORVM. Crowned bust to left with sceptre; star on sceptre handle; tressure of six arcs, trefoils in spandrils. *Burns*, fig. 317. ℞. ✠ DNS &c. VILLA DA PARTh ✠. V. F. » 10 »
69194 — — — M. » 2 6
69195 **Half-Groat. Perth.** ✠ ROBARTVS · DAI · CRA · RAX · SAOTTOR. Crowned bust to left with sceptre; star on sceptre handle; tressure of six arcs, trefoils in spandrils. *Burns*, fig. 320. ℞. ✠ DNS &c. VILLA DA PARTh X. M. » 5 »
69196 — — — M. » 2 6

ROBERT III.

69197 **Groat. Edinburgh.** ✠ ROBARTVS : DAI : CRA : RAX : SAOTORVM. Crowned bust facing within tressure of seven arcs, three pellets on points. ℞. ✠ DNS &c. VILLA : AAINBVRCh : *Burns*, fig. 348. V. F. » 7 6
69198 — ✠ ROBARTVS : DAI : CRA : RAX : SAOTTRVM. Crowned bust facing within trefoil pointed tressure of eight arcs. ℞. ✠ DNS &c. VILLA ✠ AAINBVRCh ✠. *Burns*, fig. 370 D. F. » 5 »
69199 **Groat. Perth.** ✠ ROBARTVS · DAI CRA : RAX : SAOTTORVM. Crowned bust facing within trefoil pointed tressure of seven arcs; nothing in spandrils. ℞. DNS : &c. VILL : A : DA : PARTh ✠ *A not given by Burns.* V. F. » 10 »
69200 **Half-Groat. Edinburgh.** ✠ ROBARTVS ✠ DAI-------- Crowned bust facing within tressure of seven arcs, three pellets on points. ℞. DNS ✠ &c. VILLA AAINBVR. *Burns*, fig. 354. F. » 7 6

JAMES I.

69201 **Demy.** Mm. Crown. IACOBVS ✠ DA ✠ CRAAIA ✠ RAX SA ✠. Arms of Scotland on lozenge-shaped shield. ℞. ✠ SA · LVVM : FAA POPVLVM ✠ TVVM ✠ ✠ A small. St. Andrew's cross with the letter I (*Jacobus*) in centre, between two lis and within a floriated compartment of six curves, quatrefoil in each curve; saltire in upper angle of St. Andrew's cross, pellet in lower. *A variety not given by Burns. R.* V. F. 2 » »
69202 **Groat. Edinburgh.** IACOBVS ✠ DAI ✠ TRAAI ✠ RAX ✠ SAOTO ✠. Crowned bust facing, with sceptre; I (*Jacobus*) to left of neck, saltire to right; a lis and two saltires on breast; I on sceptre handle. ℞. ✠ DNS ✠ &c. VILLA ✠ AD ✠ INBV ✠ RCh. A long cross pattée with lis and three pellets in alternate angles; a lis on centre of cross; small additional pellets in angles. F. » 7 6
69203 — ✠ IACOBVS · DAI ° TRAAIA ° RAX ✠ SAO ✠ ° Annulet to left of neck, saltire to right; a lis on breast; annulets in spandrils of tressure. ℞. DNS &c. VILLA ✠ AD ° INBV ° RCh. Annulet with the lis in one angle. M. » 5 »
69204 **Perth.** ✠ IACOBV[S D]AI CRAA[IA] RAX S ✠. Two crescents on breast. ℞. ✠ DNS &c. VILLA ⌒ DA PAR) Th ✠. A crescent and saltire with the lis in one angle. M. » 4 »
69205 **Penny. Edinburgh.** ✠ IACOBVS ° DAI : TRA-AIAA ✠. Crowned bust facing; an annulet to left of crown, saltire to right. ℞. ✠ VILLA ✠ AAIN-BV ✠ R Ch. Cross with three pellets and small additional pellet in each angle. *A variety not given by Burns. R.* M. » 7 6

JAMES II.

69206 **Groat. Edinburgh.** Mm. Crown. IACOB[VS : DA]I : CRA : RAX : SAOTTORVM. Crowned bust facing within tressure of nine arcs; a saltire each side of neck. ℞. DNS : &c. VIL : LA A : DINB : VRC.

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Long cross pattée with a crown and three pellets enclosing saltire in alternate angles. V. F. » 12 6

69207 — Another, same type. F. » 6 6

69208 — A lis to left of crown; nothing at sides of neck. VILLA EDINBVRG. Annulet instead of saltire between pellets. F. » 6 6

69209 **Penny. Edinburgh.** Mm. Crown. IACOB DEI GRA------ Crowned bust facing. ℞. VILLA EDIN-BVRG. Cross with three pellets enclosing annulet in each angle. *R.* M. » 5 »

JAMES III.

69210 **Unicorn.** Mm. Lis. IACOBVS DEI GRACIA REX SCOTORV (Star stops). Unicorn to left, with shield. ℞. ✠ EXVRGAT DES ET DISIPENT INIMI-CIE (Star stops). Wavy star on floriated cross. *R.* F. 1 12 6

69211 **Groat.** ✠ IACOBVS · DEI · GRA · REX : SCO-TORVM. Crowned bust three-quarters to right, within tressures of eight arches. ℞. ✠ VILLA : EDINBVRG. A long cross with foliated ends, mullet and thistle-head in alternate angles, as *Burns*, fig. 579. F. » 5 »

69212 **Groat.** ✠ IACOBVS DEI GRA REX SCO-TORM. Crowned bust facing within tressure of seven arcs. ℞. ✠ DNS &c. VILLA EDANBEOVRGE. Long cross pattée with mullet and three pellets alternately in angles. *Burns*, 605. F. » 10 »

69213 **Half-Groat. Edinburgh.** IACOBVS ∘ DIE ∘ GRA-CIA ∘ REX. Bust three-quarters to left, wearing arched crown. ℞. DNS P | ROTEC | TOR M | EV ET V VILLA EDINBRV. A long cross pattée with crown and three pellets enclosing annulet in alternate angles. *A variety not given by Burns.* Cf. pp. 140-141. *RR.* F. 1 10 »

JAMES V.

69214 **Ecu** or **Abbey Crown.** Mm. (Obv.). Star, ℞. Crown. IACOBVS : · 5 : · DEI : · GRA : · REX : · SCOTO-RVM. Crowned shield between two St. Andrew's crosses. ℞. : · CRVCIS : · ARMA : · SEQVAMVR. Cross fleury with quatrefoil in centre and thistle in each angle. *R.* V. F. 1 7 6

69215 **Groat.** ✠ IACOBVS : · 5 : · DEI : · GRA : · REX : · SCOTORV. Crowned bust in profile to right. ℞. : · OP-PIDV · EDINBVRGI. Shield on cross fourchée. V. F. » 10 »

69216 — — F. » 5 »

69217 — SCOTOR. — F. » 5 »

MARY.

69218 **Half-Lion. 1553.** MARIA.D.G.R.SCOTORVM. Crowned shield between **I G** (*Jacobus Gubernator — James, Earl of Arran, Regent*). ℞. ✠ DILIGITE .·. IVSTICIAM 1553. Crowned monogram of Maria Regina, between two cinquefoils. *Burns*, fig. 817. *R.* V. F. 6 10 »

69219 **Bawbee. Edinburgh.** MARIA.D.G.R.SCOTORVM. A thistle-head crowned, between **M R**. ℞. ✠ OPPIDVM.EDINBVRGI. A St Andrew's cross (fluted) encircled by a crown, between two cinquefoils. F. » 2 »

69220 — REGIN SCOTOR. Cross not fluted. F. » 2 »

FRANCIS & MARY.

69221 **Testoon. 1560.** FRAN.ET.MA.D.G.R.R.FRANCO.SCOTORO. Crowned shield, arms of France and Scotland impaled, between a plain cross and St Andrew's cross. ℞. VICIT.LEO. DE.TRIBV.1560. Crowned monogram **F M** between lis and thistle, both crowned. *Burns*, 884. *Countermarked with a crowned thistle. R.* V. F. 1 5 »

MARY AND LORD DARNLEY.

69222 **Ryal. 1565.** Mm. (Obv.) Thistle. MARIA.&.HENRIC'.DEI. GRA.R.&.R.SCOTORV. Shield of arms between two thistles. ℞. .EXVRGAT.DEVS.&.DISSIPENTR.INIMICI.EI'. A crowned palm-tree, with a tortoise creeping up the stern; scroll inscribed DAT GLORIA VIRES; date below. *S.* E. F. 2 » »

69223 **One-Third-Ryal. 1565.** .MARIA.ET.HENRIC'.DEI.GRA.R. ET.R.SCOTORVM. Same type as the ryal. ℞. .EXVRGAT.DEVS. ET.DISSIPENTR.INIMICI.EIVS. *R.* V. F. 1 5 »

MARY.

69224 **One-Third Ryal. 1567.** MARIA.DEI.GRA.SCOTORVM. REGINA. Same type as before. ℞. EXVRGAT.DEVS.ET.DISSIPEN-PENTVR.INIMICI.EIVS. *Countermarked with a crowned thistle. R.* M. » 10 »

69225 **Jetton.** MARIA.D.G'SCOTOR.REGINA.FRAN.DOI. The arms of France and Scotland impaled. ℞. VIRESCIT.VVLNNERE. VIRTVS. A hand from clouds pruning a vine. *Burns*, 918. *Med. Illus.*, I, $\frac{125}{77}$. V. F. » 15 »

JAMES VI.

69226 **Thistle Noble.** .IACOBVS.[6] DEI.GRATIA.REX.SCOTORVM. A ship with crowned shield of arms in centre; flags inscribed **I 6** at prow and stern; a thistle on side of ship. ℞. .FLO-RENT.SCEPT.PIIS.REGNA HIS IOVA DAT NVMERATQ. Two sceptres crossed, four crowned lions, four crowns, all within ornamented quatrefoil with thistle-head in each spandril. *Burns*, fig. 951. *R.* F. 3 10 »

69227 **Rider. 1599.** Mm. Quatrefoil. .IACOBVS.6.D.G.R.SCOTO-RVM. The King in armour on horseback to right; the date in exergue. ℞. SPERO.MELIORA. Crowned shield. *R.* V. F. 2 10 »

69228 **Sword and Sceptre Piece. 1601.** Mm. Quatrefoil. .IACOBVS.6.D.G.R.SCOTORVM. Crowned shield. ℞. .SALVS. POPVLI.SVPREMA.LEX. A sword and sceptre in saltire under a crown and between two thistles; date below. E. F. 1 » »

69229 **Half-Sword and Sceptre Piece. 1602.** Same type and legends. *S.* V. F. » 12 6

69230 **Ryal, Thirty Shilling Piece** or **Sword Dollar. 1571.** ⁝ IACOBVS.6.DEI GRATIA.REX.SCOTORVM .·. Shield of Scotland crowned between **I R** crowned. ℞. ⁝ PRO.ME. SI'MEREOR.IN.ME ⁝ Sword and crown; mark of value XXX and date. M. » 10 »

69231 **Two-Thirds Ryal. 1571.** Same type and legends. *Countermarked with a crowned thistle. R.* M. » 12 6

69232 **Thirty-Shilling Piece.** .IACOBVS.6.DEI.GRATIA.REX. SCOTORVM. Half-length figure of the King to left, crowned, and holding sword. ℞. HONOR.REGIS.IVDICIVM.DILIGIT.158.. Shield of Scotland, crowned, between **I R** and marks of value $\frac{X}{X\ X}$ s. *R.* M. » 10 »

69233 **Twenty Shilling Piece. 1583.** Similar type. *R.* M. » 10 »

69234 **Ten Shilling. Piece. 1582.** Similar type. *R.* F. 1 » »

69235 **Gold Halfcrown.** Mm. Thistle. .I.D'.G'.ROSA.SINE. SPINA. Crowned bust to right. ℞. TVEATVR.VNITA.DEVS. Crowned shield of arms. *Burns*, fig. 992. *R.* V. F. 1 5 »

CHARLES I.

69236 **Unit** or **Double-Angel.** Mm. (Obv.). Thistle and B (*Briot*). CAROLVS.D : G.MAG.BRITAN.FRAN.ET.HIB.REX. Half-length figure of the King to right in richly decorated armour, and holding sceptre and orb. ℞. HIS.PRÆSVM.VT.PROSIM. Square shield, crowned, between **C R** crowned. *Burns*, fig. 1032. *R.* F. D. C. 3 » »

69237 **Half-Unit.** CAR.D : G . MAG . BRIT . FRAN . ET . HIB . REX . Crowned bust to left; B (*Briot*) below. ℞. .VNITA.TVEMVR. Square shield crowned between **C R** crowned. *Scottish crown obverse and reverse. Burns.* 1035. *R.* E. F. 5 » »

69237a — — F. 1 10 »

99238 **Sixty-Shilling Piece.** Mm. Thistle and B (*Briot*). CARO-LVS.D : G.MAGN.BRITANN.FRANC.ET.HIBERN.REX. The King on horseback to left. ℞. QVÆ.DEVS.CONIVNXIT.NEMO.SEPA-RET. Crowned shield. *Burns*, fig. 1035. *R.* V. F. 1 10 »

69239 — — F. » 15 »

69240 **Thirty-Shilling Piece.** Mm. (Obv.). Double-leaved thistle, ℞. Leaved thistle. : CAROLVS : D : G : MAG : BRIT : FRAN : ET : HIB : REX : The King on horseback to left; **F** (Falconer) below horse's near hind hoof; ground line. ℞. QVÆ. DEVS : CONIVNXIT : NEMO : SEPARET. Crowned shield of arms; two stars above the crown. *Burns*, p. 470, nº 39. *R.* V. F. » 15 »

69241 — Mm. (Obv.). Leaved thistle crowned. CAROLVS'D : G'MAG'BRIT'AN'FRAN'ET.HIB'REX. The King on horseback to left; no letter F; ground line and grass. ℞. QVÆ'DEVS ⁝ CONIVNXIT'NEMO'SEPARET. Crowned shield; two small crowns above the crown. *A variety not given by Burns. R.* F. » 12 6

69242 **Half Merk.** Mm. B (*Briot*). CAR'D : G'SCOT'ANG'FR'ET' HIB'R. Crowned bust to left; $\frac{\text{'VI'}}{8}$ behind the head. ℞. CHRISTO'AVSPICE'REGNO. Crowned shield between the crowned letters **C R**. *Burns*, fig. 1010. *S.* V. F. » 10 »

CHARLES II.

69243 **Four Merk Piece. 1674.** CAROLVS II'DEI'GRA. Laureate bust to right, F (*Falconer*) below. ℞. 'MAG BRI.FRA ET.HIB REX'1674. Four shields arranged in form of cross with two CS interlinked and crowned in each angle; in centre, mark of value $\frac{\text{LIII}}{4}$. *Burns*, fig. 1048. *R.* M. » 10 »

69244 — **1675.** Same type. *R.* F. » 15 »

69245 **Two Merk Piece. 1675.** Similar type. *Burns*, fig. 1050. *R.* F. » 12 6

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69246 **Merk 1671.** A leaved thistle below the bust. M. » 2 »
69247 **Half-Merk. 1664.** Same type. M. » 2 »
69248 — **1670.** — V. F. » 5 »
69249 **Quarter-Dollar. 1680.** CAROLVS·II·DEI·GRA. Laureate bust to left; F (*Falconer*) in front of bust. ℞. ·SCO ANG·FR ET·HIB REX·1680. Four crowned shields arranged in form of cross, thistle in each angle, ℭ in centre. F. » 2 »
69250 — **1682.** — F. » 3 »
69251 **One-Sixteenth Dollar. 1681.** Similar obverse. ℞. ·SCO· ANG·FRA·ET·HIB·REX·1681. Cross of St. Andrew with crown in centre; in angles, thistle, rose, lis, and harp. F. D. C. » 7 6

JAMES VII.

69252 **Forty Shilling Piece. 1688.** IACOBUS·II·DEI·GRATIA. Laureate bust to right; below, : 40. ℞. ·MAG·BRIT·FRA·ET· HIB·REX·1688. Crowned shield. Edge NEMO·ME·IMPUNE· LACESSET. ANNO. REGNI. QVARTO. *A variety not given by Burns. R.* F. 1 » »
69253 **Ten Shilling Piece. 1687.** IACOBUS·II DEI ·GRATIA· Laureate bust to right, 10 below. ℞. ·MAG·BR·FRA·ET·HIB· REX·1687. Four crowned shields and four sceptres. *R.* M. » 3 »

WILLIAM and MARY.

69254 **Ten Shilling Piece. 1692.** GVLIELMVS·ET·MARIA·DEI· GRATIA. Busts conjoined to left, 10 below. ℞. MAG·BR·FR· ET·HIB·REX·ET·REGINA·1692. Crowned shield. *R.* F. » 7 6

WILLIAM II.

69255 **Twenty Shilling Piece. 1695.** GVLIELMVS·DEI·GRATIA. Laureate bust to left, 20 below. ℞. MAG·BRIT·FRA·ET·HIB· REX·1695. Crowned shield. V. F. » 15 »
69256 **Ten Shilling Piece. 1696.** Same type. *R.* M. » 3 6

QUEEN ANNE.

69257 **Ten Shilling Piece. 1705.** ANNA·D: G·M·BR.FR·& HIB· REG. Bust to left, 10 below. ℞. MAGBRIT.FRA·ET·HIB·REG·1705. Crowned shield. *R* V. F. » 15 »
69258 **Five Shilling Piece. 1705.** ANNA·D: G·M·BR.FR·& HIB· REG. Bust to left, 5 below. ℞. NEMO·ME·IMPVNE·LACESSET· 1705. A triple-headed thistle crowned. V. F. » 5 »
69259 — AN·D·G·MAG·BR.FR & HIB.R. ℞. U instead of V in IMPUNE. *A variety not given by Burns.* V. F. » 5 »

IRISH

PENNIES

(*Type of Aethelred II, Hks. fig. 207*).

69260 ✠ EDEDO ✠ DTNOEDTI. Rude bust to left. ℞. ✠ DI-TO IE IMOIIID. Long cross voided, each limb terminating in three crescents. E. F. » 15 »
69261 ✠ EƆEDN ✠ OCODN ✠ IO. Same type. Blundered legend on reverse. V. F. » 12 6
69262 ✠ ·DYFINR·OE ✠ MNEƆI. ℞. ✠ EMIRNE MIO MN-D. V. F. » 10 »
69263 Smaller bust, within inner circle. Blundered legends. V. F. » 15 »

SIHTRIC III.

69264 ✠ SITR RX DIFIMF : OX. Bust to left with sceptre. ℞. ✠ FAZTOL O⁻ DIFLME. Short cross voided with CRVX in angles. *Hildebrand*, type C. F. D. C. 1 » »
69265 ✠ SIHTRC RE ✠ DYFL. Rude bust to left; a small cross pattée behind the head. ℞. ✠ STENC MO DYFLINR. Long cross voided, each limb terminating in three crescents; small pellet in each angle of cross. V. F. » 12 6
69266 ✠ SIHTRC RE ✠ DYFLINR. Rude bust to left, a pellet behind the head. ℞. ✠ F·ÆREMIN MO DYFL. Long cross voided, each limb terminating in three crescents. V. F. » 7 6
69267 — — F. » 5 »
69268 ✠ HITRC RNE ✠ NN. Rude bust to left; four pellets behind the neck, pellet behind head. ℞. ✠ DARTN TO EOFRI. Long cross voided, each limb terminating in three crescents; small pellet in each angle of cross. F. » 10 »

JOHN, LORD OF IRELAND.

69269 **Halfpenny. Dublin.** ✠ IOHANNES DOON. Head facing. ℞. ✠ NORMAN ON DVV. Short double cross, annulet in each angle. V. F. » 7 6
69270 — — F. » 4 »
69271 ✠ IOHANNES DO. Same type. ℞. ✠ TOMAS ON DVVE. V. F. » 10 »
69272 — Same moneyer. DVV. F. » 4 »
69273 ✠ IOH[ANNE]S DOON : ℞. [✠] RODBERD ON·DVV... F. » 5 »
69274 ✠ IOHANNES DOO. ℞. ✠ ADAM ON DVVE. V. F. » 7 6
69275 — **Waterford.** ✠ IHANN···DOON. ℞. ✠ SEFREI·ON VVA. F. » 7 6
69276 **Farthing.** A mascle with three pellets in each angle and one in centre. ℞. NO[R]M. Cross pattée. *R.* F. » 7 6

KING JOHN.

69277 **Penny. Dublin.** IOhANNES REX. Crowned bust with sceptre, facing, within triangle. ℞. ROBERD ON DIVE. Triangle containing flaming star and crescent; a small star in each angle. V. F. » 3 »
69278 — — V. F. » 2 »
69279 **Halfpenny.** IOhAN REX. Crowned bust facing within triangle; star in each corner. ℞. ROBERD ON D. Crescent and cross pattée in triangle; star in each angle. *R.* V. F. » 12 6

HENRY III.

69280 **Penny. Dublin.** hENRICVS REX III. Crowned bust with sceptre, facing, within triangle. ℞. DAVI ON DIVELI'. Long cross pommée, voided, three pellets in each angle. V. F. » 5 »

EDWARD I.

69281 **Penny. Waterford.** EDVV. R' ANEL. DNS hYB. Crowned bust facing within triangle. ℞. CIVITAS VVATERFOR. Cross, three pellets in each angle. E. F. » 5 »
69282 **Halfpenny. Dublin.** Similar type. CIVITAS DVBLINIE. F. » 7 6
69283 — Another, DVBLINIE. F. » 7 6

EDWARD IV.

69284 **Groat. Limerick.** Mm. Rose. EDVVARDVS × DEI × ERA × DNS × hYBERN. Crowned bust facing within tressure, rose each side of neck. ℞. POSVI &c. CIVITAS LIMIRICI (Rose after *Civitas*). Long cross pattée with three pellets, and two pellets with rose, alternately in angles. *R.* V. F. » 10 »
69285 **Groat. Waterford.** Mm. Cross pierced? Similar type of obverse. ℞. POSVI &c. CIVITAS VVATER-FORD. Long cross pattée with three pellets in each angle; a saltire between pellets in two angles. *S.* F. » 5 »
69286 **Penny. Dublin.** Mm. Rose. EDVVAR..... Crowned bust facing, suns and roses alternately at sides of head and neck. ℞. [CIVITA]S DVB[LIN]. Long cross with rose in centre; two roses and a sun, and two suns and a rose, alternately in angles. *R.* F. » 7 6

HENRY VIII.

69287 **Groat.** Mm. Crown. hENRIC' × VIII D' : E' : R' AEELIE' : Z. Crowned shield of arms on cross fourchée. ℞. : FRANCE : DOMINVS : hIBERNIE' × Crowned harp between the crowned letters h and I (*Henry VIII* and *Jane Seymour*). *S.* V. F. » 5 »
69288 **Sixpence.** Mm. (Obv.) Harp, ℞. Boar's head. HENRIC' 8 : D' G' A... FRANC Z HIB' REX. Crowned bust nearly full face. ℞. CIVITAS DVBLINIE. Shield of arms on cross fourchée. V. F. » 10 »

JAMES I.

69289 **Shilling.** Mm. Rose. .IACOBVS.D'.G'.MAG'.BRIT'.FRA'.ET. HIB'.REX. Crowned bust to right. ℞. .HENRICVS.ROSAS. REGNA.IACOBVS. Crowned harp. V. F. » 10 »
69290 **Sixpence.** Mm. Bell. .IACOBVS.D'.G'.ANG'.SCO'.FRA'.ET. HIB'.REX. Crowned bust to right. ℞. .TVEATVR.VNITA. DEVS. Crowned shield. V. F. » 5 »

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CHARLES I.

69291 **Cork Sixpence.** CORK 16.47 in two lines and within a beaded circle. ℞. VI within a beaded circle. *R.* E. F. 5 » »

PATTERN AND PROOFS.

From the collection of a lady of title.
(Offered at exceptionally low prices).

Gold.

GEORGE II.

69292 **Proof Five Guineas. 1731.** GEORGIVS.II.DEI.GRATIA. Laureate bust to left. ℞. M.B.F.ET.H.REX.F.D.B.ET.L.D. S.R.I.A.T.ET.E.1731. Crowned shield of arms. Edge .✠ DECVS.ET.TVTAMEN ANNO.REGNI.QVARTO✠. *R.* F. D. C. 21 » »
The Murdoch specimen (lot 75) realized £ 41.10.0.

GEORGE III.

69293 **Pattern Five Guineas. 1777.** *Yeo.* GEORGIVS.III DEI. GRATIA. Laureate bust to right. ℞. Similar to that of the preceding coin, but date 1777. *Plain edge. RR. Brilliant.* 45 » »
The Murdoch specimen (lot 121) realized £ 51.0.0.
69294 — *Another, not so brillant. Ex Montagu 1888,* £ *76.00.* 35 » »
69295 **Pattern Two Guineas. 1768.** *Tanner.* GEORGIVS.III. DEI.GRA. Laureate bust to right. ℞. Legend &c. as before. Date 1768. *Plain edge. R.* F. D. C. 17 10 »
The Murdoch specimens (lots 123 and 124) each realized £ 25.
69296 **Pattern Five Pound Piece. 1820.** *Pistrucci.* GEORGIUS III D : G : BRITANNIAR : REX F : D : 1820. Laureate bust to right. ℞. St. George and the dragon. No legend. Edge DECUS ET TUTAMEN.ANNO REGNI LX.
In brilliant preservation. RR. F. D. C. 50 » »
The Murdoch specimen (lot 176) realized £ 62.

GEORGE IV.

69297 **Pattern Five Pound Piece. 1826.** GEORGIUS IV DEI GRATIA 1826. Bust to left. ℞. RRITANNIARUM REX FID : DEF : Square shield of arms on mantle, crowned. *S.* E. F. 6 10 »
69298 **Proof Sovereign. 1825.** GEORGIUS IV DEI GRATIA 1825. Same style of bust as on the larger piece. ℞. BRITANNIARUM REX FID : DEF : Square garnished shield, crowned. *S.* F. D. C. 1 15 »
69299 **Proof Half-Sovereign. 1826.** Same type. *S.* F. D. C. » 15 »

WILLIAM IV.

69300 **Proof Sovereign. 1831.** Usual type. *Plain edge. S.* F. D. C. 1 10 »
69301 **Proof Half-Sovereign. 1831.** *Plain edge. S.* F. D. C. » 15 »

VICTORIA.

69301a **Pattern Five Pound Piece. 1839.** *W. Wyon.* VICTORIA D : G : BRITANNIARUM REGINA F : D : Bust to left. ℞. DIRIGE DEUS GRESSUS MEUS. The Queen and British lion. Ex. : MDCCCXXXIX. *Plain edge. R.* F. D. C. 12 10 »
The Murdoch specimen (lot 489) realized £ 15.10.0.
69302 **Proof Sovereign. 1853.** Usual type. *S.* F. D. C. 1 10 »
69303 **Proof Half-Sovereign. 1853.** Usual type. *S.* F. D. C. » 15 »
69304 **Proofs of the Jubilee Coinage. Five Pounds.** Usual type. *Brilliant.* F. D. C. 6 6 »
69305 — Another, not quite so fine. 5 15 »
69306 — **Two Pounds.** *Brilliant.* F. D. C. 3 5 »
69307 — Another, not quite so fine. 3 » »
69308 — **Sovereign.** *Brilliant.* F. D. C. 1 7 6
69309 — Another, not quite so fine. 1 3 6
69310 — **Half-Sovereign.** *Brilliant.* F. D. C. » 15 »
69311 — Another, not quite so fine. » 12 6

Silver.

CHARLES II.

69312 **Proof Crown. 1662.** CAROLVS.II DEI.GRATIA. Laureate bust to right. ℞. MAG.BR.FRA.ET.HIB.REX.1662. Four shields arranged in form of cross, ☾ in each angle, star of Garter in centre. *Plain edge. RR.* F. D. C. » 7 10

GEORGE IV.

69313 **Pattern Crown. 1820,** termed *Whiteaves.* GEORGIUS IV DEI GRATIA MDCCCXX. Bust to left, *cravat and collar.* ℞. BRITANNIARUM ET HAN : REX FIDEI DEFENSOR. The Royal arms with supporters and crest. *RRR.* F. D. C. 15 » »
The Murdoch specimen (lot 391) *realized* £. 25.5.0. *Finely toned. Of great rarity with the cravat and collar.*
69314 **Pattern Crown. 1826.** Same obverse as the gold piece, no 69297. ℞. BRITANNIARUM REX FID : DEF : Square shield of arms surmounted by a crowned helmet with lambrequins ; Garter motto below the shield. Edge DECUS ET TUTAMEN. ANNO REGNI SEPTIMO. *Brilliant. R.* F. D. C. 2 15 »
69315 **Pattern Shilling. 1820.** GEORGIUS IIII D : G : BRITANNIAR : REX F : D : Laureate bust to left. ℞. Crowned shield; rose, thistle, and shamrock. ANNO 1820. *Nearly unique. RRR.* F. D. C. 5 » »
69316 **Proof Shilling. 1825.** Same obverse as the sovereign of this year, no 69298. ℞. BRITANNIARUM REX FID : DEF : The Royal crest, the lion and crown; below, rose, shamrock and thistle united. *R.* F. D. C. 2 5 »

WILLIAM IV.

69317 **Proof Halfcrown. 1831.** GULIELMUS IIII D : G : BRITANNIAR : REX F : D : Bust to right. ℞. Shield on mantle, crowned. ANNO 1831. *Plain edge. R.* F. D. C. » 10 »
69318 **Proof Shilling. 1831.** Usual type. *S.* F. D. C. » 6 6
69319 **Proof Sixpence. 1831.** Usual type. *S.* F. D. C. « 4 6

VICTORIA.

69320 **Pattern Five Pound Piece. 1839.** Same type and legends as the gold piece, no 69301a. *Plain edge. RR.* E. F. 7 10 »
69321 **Proof Crown. 1844.** Usual type. *R.* F. D. C. 4 10 »
69322 **Proofs of the Jubilee Coinage. Crown.** *Brilliant.* F. D. C. » 10 »
69323 — **Four Shillings.** — *Brilliant.* F. D. C. » 10 »
69324 — **Halfcrown.** — *Brilliant.* F. D. C. » 5 »
69325 — **Florin.** — *Brilliant.* F. D. C. » 4 »
69326 — **Shilling.** — *Brilliant.* F. D. C. » 3 »
69327 — **Sixpence.** — *Brilliant.* F. D. C. » 3 »
69328 — **Threepence.** — *Brilliant.* F. D. C. » 1 »
69329 **Proofs of the 1893 coinage. Crown.** F. D. C. » 7 6
69330 — **Halfcrown.** — — F. D. C. » 4 »
69331 — **Florin.** — — F. D. C. » 3 »
69332 — **Shilling.** — — F. D. C. » 2 »
69333 — **Sixpence.** — — F. D. C. » 1 »
69334 — **Threepence.** — — F. D. C. » » 6

ENGLISH HISTORICAL MEDALS

Silver.

69335 **Death of Oliver Cromwell. 1658.** OLIVAR.D.G.RP. ANG.SCO.HIBERNIÆ.PROTECTOR. Laureate bust to left, in armour. ℞. NON.DEFITIENT.OLIVA.SEP.3.1658. Shepherd and flock. *Med. Illus.*, I, $\frac{435}{85}$. *Size* 1.9. *R.* E. F. 2 10 »
69336 **Coronation of Charles II. 1661.** *T. Simon.* CAROLVS. II.D.G.ANG.SCO.FR.ET.HI.REX. Crowned bust to right, in ermine robes, collar and George of the Garter. ℞. EVERSO. MISSVS.SVCCVRRERE.SECLO.XXIII APR.1661. Peace crowning the King. *Med. Illus.*, I, $\frac{472}{76}$. *Size* 1.15. V. F. » 12 6
69337 **The Battle of La Hogue. 1692.** *G. Hautsch.* MEMORIÆ ÆTERNÆ. Bust of William III within a circular temple containing statues of RVSSEL, ASHBY, DELAVAL, and ALLEMONDE. ℞. Fame and Victory supporting a tablet on which History, under the direction of Time, is inscribing the names of the ships lost by France. Inscribed edge. *Med. Illus.*, II, $\frac{67}{272}$. *Size* 1.75. *R.* V. F. 1 10 »
69338 **James II and Prince James. 1699.** *N. Roettier.* .IACO : II.DEI.GRATIA. Laureate bust of James II to right. ℞. .IAC : WALLIÆ.PRINCEPS. Bust of Prince James to left. *Med. Illus.*, II, $\frac{202}{516}$. *Size* 1.05. *R.* V. F. 1 5 »
69339 **The Rebels Repulsed. 1745.** *A. Kirk.* The Duke of Cumberland on horseback. GUL : AUG : DUX CUMBERLANDIÆ. ℞. SPEM REDUCIS MENTIBUS ANXIIS. The Duke presenting an

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olive branch to Britannia. *Med. Illus.*, II, $\frac{600}{204}$. *Size* 1.35. *R.* E. F. 1 » »

69340 — *T. Pingo.* GVLIELMVS.DVX.CVMBRIÆ. Bust of the Duke of Cumberland in profile to right. ℞. IVSTITIA.TRIVMPHANS. A lion slaying a wolf. Ex.: MDCCXLV. *Med. Illus.*, II, $\frac{607}{205}$. *Size* 1.3. *R.* V. F. » 15 »

69341 **The Battle of Culloden. 1746.** *R. Yeo.* GULIELMUS. GEOR.II.R.FIL.DUX.CUMBRIÆ. Bust of the Duke of Cumberland to right, in armour, with lion's skin wrapped around. ℞. The Duke (as Hercules) rescuing Britannia from Discord. Ex.: PERDVELLIB.EX.ANG.FVGAT | AD.CULLOD.DEBELLAT 16.APR.1746. *Med. Illus.*, II, $\frac{613}{278}$. *Size* 2. *R.* E. F. 2 » »

69342 **The Dublin Society. 1766.** NOSTRI PLENA LABORIS. Hibernia with spear, snield, and cornucopia. ℞. Engraved *Given By the* DUBLIN SOCIETY *in the year* MDCCLXVI *To* ROBERT WALLER ESQ^R *for having planted and secured the Greatest Number of* Ash Trees *in the Province of* CONNAUGHT *From ye 1st of Jan. 1765. An oval badge* (1.7 by 1.4) *with loop for suspension. R.* V. F. 1 5 »

69343 **David Garrick.** *L. Pingo.* DAVID GARRICK. Bust to right. ℞. Three Muses: Melpomene, Erato, and Thalia. HE UNITED ALL YOUR POWERS. Ex.: MDCCLXXII. *Size* 1.6. V. F. 1 » »

69344 **Marriage of Princess Helena. 1866.** *J. S. & A. B. Wyon.* Obv. Busts of Princess Helena and Prince Christian. ℞. PRINCESS HELENA.PRINCE CHRISTIAN. A crown and the date 5th JULY 1866. *Size* 1.15. E. F. » 7 6

69345 **The Earl of Dufferin. 1884.** *J. S. & A. B. Wyon.* THE EARL OF DUFFERIN VICEROY OF INDIA. 1884. A heart and crescent within the Collar of the Order of St. Patrick &c., surmounted by a coronet. ℞. PRESENTED BY HIS EXCELLENCY. THE GOVERNOR GENERAL. Armorial shield with crests, supporters, and motto. *Size* 2. E. F. » 15 »

69346 **The Marquis of Lansdowne. 1888.** *A. Wyon.* MARQUESS OF LANSDOWNE G.M.S.I. G.C.M.G.G.M.I.E. VICEROY OF INDIA. 1888. Busts of Lord and Lady Lansdowne. MARCHIONESS OF LANSDOWNE. ℞. PRESENTED BY HIS EXCELLENCY THE GOVERNOR GENERAL. Armorial shield with crest, supporters, and motto. *Size* 2. F. F. 1 » »

COPPER &c.

69347 **Capture of Porto Bello. 1739.** The Royal arms surmounted by **G R.** ℞. PORTO BELLO TAKEN BY ADMIRAL VERNON WITH SIX MEN OF WAR ONLY. NOV THE 22. ANNO DOM 1739. Six ships entering Porto Bello harbour. *Med. Illus.*, II, $\frac{539}{120}$. *Size* 1.5. *R.* V. F. » 15 »

69348 **The Battle of Culloden. 1746.** *J. Kirk.* GULIELMUS DUX CUMBRIÆ. Bust of the Duke of Cumberland to right, in armour with lion's skin around, similar to number 69341. ℞. *A. Kirk.* INSULA CHARA DEIS HEROUM INCLYTA MATER. Fame, flying above the British Isles, carrying laurel wreath, and a trumpet with banner inscribed VENIT VIDIT VINCIT. Ex.: 16.AP.I.DIE.26.ANNI.ÆT.SUÆ.REB.CULLODENICIS. CAMPIS.DOMIT.VIGILANTIA.SUA.MDCCXLVI. *Med. Illus.*, II, $\frac{613}{270}$. *Size* 1.4. *R.* E. F. » 15 »

69349 **Hawke's Victory in Quiberon Bay. 1759.** BRITAIN TRIVMPHED. HAWKE COMMANDED. Britannia, seated upon a sea-horse, is crowned by Victory. Ex.: OFF BELLEISLE NOV XX MDCCLIX. ℞. NIGHT and TEMPEST interpose to shield FRANCE from the assault of BRITAIN. Ex.: FRANCE RELINQISHES THE SEA. *Med. Illus.*, II, $\frac{706}{441}$. *Size* 1.55. *R.* V. F. » 12 6

69350 **William Penn.** *L. Pingo.* WILLIAM PENN B 1644. D 1718. Bust to right. ℞. BY DEEDS OF PEACE. Penn clasping hands with a Redskin. Ex.: PENSYLVANIA SETTLED.1681. *Med. Illus.*, II, $\frac{48^{M}}{40}$. *Size* 1.55. V. F. » 5 »

69351 **The Rev. George Whitefield.** *T. Pingo.* THE REV. GEORGE WHITEFIELD A.M. Bust nearly full face. ℞. An urn surmounted by a cherub with a skull. Ex.: B.16.D.1714 D.30 S.1770. *Size* 1.4. E. F. » 7 6

69352 **Thomas Snelling.** *L. Pingo.* THOMAS SNELLING. Bust to right. ℞. MERVISTI. Within wreath, OBIIT DIE 2 MAII MDCCLXXIII ÆTAT LXI. *Size* 1.6. E. F. » 10 »

69353 **Matthew Boulton.** MATTHEW BOULTON ESQ.F.R.S. &c. Bust to right. ℞. BRIGHTER SCENES I SEEK ABOVE IN THE REALMS OF PEACE AND LOVE. Within wreath, FAREWEL (*sic*). *Size* 1.9. E. F. » 10 »

ENGLISH COPPER TIN AND BRONZE COINS.

PATTERNS & PROOFS.

ELIZABETH.

69354 **Farthing.** A rose crowned, between E—R. GOD SAVE THE QUEEN. ℞. A double headed eagle. Lead. *R.* F. » 3 6

COMMONWEALTH.

69355 **Farthing** (Mont. 3). Brass with copper centre. Shield of St: George with a wreath above. ENGLANDS FARTHING. ℞. Irish shield with wreath above. FOR NECESSARY CHANGE. *RR.* F. 1 15 »

69356 — Similar but with K in the centre of the wreath on both sides. *RRR.* F. D. C. 5 » »

69357 — Similar but without K, and reading ENGLANDSS FARTHIN, and CHAN. *RRR.* V. F. 5 » »

69358 — Similar but the legends are correct and in full. The flan is larger than before and all of copper. *RR.* V. F. 3 » »

69359 — (Mont. 7). In pewter. ½ OVNCE OF FINE PEWTR. *R.* M. » 15 »

69360 — — — F. 2 5 »

CROMWELL.

69361 **Farthing** (Mont. 5). Bust to the left. ℞. Arms crowned. *RR.* F. D. C. 10 » »

CHARLES II.

69362 **Halfpenny** (Mont 1). A ship. CAR.II.&c. ℞. St. Michael and the dragon. SOLI.&c. All copper. *R.* F. 1 5 »

69363 — — — V. F. 2 » »

69364 — — — E. F. 3 5 »

69365 — Of brass with copper centre. M. » 12 6

69366 — — — F. 1 » »

69367 — — — V. F. 1 10 »

69368 — — — F. D. C. 3 10 »

69369 — (Mont. 11). Bust to the left. ℞. Britannia seated to the left. F. » 7 6

69370 — — On smaller flan. V. F. » 7 6

69371 — — Large flan. V. F. 1 » »

69372 — — — E. F. 1 10 »

69373 **Farthing** (Mont. 14). Emblems crowned. ℞. A ship. QVATVOR &c. *RR.* V. F. 2 » »

69374 — — — M. » 15 »

69375 — (Mont. 16). Edge grained. *R.* M. » 12 6

69376 — (Mont. 19). Bust to the left 1665. ℞. Britannia seated to the left. Legends as last. Grained edge. V. F. » 10 »

69377 — — As the last but of *brass* with a *ring of copper* let in. *RR.* E. F. 2 10 »

69378 — — Small flan, plain edge, all copper. V. F. » 3 »

69379 — (Mont. 25). Pewter with a copper ring let in. *RR.* F. 1 10 »

69380 — (Mont. 28). Pewter with a copper ring let in. *RRR.* V. F. 6 » »

69381 — (Mont. 33). Pewter only, larger than the last. *R.* M. 1 » »

69382 — (Unpublished). A crowned rose dividing C—R, within a circle. PRAY FOR THE KING. The words divided by ornaments. ℞. LORD GIVE THY BLESSING, in three lines with ornaments above and below. *RR.* F. 5 » »

WILLIAM & MARY.

69383 **Halfpenny.** Similar to the ordinary 1694 issue but on a larger flan and of somewhat finer work. M. » 7 6

69384 — Similar, a *brilliant proof. RRR.* F. D. C. 4 » »

69385 — (Mont. 5 (?)). Large busts to left, usual legend around. ℞. On a shield, the crosses of St. George and St. Andrew. ENGLISH COPPER. *RRR.* F. D. C. 15 » »

69386 — (Mont. 3). Bust of the King. ℞. Bust of the Queen. *RR.* F. D. C. 4 » »

69387 — — — V. F. 1 15 »

69388 — — Without legends. *RR.* E. F. 4 10 »

69389 — (Mont. 7). Busts in high relief. ℞. Britannia with small head and slim figure. Large flan, 1694. *RRR.* F. D. C. 7 10 »

69390 — (Mont. 8). Busts in very high relief. Britannia, also in high relief but without the globe. *RRR.* V. F. 4 10 »

69391 **Farthing.** (Mont. 11). Busts in mantles. ℞. Three pillars supporting a crown. All *copper. RR.* F. D. C. 1 10 »

69392 — — — All *yellow metal. RRR.* F. D. C. 5 » »

69393 — — — half *copper* and half *yellow metal. RRR.* E. F. 4 » »

69394 — (Mont. 15). Bust of King. ℞. Bust of Queen. F. D. C. » 10 »

69395 — (Mont. 18). Bust of Queen. ℞. A rose. F. » 2 6

69396 — (Mont 22). Bust of King. ℞. The sun shining. Half *copper* and half *yellow metal. RR.* M. 2 » »

ANNE.

69397 **Halfpenny** (Mont. 1). Bust of the Queen on both sides. Lettered edge. *RRR.* F. D. C. 7 10 »

69398 — — — V. F. 3 15 »

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69399 — (Mont. 3). Bust of Queen. ℞. Britannia. *RR.* F. D. C. 3 15 »
69400 — (Mont. 4). Similar but a rose and thistle replace the olive-branch. *RR.* M. 1 » »
69401 — — — F. D. C. 6 5 »
69402 — (Mont. 5). ℞. Rose and this crowned. *RR.* F. D. C. 5 » »
69403 **Farthing** (Mont. 11). Bust to left. ℞. Britannia 1713. *R.* F. D C. 2 5 »
69404 — — narrow rim. *R.* F. D. C. 2 5 »
69405 — — — *R.* F. 1 » »
69406 — — very heavy flan. *RR.* F. D. C. 3 15 »
69407 — (Mont. 13). Bust. ANNA AVGVSTA. ℞. The Queen in a biga. PAX MISSA &c. *RR.* F. D. C. 5 » »
69408 — — Smaller flan. F. D. C. 5 » »
69409 — (Mont. 14). Bust. ANNA REGINA. ℞. Britannia 1714. *RR.* F. D. C. 4 10 »
69410 — — — F. 2 » »
69411 — (Mont. 15). Bust. ANNA DEI GRATIA. *R.* F. D. C. 1 15 »
69412 — — — E. F. 1 5 »

GEORGE I.

69413 **Halfpenny**. Proof of the ordinary issue of 1717. *RR.* F. D. C. 1 10 »
69414 — — — V. F. » 12 6
69415 **Farthing**. Proof of the ordinary issue of 1717. *R.* F. D. C. » 10 »
69416 — — on smaller flan. F. D. C. » 15 »

GEORGE II.

69417 **Halfpenny**. Proof in bronzed copper dated 1729. *R.* F. D. C. » 15 »
69418 — — Bright copper. *R.* F. D. C. » 10 »

GEORGE III.

69419 **Twopence** (Mont. 3). Bust to right. ℞. Britannia. Dated 1797, legends incuse. A *bronzed proof.* F. D. C. 1 5 »
69420 — — A *bright copper* proof beautifully toned. F. D. C. 2 » »
69421 — — Similar but on a thinner flan. F. D. C. 1 15 »
69422 — — A gilt proof, *brilliant.* F. D. C. 1 15 »
69423 **Penny** (Mont. 10). By Pingo, 1788. Crowned bust to the right. ℞. Britannia standing. *RR.* F. D. C. 5 » »
69424 — — Similar but having a dot after each word in the legends, and a grained edge. *RR.* F. D. C. 5 » »
69425 — 1797, a proof of the current piece, *bronzed copper.* F. D. C. » 10 »
69426 — — A *copper proof.* F. D. C. » 10 »
69427 — (Mont. 20). Similar to the last but with larger bust and smaller lettering. *RR.* F. D. C. 1 10 »
69428 — (Mont 20a). Obv. Similar, but ℞. As the current penny. *RR.* F. D. C. 1 10 »
69429 — (Mont. 19). Similar but with large letters on both sides. A gilt proof, *brilliant.* F. D. C. 1 » »
69430 — (Mont. 23). Large bust, small letters, and Britannia helmeted. *Bronzed copper. RR.* F. D. C. 1 5 »
69431 — — *Copper* beautifully toned. *RR.* F. D. C. 1 10 »
69432 — (Mont. 21). Smaller bust, otherwise as the last. *RR.* F. D. C. 2 5 »
69433 — — — E. F. » 15 »
69434 — (Mont. 25). Bust to left. ℞. Britannia seated upon a cannon. *Bronzed copper. RR.* F. D. C. 1 15 »
69435 — — — E. F. 1 5 »
69436 — — *Unbronzed.* E. F. 1 » »
69437 — (Mont. 28). Bust as last dividing the date 17-99. ℞. VIGEBIT &c. F. D. C. 2 5 »
69438 — (Mont. 34). Draped bust to right. ℞. BRITANNIARUM 1805. *RR.* F. D. C. 1 10 »
69439 — *Bronzed proof*, 1806. F. D. C. » 6 »
69440 — *Copper.* — — F. D. C. » 10 »
69441 — — — 1807 toned. F. D. C. » 10 »
69442 **Halfpenny** (Mont. 1). A *brilliant proof* of the current issue of 1770. *RR.* F. D. C. 1 5 »
69443 — — — E. F. 1 » »
69444 — (Mont. 11). By Pingo 1788. *RR.* F. D. C. 3 » »
69445 — — Smaller flan. *RR.* F. D. C. 3 10 »
69446 — (Mont. 3). By Droz. 1788. Bust to right. ℞. Britannia seated to the left. Edge RENDER &c. *Gilt proof. R.* F. D. C. » 12 6
69447 — — *A silvered proof. R.* F. D. C. » 10 »
69448 — (Mont. 7). Smaller bust, dated 1790. *Bronzed copper. R.* F. D. C. » 7 6
69449 — — *Gilt. R.* F. D. C. » 10 »
69450 — — Similar but with edge lettering incuse. *Bronzed. R.* F. D. C. 2 » »
69451 — — Edge plain. *Bronzed. R.* F. D. C. » 5 »
69452 — (Mont. 6). Edge guilloche pattern. *Gilt. RR.* F. D. C. 1 » »
69453 — — *Bronzed. R.* F. D. C. » 12 6
69454 — (Mont. 18). Bust to right within a raised rim. Britannia seated to left 1795 below. Legends incuse. *Bronzed. R.* F. D. C. » 15 »
69455 — (Mont. 16). Bust larger, with SOHO under. *Bronzed. R.* F. D. C. » 15 »
69456 — — *Copper. R.* F. D. C. 1 » »
69457 — (Mont. 15). Bust to the *left*. ℞. Britannia seated to the left with 1776 in the exergue. *Bronzed. RRR.* F. D. C. 5 » »
69458 — (Mont. 17). The 1797 type with large bust and SOHO below. *R.* F. D. C. 1 » »
69459 — Small bust 1797, restrike. *R.* F. D. C. » 2 6
69460 — — *Gilt, brilliant. RR.* F. D. C. 1 5 »
69461 — — Grained edge. *Gilt. RR.* F. D. C. 1 » »
69462 — — Similar, *bronzed. RR.* V. F. 1 » »
69463 — — — — — F. D. C. 1 10 »
69464 — (Mont. 26). "British Commercial **Halfpenny**". 1797. *Bronzed. RR.* F. D. C. 2 » »
69465 — Proof 1799, *bronzed.* F. D. C. » 3 6
69466 — — — *copper.* F. D. C. » 4 »
69467 — — — *gilt.* F. D. C. » 7 6
69468 — (Mont. 32). Similar but with crowned bust. *Bronzed. RR.* F. D. C. 2 » »
69469 — — *Copper. RR.* F. D. C. 2 10 »
69470 — (Mont. 7). Uncrowned bust. Without K on the truncation. *Bronzed. R.* V. F. » 10 »
69471 — (Mont. 30). Bust as on ordinary issue, legend GEORGIUS III D.G. BRITANN.REX.F.D. &c. *RRR.* F. D. C. 2 10 »
69472 — (Mont. 35). BRITANNIARUM 1805. *RR.* F. D. C. 1 10 »
69473 — A *brilliant bronzed* proof of the current piece of 1806. F. D. C. » 5 »
69474 — A *brilliant copper* proof. F. D. C. » 5 »
69475 — A *brilliant gilt* proof. F. D. C. » 7 6
69476 — A *brilliant bronzed* proof of 1807. F. D. C. » 15 »
69477 **Farthing** (Mont. 27). BRITISH COMMERCIAL QUARTER PENNY. 1797. *Bronzed. RR.* F. D. C. 1 10 »
69478 — "Broad rim" type 1797. *R.* E. F. » 15 »
69479 — A *gilt* proof, *brilliant. R.* F. D. C. » 15 »
69480 — (Mont. 29). Similar but dated 1798 and the value is indicated *R.* F. D. C. » 12 6
69481 — — Similar, *gilt, brilliant. BR.* F. D. C. » 15 »
69482 — A *bronzed* proof dated 1799. F. D. C. » 3 »
69483 — A *copper* proof — — F. D. C. » 3 »
69484 — A *gilt* proof — — F. D. C. » 3 6
69485 — A *bronzed* proof dated 1806. F. D. C. » 2 6
69486 — A *copper* proof — — F. D. C. » 3 »
69487 — A *gilt* proof — — F. D. C. » 6 6
69488 — (Mont. 37a). Bust as on the Irish farthing. *RR.* F. D. C. 2 » »
69489 — A *bronzed* proof 1807. F. D. C. » 6 »

GEORGE IV.

69490 **Penny**. A *bronzed* proof 1826. F. D. C. » 15 »
69491 **Halfpenny**. — — — F. D. C. » 7 6
69492 **Farthing**. — — — F. D. C. » 7 6
69493 — A *copper* — — F. D. C. » 7 6

WILLIAMM IV.

69494 **Penny**. A *bronzed* proof 1831. F. D. C. » 15 »
69495 **Halfpenny**. — — — F. D. C. » 7 6
69496 **Farthing**. — — — F. D. C. » 5 6

VICTORIA.

69497 **Penny**. A *bronzed* proof 1839. F. D. C. » 10 »
69498 — A *copper* — 1841. F. D. C. » 15 »
69499 — — — 1853. F. D. C. » 15 »
69500 **Halfpenny**. — — — F. D. C. » 10 »
69501 **Farthing**. A *bronzed* proof 1839. F. D. C. » 4 6
69502 **Penny**. — — 1860. *R.* F. D. C. 1 5 »
69503 — — — 1861. *R.* F. D. C. 1 5 »
69504 **Halfpenny**. A *nickel* proof 1868. *R.* F. D. C. 1 » »
69505 **Penny** (Mont. 1). Pattern by Moore. 1860. F. D. C. » 12 6
69506 — — The same in *Tin.* — *R.* F. D. C. 1 » »
69507 — (Mont. 2). Pattern by Moore. — F. D. C. » 12 6
69508 — — The same *gilt.* — *RR.* F. D. C. 1 5 »
69509 — — — in *Tin.* — *RR.* F. D. C. 1 » »
69510 — (Mont. 2a). No legend on ℞. — F. D. C. » 12 6
69511 — (Mont. 3b). Pattern by Moore. 1860. F. D. C. » 12 6
69512 — — The same in *Tin. RR.* F. D. C. 1 » »
69513 — (Mont. 4). ONE TENTH OF A SHILLING 1857. *RRR.* F. D. C. 7 » »

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GREEK COINS.

(*Continued from col. 11510.*)

ROMANO-CAMPANIAN BRONZE.

In the *Num. Circ.* of July 1909, col. 11510 is a table of the "Dates of the Systems" of the As which is found to be incorrect. The interesting explanation and correction here given is due to the kindness of Dr Haeberlin.

CORRECTED TABLE.

The Libral As of 335-286 B.C.	weighed	272.875	grammes.
Semi-libral As of 286-268 B.C.	weighed	136.44	grammes.
Sextantal As of 268-217 B.C.	weighed	54.58	grammes.
The Uncial As of 217 B.C.	weighed	27.29	grammes.

Dr Haeberlin shews that the original Roman As of the Metropolis never weighed 327.45 grammes. The heavier specimens, which were thought to belong to this heavy weight, were pieces of the old Roman Pound over-struck with the types of the As of 272.875 grammes. The great majority of the specimens existing weigh about 272 grammes. Dr Haeberlin found, by weighing over 1100 specimens of the Roman As, that the mean weight was 267.62 grammes which represents a loss of about 5 grammes through wear.

The Pound of 327.45 grammes was only used outside the metropolis and it appeared in the form of the heavy Janus with ℞. Mercury series in Latium.

This weight was exceeded frequently, and many specimens are over-struck, some weighing 360 grammes, and one specimen in Dr Haeberlin's collection weighs 400 gram. The origin of the theory that there was a Quadrantal series may be traced to the fact that struck coins of the later reduction only weigh about half of the coins of the earlier period, and several sextantes of the later period are over-struck on Unciae of the earlier Period.

The true explanation of these facts is that the bronze coinage was brought into harmony with the six scruple Romano didrachms at Capua about 312 B.C. The scripulum of 1.137 grammes in the proportion of 1 : 120 was the equivalent of the Roman Semis of the Oscan pound of 136.44 grammes and the scripulum became the silver unit of Rome. All the Ases of reduced weight, whatever their weight may be, are in one sense to be classed as Semilibral; because their value is the silver scripulum, the value of the old Semis : they are in fact token money.

This unsatisfactory condition of the bronze coinage came to an end in 268 B.C. when the Denarius was introduced, viz Denarius of 4.548 grammes (or 70.22 grains) × 120 = 545.75 grammes of Æ that is to say it equals ten Ases of 54.58 grammes.

Pliny's remarks are not to be received as a reasonable explanation of the reduction of the As; he imagined that the state was in such a miserable condition, owing to the drain upon its resources during the Punic war, that the As was reduced from 288 scrupula, ie. from 327.45 grammes to a sextans, and that the State made from this proceeding a profit of five-Sixths.

The State never made the slightest profit to the detriment of the private citizen in making this alteration of the coinage, and when we understand it correctly, we see that all these values rest on the solid basis of strict Roman law.

It will be seen from the Tables given in this paper that Nos I, III and IV were duodecimal, but No II decimal, while the scruple had ten libella and the semilibral As was nothing else than the scruple expressed in bronze.

On account of this the semilibral Uncia (= $\frac{1}{10}$ of 136.44 grammes) have the weight of $\frac{1}{24}$ of 327.45 gram. that is to say a semilibral sextans of 27.29 grammes weighs exactly the same as the ounce of the pound of 327.45 which likewise weighed 27.29 gram. With the coinage of the Denarius in 268 B.C. the new pound of 327.45 gram. was introduced in the Metropolis. The Sextantal As represented therefore one sixth and the Uncial As one-twelfth of this.

It has been suggested that the type of the bull and the snake on the quadrans of the semilibral series may have some connection with the Persian myth of Mithras but this does not seem to be at all probable, because that myth was never received by the Greeks and the earliest notices of Mithras in Italy are much later in date than the period at which these coins were issued. The cult of Mithras is mentioned by Herodotus, Zenophon, and Strabo, but only as a foreign cult of the ancient enemies of the Greeks. The earliest mention of this cult in Italy is that made by Plutarch.

Then there is the last line of book I of the Thebaidos of Statius written about 90 A.D. "seu Persei sub rupibus antri indignata sequi torquentem cornua Mitram". The earliest Mithraic inscription is that of a freedman of a Flavian Emperor. The earliest marble sculpture of Mithras in Italy is one dedicated by a slave of T. Claud. Livinianus, a prefect of Trajan. The best and latest work on the subject is by Franz Cumont, "Textes et Monuments figurés relatifs aux Mystères de Mithra".

THE SIX DIFFERENT POUNDS OF ITALY.

The study of Metrology presents so many difficulties and is associated with so many doubts as to the very foundations of the science that it is unpopular and very generally neglected.

All therefore who wish to know something of the relative values of the coins of this series must feel that they owe a debt of gratitude to Dr Haeberlin for publishing the results of his studies. With the help of his work on "the Metrological foundation of the Middle-Italian systems of money", we may draw up tables of weights which are in harmony with the older Eastern systems from which they were derived, but the weights of the coins themselves vary so much and the various writers who have treated the subject differ so widely that we cannot hope to arrive at any satisfactory result without more trouble than most students are willing to take. Perhaps we are wrong in expecting the precision of modern work in the systems of men so recently emerging from barbarism.

Dr Haeberlin has shewn in his work "Die Metrologischen Grundlagen der ältesten Mittelitalischen Münzsysteme" published in the "*Zeitschrift für Numismatik*" (XXVII Band) that there were six different weights called Asses, Libræ, or Pounds in Middle and Southern Italy, a long time before the introduction of money in Rome and the other territories of Central Italy.

He has named them : 1) the Oscan, 2) the Neo-Roman, 3) the Phoenician or Easte Italian, 4) the Italian, 5) the Umbrian, and 6) the Sicilian Pounds.

It is interesting to notice that all these systems are of Babylonian or of Phoenician origin, and were brought from the East by the Phoenician traders. The figures given in the following tables are the exact proportions aimed at rather than those attained, for the coins preserved to our day in perfect condition seldom weigh exactly what they should do according to the Tables. The process of coining copper and silver was rude in comparison with modern methods, but the gold coins were more carefully treated and are of good weight.

TABLE OF THE SIX POUNDS AND THEIR TALENTS

I	The Osco-Latin	272.875 = 1/120	32745.	Light Bab. Æ. Common Norm.
II	The Neo-Roman	327.45 = 1/100	—	—
III	The Italian	341.10 = 1/100	34110.	Light Bab. Æ. Royal Norm.
IV	The Phoenician	379.00 = 1/100	37900.	Phoenician heavy Æ. Royal Norm.
V	The Umbrian	255.82 = 1/120	30698.44	Light Bab. weight Royal Norm.
VI	The Sicilian	218.30 = 1/100	21830.	Light Phoen. Æ. Common Norm.

Nos I and II differ only in dividing the same Talent in different ways. No I into a Mina of 1/60 and No II into a Mina of 1/50.

The division into 1/60 is earlier than that into 1/50.

Out of the Common Norm there arose three heightened or Royal Norms of the original Talents :

That raised by 1/20 = the Royal Norm A;
That raised by 1/24 = the Royal Norm B;
That raised by 1/36 = the Royal Norm C.

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The Talents of Nos III, IV and V are all of the Royal Norm B.

The introduction of the Babylonian and Phoenician weight systems into central Italy, has been treated by Dr Haeberlin in the *Berliner Müntzblätter* von 1908 in an article entitled "Rom's Eintritt in den Weltverkehr".

In this article Dr Haeberlin shews that three different weight systems were introduced, and on these the systems of weighing gold, silver and copper were founded.

I. The double system of the Light Babylonian Silver Talent.

a) The light Babylonian Silver Talent of the Common Norm of 32745 gr.

b) The light Babylonian Silver Talent of the Royal Norm of 34110 gr.

II. The Heavy Phoenician Silver Talent of the Royal Norm of 37900 gr. derived as 5/6 of a Talent of 45480 gr.

III. The light Babylonian Weight Talent of the Royal Norm of 30698,44 gr.

The Sicilian litra is 1/100 of the Common Norm of the light Phoenician Silver Talent of 21830 gr.

THE THREE ORIGINAL WEIGHT SYSTEMS.

I

The Two Light Babylonian Silver Talents.

1. The Talent of the Common Norm of 32745 gr. Spreading to South Etruria, Rome, Latium, Campania from which was derived in Bronze two Libral As systems.

a) The Osco-Latin Pound of 272.375 gr. = 1/120 of the Talent. The Roman reduction to half the weight.

b) The Neo-Roman Pound of 327.45 gr. = 1/100 of the Talent. Pounds Nos I and II.

2. The Talent of the Royal Norm B of 34110 gr. Spread as No 1, Apulia and Samnium.

A. In gold and silver.

a) The heavy Etruscan Silver system with a stater of 11.37 gr. Litra of 1.137 gr. = scripulum; gold of 1/4 stater and lighter.

b) The Romano-Campanian six scruple system, Silver and gold Didrachms and Drachms of 6.82 and 3.41 gr.

B. In Bronze an As system according to the Italian Pound of 341.10 gr. = 1/100 Talent.

Pound No III.

II

The Talent of 37900 gr. = the Phoenician reduced Talent (5/6 of the heavy Phoenician Silver Talent of the higher Norm B of 45480 gr.).

This was spread over Campania, Apulia, Vestini, Picenum, Eastern = Etruria and in the North West to Volterra.

1. In Silver the Phoenician Didrachms and Drachms of 7,58 and 3.79 gr.

2. In Bronze two As systems. Pound No IV.

a) According to the East Italian, Picenian or Phoenician Pound of 379 gr. = 1/100 of the Talent.

b) According to 1/5 of the heavy Mina of 758 gr. = 151,60 gr., the As weight.

III

The Talent of 30698.44 gr. = Light Babylonian Weight Talent, heightened Norm B.

1. In Silver the light Etruscan Silver system. Stater of 8.53 gr.

2. In Bronze two As systems.

a) According to the pound of 255.82 gr. = 1/120 Talent.

b) According to 1/5 of the heavy Mina of 1023.28 gr. Pound No V 204.66. As weight.

NOTES ON THE THREE SYSTEMS.

A. *To the first of* the three systems belong the Pounds of 272.875 gr., 327.45 gr. and 341.10 gr. numbered I, II and III in our list of the six pounds.

I. *Talent of 32745 gr.*

1) Divided in 60 Minas of 545,75 gr., 100 Half Minas of 272.875 gr. (Oscan-Latin Pound).

2) Divided in 50 Minas of 645.90 gr., 100 Half Minas of 327.45 gr. (Neo-Roman Pound).

II. *Talent of 34110 gr.*

Divided in 50 Minas of 682.20 gr., 100 Half Minas of 341.10 gr. (Italian Pound). To these belong the following Libral - As - Series :

To I, 1; the Roman Series (of the "urbs") with the prow, c. 335-286 B.C.

The light Roman-Latin Series (cast by Romans at Capua for the use of the Latins c. 312-286 B.C.) :

a) The Latin Wheel-series,

b) The series with the head of Roma without symbols or with the club on both sides,

c) The light Mercury and Janus series with the sickle on reverse,

d) The light Apollo series with bunch of grapes on both sides; the Kantharos series of the Roman Colony at Cales, after 312 B.C., a certain portion of the autonomous aes grave of Central-Italy; at last the Roman Reduction; As in weight of the Libral-Semis = 136.44 gr. between 286 = 268 B.C.

To I, 2; the Heavy Mercury and Janus series without symbols, 286-268 B.C. another portion of the autonomous aes grave of Central-Italy.

(In the year 268 B.C. the pound of 327.45 gr. was introduced also in the Capital; it is the basis of the new bimetallic system; Sextantal-As = 1/6; Denarius = 1/72, Quinarius = 1/144, Sestertius = 1/288 of this pound).

To II; the heavy Apollo series without symbols, c. 286-268 B.C. in Apulia the Libral series of Luceria and of Venusia;

The Romano-Campanian silver and gold struck by Rome since the year 312 B.C. didrachm 6.82 gr. = 1/50, drachm 3.41 gr. = 1/100 of the Pound of 341 gr.

The heavy Etruscan silver standard : stater of 11.37 gr. and its Litra or the scripulum of 1.137 gr.; since c. 400 B.C., vide p. 10.

B. *The second system* Talent of 37900 gr. :

1) Divided in 50 Minas of 758 gr., 100 Half Minas of 379 gr.

2) Divided in 50 Minas of 758 gr., 250 As of 151.60 gr. belong.

In regard to 1) The Phoenician silver Standard, Didrachm 7.58 gr. = 1/50, Drachm 3.79 = 1/100 of the Pound; in Campania various autonomous cities, and the older Roman-Campanian silver (335-312 B.C.), in Apulia = Arpi, Teate.

The heavy Libral series (As of 379 gr.) : Vestini, Hatria (Picenum), Ariminum (Umbria), after 300 B.C.

In regard to 2) The light Etruscan As series (As of 151.60 gr. = 1/5 Mine), after 300 B.C.

C. *To the third system*, Talent of 30698.44 gr.

1) Divided in 60 Minas of 511.64 gr., 120 Half-Minas of 255.82 gr. (Pound).

2.60 double Minas of 1023.28 gr. divided each in 5 Asses of 204.66 gr.

In regard to 1) the light Etruscan silver Standard, Didrachm 8.53 gr. = 1/60 Mina, since c. 450 B.C. the Liberal series of Tuder (Umbria), As of 255.82 gr., c. 300 B.C.

In regard to 2) the heavy Etruscan As series (As of 204.66 gr. = 1/5 of the heavy Mina), after 300 B.C.

i. e. the heady Etruscan As of 204.66 gr. is not to be regarded as 2/5 of the light Mina of 511.64 gr. but rs 1/5 of the heavy Mina of 1023.28 gr.

I THE OSCO-LATIN POUND.

This is sometimes called the older light Roman Pound. The weight of this pound was 272.875 gr. and its origin was from the Light Babylonian Silver Talent of the Common Norm.

Talent	32745.00	
Mina	545.75	= 1/60 of the Talent
Half Mina	272.875	= 1/120 —
Stater	10.915	= 1/50 of the Mina
Half Stater	5.458	1/100 —

This pound we know from Dionysius of Halicarnassus was in use in Rome as early as 477 B.C.

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It was likewise the Pound of Southern Etruria, of Latium, and of the Ocan part of Campania. On this pound was founded the libral As series of Rome, and the As reduced to one half.

The division of the Libral series was duodecimal.

THE AS OF THE OSCAN POUND

Libral As and Duodecimal divisions.

Tressis	818.625	gram. or	12630.12	grains
Dupondius	545.75	—	8420.08	—
As	272.875	—	4210.04	—
Semis	136.44	—	2105.02	—
Triens	90.96	—	1403.34	—
Quadrans	68.22	—	1052.31	—
Sextans	45.48	—	735.	—
Uncia	22.74	—	350.92	—
Semiuncia	11.37	—	175.46	—

Semi-libral As and Decimal divisions.

Decussis	1364.40	gram.		
Tressis	409.31	—	6315.06	grains
Dupondius	272.875	—	4210.04	—
As	136.44	—	2105.02	—
Semis or 5/10	68.32	—	1052.51	—
Triens or 4/10	54.58	—	842	—
Quadrans or 3/10	40.93	—	631.50	—
Sextans or 2/10	27.29	—	421	—
Uncia or 1/10	13.64	—	210.50	—
Semiuncia or 1/20	6.82	—	105.25	—
Quartuncia or 1/40	3.41	—	52.62	—

The names for parts of the decimal As, Quincunx, Teruncius, Biunx were not used in Rome, only in Eastern Italy.

The relative value of silver to bronze was 1 : 120. The reduced As was divided decimally because it was the copper equivalent of the silver unit, the scripulum, and silver was reckoned decimally.

Since the Aerarium was obliged to exchange each reduced As for a silver scripulum the weight of the As was gradually diminished, but even the lightest As of 50 gr., or even less, had the value of the full semilibral standard. Of the Libral system the Triple and double Asses occur only in the Roman latin wheel series while during the period of the Reduction the decussis Tressis and Dupondius were also cast in the Capital, but not of full weight, because they were not cast at the beginning of the period.

II. THE NEO-ROMAN POUND.

The weight of this pound was 327.45 gr.

It was adopted by Rome in the year 286 B.C. as her coinage for Latium and is represented by the Heavy Janus and Mercury series. It is the half Mina of the common norm of the light Babylonian Silver Talent of 32745 gr. This talent is the centumpondium of the Pound.

Talent, 32745 gr.
Mina, 1/50 Talent 654.90 gr.
Half Mina, 1/100 Talent 327.45 = the Pound or As.

The various proportions of the As.

As	327.45	grammes or	5050	grains.
Semis	163.72	—	2525	—
Triens	109.15	—	1684	—
Quadrans	81.86	—	1262	—
Sextans	54.58	—	842	—
Uncia	27.29	—	421	—
Semuncia	13.64	—	210.5	—

In the year 268 B.C. this new Pound was introduced also into the Capital, and was the basis of the bimetallic system.

Æ. Denarius X	4.548	grammes =	4 scripula	= 10 Asses	sextantal
Quinarius V	2.274	—	= 2 scripula	= 5	—
Sestertius IIS	1.137	—	= 1 scripulum	= 2 1/2	
Æ. Sextantal AS =	54.58	grammes or	842	grains.	
Semis	27.29	—	421	—	
Triens	18.19	—	280	—	
Quadrans	13.64	—	210	—	
Sextans	9.09	—	140	—	
Uncia	4.548	—	70,2	—	

One Denarius = 120 unciæ, each of the same weight as the Denarius, so silver was to bronze 1 : 120.

III. THE ITALIAN POUND.

Weighing 341.10 gr. This pound is 1/100 of the light Babylonian Silver Talent of the royal norm of 34110 gr., heavier 1/24 than the same talent of the common norm of 32745; therefore both talents = 24 : 25.

In the original Babylonian division into 60 Minas we find this talent in Etruria, then in Campania divided in 50 Minas.

Etruscan division:

Talent		34110 gr.
Mina,	1/60 Talent	568.49
Half Mina,	1/120 —	284.25
Stater,	1/50 Mina	11.37
1/2 Stater,	1/100 —	5.685
1/10 Stater,	1/500 —(scripulum)	1.137

Roman-Campanian division:

Talent		34110 gr.
Mina,	1/50 Talent	682.20
Half Mina,	1/100 (Pound)	341.10
Didrachm,	1/50 Pound	6.82
Drachm,	1/100 —	3.41
Scripulum,	1/300 —	1.137

The Stater of 11,37 gr. is the stater of the heavy Etruscan silver system from about 400 B. C., in this system the value of 2.274 gr. viz the heavy or the double scripulum is the silver equivalent of the Oscan-Latin copper pound of 272.875 gr. and therefore of great importance for Rome, whose system of libral aes grave was founded on this pound. Rome herself in the reform of her Campanian silver currency in the year 312 B. C. instead of the didrachm of 7.58 gr. (Phoenician standard) issued the didrachm of 6.82 gr., with the Drachm of 3.41 gr. and divided the drachm in three scripula of 1.137 gr. After this time the scripulum was the silver unity of Rome and remained as such a unit also in the denarius-currency under the name of "sestertius". Being the silver equivalent of the libral oscan Semis of 136.44 gr. the scripulum had such an influence on the bronze currency of the Capital, that the Roman Libral As of 272.375 gr. was reduced to the Half (136.44 gr.), so that the Semi-libral As and the scripulum represented the same value in bronze and in silver. *That is the beginning of the Roman bimetallic system*, which we find continuated also in the denarius-currency during the sextantal and uncial currency of the As. The types of the six-scruple didrachms are the following:

a) in the second period (312-286 B. C.):
Head of Roma in phrygian helmet and Victoria **ROMANOM**;
Head of Apollo and his horse, **ROMA**;
Head of Mars and club, and horse and club **ROMA**;
Head of Mars and Horse's bust, sickle **ROMA**;

b) in the third period (after 286 B. C.):
Head of Janus and Jupiter in quadriga **ROMA** (Quadrigatus).

Together with the introduction of the quadrigati at Capua in the Capital begins the Semilibral-Reduction with the division of the As in 10 ounces, so that the 10 ounces of the reduced As are of the same value as the 10 bronze libellae[1] of the quadrigatus struck in the following pieces all with the inscription Roma:

			Roman reduced ounces.
4 Libellae =	Head of Juno, etc.	54.58 gr.	= 4
3 —	Head of Heracles, etc.	40.93	= 3
2 —	Eagle, etc.	27.29	= 2
1 —	Head of Sol, etc.	13.64	= 1

1. B. The libella is 1/10 of the scripulum, 1/60 of the quadrigatus; the quadrigatus of 6,82 gr. therefore contains 60 libellæ of 13.64 gr. or 120 libellæ of 6.82 gr.

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1/2 —	Female head turreted and horseman	6.82	= 1/2

The six-scruple Didrachm of 6,82 gr. contains 6 × 20 = 120 1/2 libellae of 6.82 gr., silver to copper also at Capua = 1 : 120.

In the aes grave we find the pound of 341.10 gr. as well in the west, as in the east of Italy.

a) In the west in one of the two heavy Roman Latin series, the heavy Apollo series, with division of the As in 12 ounces (c. 286-268 B. C.).

b) In the east applied by two Apulian cities, Luceria and Venusia, (Latin Colonies) as part of a decimal system (c. 300 B.C.).

DUODECIMAL SYSTEM OF BRONZE COINS.

As		weighing	341.10	grammes or	5264	grains.
Semis,	1/2	—	170.55	—	2632	—
Triens,	1/3	—	113.70	—	1754.6	—
Quadrans,	1/4	—	85.27	—	1316	—
Sextans,	1/6	—	56.85	—	877.3	—
Uncia,	1/12	—	28.43	—	438.6	—
Semiuncia,	1/24	(none issued).				

DECIMAL SYSTEM.

As		weighing	341.10	grammes or	5264	grains.
Quincunx,	1/2	—	170.55	—	2632	—
Quatrunx,	4/10	—	136.44	—	2105.6	—
Teruncius,	3/10	—	102.33	—	1579.2	—
Biunx,	2/10	—	68.22	—	1052.8	—
Uncia,	1/10	—	34.11	—	526.4	—
Semiuncia,	1/20	—	17.6	—	263.2	—

IV. THE PHOENICIAN POUND.

This pound of 379 gr. is the half of a Mina of 758 gr., the 1/60 of the heavy Phoenician Silver Talent of the royal norm weighing 45.480 gr. But since in Italy each pound is accompanied of its centumpondium, we have reason to believe that in Italy out of 50 Minas of 758 gr. was constructed a " derivated Phoenician " Talent of 37.900 gr.

Phoenician construction:

Talent		45480	gr.
Mina,	1/60 Talent	758	—
Half Mina,	1/120 —	379	—
Stater,	1/50 Mina	15.16	—
1/2 Stater,	1/100 —	7.58	—
1/4 Stater,	1/200 —	3.79	—

Italian construction:

Talent		37900	gr.
Mina,	1/50 Talent	758	—
Half Mina,	1/100 Pound	379	—
Tetradrachm		vacat	—
Didrachme,	1/50 Pound	7.58	—
Drachm,	1/100 —	3.79	—

The Didrachm of 7.58 gr. in various autonomous cities of Campania was already in use before the Roman occupation and was applied also by Rome in the first period of her Campanian silver currency c. 335-312 B. C. The Didrachms struck by Rome during this period all with the inscription **ROMANO** are:

a) Head of bearded Mars helmeted, horse's bust;
b) Head of Apollo, prancing horse and star;
c) Head of young Heracles, Wolf and Twins.

The drachm of 3.79 gr. was not coined, but there exists a rare litra (1/10 didrachm) of 0.76 gr. of the type a. As often in the later emissions of ancient coins we find a diminution of the weight. This is seen on Roman brass, and also on the later didrachms of Cales, Suessa, Teate, Nuceria, etc., which seldom surpass a weight of 7,20 or 7.30 gr. Of this light weight are also the didrachms of two Apulian cities Arpi and Teate.

Of a heavier weight are the drachms of Velia of 3.94 gr. That is the weight of Phokaea and of Karthaga (double elevation of the common norm = + 1/12) and therefore we may distinguish in Campania three silver standards:

Didrachm	of 7,88 gr.	= Phokaean or old Campanian standard.
—	of 7,58 —	= Phoenician or new Campanian standard.
—	of 6,82 —	= Roman or Romano-Campanian (6 scrupel =) standard.

In the *aes grave* on the pound of 379 gr. are founded the series of the Vestini, of Hatria (Picenum), and of Ariminum (Umbria) all after 300 B. C. Here in the east of Italy the division of this pound is always decimal.

As =	379 gr.	Biunx	75.80 gr.
Quincunx =	189.50 —	Uncia	37.90 —
Quatrunx =	151.60 —	Semuncia	18.95 —
Teruncius =	113.70 —		

Also the light series of the Etruscan aes grave belong to the system of the heavy Phoenician Mina of 758 gr. In Etruria the As is not identical, as in the other parts of Central Italy, with the market pound; it is not a copper pound in the sense of a Half of the light Mina, but is the fifth part of a heavy Mina. The As weight of the light Etruscan aes grave is 1/5 of the Mina of 758 gr. = 151.60 gr. and therefore the Quincussis is the full Mina. The system is the following:

Quincussis = 5 As	758 — gr.	Triens	1/3 As 50.53 gr.
Dupondius = 2 —	303.20 —	Quadrans	1/4 — 37.90 —
As	151.60 —	Sextans	1/6 — 25.27 —
Semis = 1/2	75.80 —	Uncia	1/12 — 12.63 —

To this system belong the wheel and anchor series; wheel and amphora; archaic wheel on both sides; archaic wheel and three crescents, and the aes grave of Volterra, further the oval series. The Quincussis occur only in the wheel and anchor series. The whole Etruscan aes grave seems to be not older than 300 B. C.

V. THE UMBRIAN POUND.

The Umbrian pound weighed 255.82 gr. It is the Half of the Mina of the royal Norm B. of the Babylonian weight talent of 30698.44 gr.

Talent	30698.44	gr.
Mina 1/60 Talent	511.64	—
Half Mina 1/120 — Pound	255.82	—
Stater 1/60 Mina	8.527	—
1/2 Stater 1/120 —	4.264	—

This is the original Babylonian division: Talent = 60 × 60 = 3600 Staters. This Talent was in use in a great part of Etruria and in the South of Umbria; but since the pound in the form of the As only existed in Umbria, this pound was called by Dr Haeberlin the Umbrian Pound.

In *Umbria* the city of Tuder founded her libral aes grave about 300 B.C. in conformity to this pound, divided into 12 ounces.

As	255.82 gr.	Quadrans	63.95
Semis	127.91 —	Sextans	42.64
Triens	85.27 —	Uncia	21.32

In the *west of Etruria* the Stater of 8.53 gr. is the Stater of the light Etrurian silver system, and there is no doubt that Populonia commenced this currency at a very early period, about 450 B.C. The stater is signed with ⋊ = 10 litrae, later with ⋊⋊, when the litra of 0.85 gr. was diminished to the half = 0.43 gr.

In the *east of Etruria* the coins of the heavy series or the Etruscan aes grave are founded upon the same system; they are the fifth part of the double (heavy) Mina of 1023.28 gr. The As weighing 1/5 = 204.66 gr. This division is duodecimal:

As	204.66 gr.	Quadrans	51.16 gr.
Semis	102.33 —	Sextans	34.11 —
Triens	68.22 —	Uncia	17.06

To this system belong (about 300 B.C.), the three heavy wheel series: wheel on both sides; wheel and kantharus; wheel and bipennis; also the series with sacrificial instruments.

VI. SICILIAN COPPER POUND.

This pound is derived from the light Phoenician Silver Talent weighing 21.830, divided in 50 Minas as in the following Table:

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Talent	21830	gr.	
Mina 1/50 Talent	436.66	—	Attic Mina.
Half Mina 1/100 —	218.30	—	Scillian Copper Pound,
Stater 1/50 Mina	109.15	—	Sicilian Copper Litra,
Stater 1/50 Mina	8.732	—	Didrachm or Nomos,
1/2 Stater 1/100 —	4.366	—	Drachm,
1/10 Stater 1/500 —	0.8732	—	Sicilian Silver Litra.

The dividing of the Talent into 50 Minas is not Greek; the Greek or Attic Talent belonging to this table has a weight of 26.196 gr. and is constructed out of 60 Minas of 436,66 gr. The Sicilians did not cast aes grave, but from a very remote time their account was based on the copper pound, the heavy Litra of 218.30 gr., later on the light Litra of 109.15 gr. (1/2 = Pound). In the proportion of 1 : 125 the light Copper Litra is the equivalent of a silver weight of 0.8732 gr., Silver Litra. From the beginning the Sicilian coinage was in silver, and therefore we find the Litra coined in silver. An exception is found only in the coinage of the isle of Lipara (c. 400 B.C.) with its copper Litra of 109.15 gr. (struck, not cast, divided in 2 Hemilitras, 3 Tetras, 4 Trias, 6 Hexas and 12 Oncias). Also the silver litra. In fact a copper value was divided duodecimally in 12 ounces. The Attic values of Drachm, Didrachm, Tetradrachm etc., were adopted on the island as being 5 × 10 × 20 × the Silver Litra and therefore the Sicilian division of these moneys is not the division in obols (1 Attic Drachm = 6 Obols) but the division in Litras.

In the proportion of 1 : 125 a silver quantity of the weight of the Sicilian pound of 218.30 gr. was the equivalent of 100 Osco-Latin pounds copper, or 100 Roman Libral-Asses.

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900.

(*Including the names of several hitherto unpublished artists.*)

One hundred and thirty-third article.

(*Continued from col. 11612.*)

RAVASCHIERI, GERMANO (*Ital.*). Director of the Mint at Naples under Philip II., and successor to his father, Giovanni Baptista. He may have engraved some of the dies of the coins for which he is responsible, and which are signed: **GR**.

RAVASCHIERI, GIOVANNI BAPTISTA (*Ital.*). Director of the Mint at Naples, 1525-1560. His initials **I.B.R.** (**IBR**) occur on Neapolitan coins of Charles V. and Philip II., 1554, and other dates: Ducats, Half Ducats, Carlini, Tari, etc. Some of the currency he was responsible for was engraved by Ennece (*q. v.*).

RAVEMANN, FRAU (*Germ.*). Medallist of the first half of the eighteenth century, by whom is a Portrait-medal of Prince Elector Frederick Augustus of Saxony, commemorating the Retreat of the Swedes from Saxony, 1707. Both Ammon and Flad mention her name, but apparently very little is known about her.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Flads, *Berühmte Medailleurs*, p. 26.

RAVENNA, SEVERO DA (*Ital.*). Gem-engraver of the sixteenth century, mentioned by Pomponius Gauricus, who styles him *sculptor*, *scalptor*, *caelator*, and extols him above all his rivals. King states that "he is probably that pupil of Marc Antonio's who engraved the copper-plates with the monogram **S.R.**". *Vide* **SEVERO**.

BIBLIOGRAPHY. — King, *Antique Gems and Rings*, 1872.

RAVIER, GUILLAUME (*French*). Metal-engraver at Lyons, *circ.*, 1528-1531, where he engraved armorial bearings of that city in copper.

RAVIER, JEHAN (*French*). Mint-master and warden at Châlons-sur-Marne 1423-4, 1428.

RAWLE, G. (*Brit.*). Schlickeysen-Pallmann mention this name as that of a London Medallist of the second half of the eighteenth century, but I have not come across any medals by him.

RAWLINS, THOMAS (*Brit.*). Medallist, Coin-, Gem-, and Seal-engraver, also a Playwright, born about 1620 (some say 1600), died in London in 1670. He was apprenticed as a Goldsmith and Gem-engraver and is said to have been a pupil of Nicholas Briot, with whom he worked for some years at the Royal Mint. An ardent Royalist, he served both Charles I. and Charles II, undergoing great hardships during the Commonwealth. His earliest dated medal, that of William Wade, is of 1641. On the outbreak of the Civil War, he followed Charles I. to Oxford. In 1643 he was commissioned to cut various dies for medals (Badge of the Forlorn Hope; Meeting of Charles I. and Henrietta Maria at Kineton; Medal of Sir Robert Welch; Taking of Bristol by Prince Rupert), and in the previous year he had engraved a Medal on the Declaration of Parliament, but his signature does not occur on coins until 1644, when he produced the famous Crown piece, known as the 'Oxford Crown' (description and illustration *infra*) from the view of Oxford which he introduced on the reverse, beneath the ordinary equestrian type. From henceforth the artist appears to have cut most of the dies for the coins minted at Oxford, many of which are signed by him. He was formally appointed Chief-engraver of the mint in the twenty-third year of Charles I. (March 1647-March 1648) evidently after the death of Briot. Between 1642 and 1648 he was actively employed in making Royal badges, as well as medals and badges for the King's adherents.

To the last year of Charles I. probably belongs the artist's famous 'unique' pattern for a 'five Broad piece', the so-called 'Juxon Medal', which was supposed to have been given by the King on his scaffold

The Juxon Medal of Charles I., by Rawlins.

to Bishop Juxon as a mark of regard for the attachment and attention he had shewn him. It is now in the British Museum.

On the death of Charles I., Rawlins appears to have fled to France, but in 1652 we find him again in England earning a precarious livelihood by doing die sinker's work, principally engraving tradesmen's tokens for the towns of Bristol, Gloucester, Oxford, and London, if these tokens, varieties of which are signed **R**, do not belong to Ramage, another Engraver, who was employed at the Mint, and was known as "Farthing-maker in the Tower". From a letter written by Rawlins to John Evelyn for assistance, 27. February 1657, we learn that he was then in extreme distress, and imprisoned for debt in a low prison in London, called the "Hole in St. Martin". Evelyn, who had met the Engraver in Paris, endorsed the letter as being from "Mr. Thos Rawlins... an excellent artist, but debash'd fellow". (Wroth, p. 326).

At the Restoration Rawlins was reinstated in his former place at the Mint, and held it till his death in 1670. He was styled Chief-engraver, while Thomas Simon held the appointment of "Chief Engraver of Arms and Seals". Rawlins had a residence in the Mint. He was married, and Walpole (*Anecdotes*, I, 401) mentions a print of his wife inscribed '*Dorothea Narbona, uxor D. Thomae Rawlins supremi sculptoris sigilli Carol. I et Carol II*; this, says Wroth, was probably identical with the engraving by Anton van der Does in the print room at the British Museum.

On June 15, 1660 (*Cal. State Papers*, Dom. 1660-1, p. 78) Rawlins was ordered to engrave the King's effigies for the coins. He

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may possibly have designed and engraved in the same year five patterns for copper Farthings of Charles II., which I however prefer to ascribe to Ramage (*q. v.*). Between July 30 and September 24 of that year 1660, Rawlins was engaged in cutting a privy seal for Ireland and five judicial seals for the Welsh Counties. For these six seals he was paid 274 *l.* 2 *s.* 6 *d.* (Wroth, p. 326). In the year of his death, 1670, the artist was preparing new dies for Charles II.

I borrow from Mr. Wroth's monograph on Rawlins (*Dict. Nat. Biog* XLVII) the following details concerning the Engraver's literary achievements: "Rawlins first comes into notice in 1640, when he published "The Rebellion", a tragedy which is stated on the title-page to have been acted nine days together and divers times since by his Majesty's company of revels. It is 'far from a bad play', though the verse is rather halting and bombastic (Genest, *English Stage*, x, 113-14). The scene is laid in Seville, and a prominent part is taken in the play by the tailors of that city. "The Rebellion" (London, 1640, 4to, reprinted in 'The Ancient British Drama', vol. III., and in Dodsley's 'Old English Plays', vol. XIV) was dedicated by Rawlins to his "honoured kinsman Robert Ducie, esq. of Aston, Staffordshire".

"Two Comedies, both printed after the year of Rawlins' death, are usually assigned to him: 1. 'Tom Essence, or the Modish Life' (sometimes erroneously attributed to Ravenscroft), a successful play which owes much to Molière's 'Cocu imaginaire'; it was licensed for performance at Dorset Garden on 4. November 1676, and printed in 1677, 4to. 2. 'Tunbridge Wells, or a Day's Courtship', an indifferent comedy, printed in 1678, 4to. A collection of poems called 'Calanthe' (subjoined to Good Friday, being 'Meditations on that Day', 1648, 8vo) is signed **T.R.**, initials which Oldys identified with Thomas Rawlins. Complimentary verses by Rawlins are prefixed to 'Messallina', a tragedy by his friend Nathaniel Richards, and to Lovelace's 'Lucada'" (Wroth, p. 327).

Rawlins signed his coins and tokens with an **R**; ⊠; ·**R**· or ℛ.

His medals, which are usually cast and chased, are signed **R**; — **T.R**; or with his full name.

"In technical finish and sureness of touch", says Mr. Wroth, "Rawlins is inferior to Thomas Simon, the great Medallist of the Commons, yet much of his work is decidedly pleasing and elegant. Evelyn says that he excelled in medals and in intaglios, and in Flecknoe's 'Miscellanies' there is a poem on that excellent cymelist or sculptor in gold and precious stones, Thomas Rawlins" (Wroth, p. 327).

The following is a list of the artist's principal known works in coins and medals.

COINS.

GOLD. *Charles I.* Only Pattern Coins.

1. Pattern Sovereign or "Five Broad piece", the so-called Juxon Medal (*illustrated*). Obv. CAROLVS.D'.MAG'.BRIT'.FRAN'.ET.HIBERNIAE'.REX. Bust of King to left, bareheaded, in falling lace collar, armour and scarf across the breast.

℞. FLORENT.CONCORDIA.REGNA. The royal arms in high relief on an oval garnished shield, crowned; at the sides C R, both crowned; mm. rose; engrailed border on both sides; edge plain. Weight:

The Juxon Medal, or Pattern Five-Broad piece.

732 grs. Unique. In the British Museum. Purchased for the National Collection by Messrs. Spink and Son at the Montagu Sale (Cat. Nov. 1896, lot 352, realized £ 770).

This fine coin was said to have been presented by Charles I. to Bishop Juxon on the scaffold just before his execution. Its pedigree is well authenticated up to the present day, but the tradition of the occasion on which the King gave the piece to his faithful prelate may or may not rest on the actual fact, as "according to some old authorities the parting present sent by Charles to his son was the "George", containing his mother's portrait".

The likeness of Charles I. on the 'Juxon medal' is very good, but cannot compare with the portraits executed by Briot, after Vandyck.

There is an interesting notice of this coin by Mr. W. J. Webster in Spink's *Numismatic Circular*, V, col. 2059.

2. Pattern Broad. Mm. lis; same type and ℞. legend, as on the preceding coin, but reading on obv. CAROLVS·D'·G'·MAG'·BRIT'·FRA'·ET·HI'·REX. Weight: 178 grs. (*Vide* Montagu Sale Cat., lot 353. — Murdoch Sale Cat., June 1903, lot 286; — Snelling, *Patterns*, Pl. VI, 4 *var.* omitting the value XX, etc.).

Pattern Broad, by Rawlins.

3. Pattern Broad. Mm. plume. Obv. CAROLVS·D'·G'·MAG'·BRI'·FR'·ET·HIB'·REX. Bust of King to left, head bare, in lace collar, armour, scarf across the breast; behind, XX. ℞. FLORENT.CONCORDIA.REGNA. Royal arms on oval garnished shield in high relief; above, crown; at sides C R, not crowned and small letters. Weight: 152½ grs. (Snelling, *Patterns*, Pl. VI, 4). There are varieties.

4. Pattern Broad. Mm. plume. Similar type and legends to the preceding coin, but on the obv. the bust of the king is crowned and he wears falling collar, not laced, armour and mantle tied on shoulder; two inner circles, one plain, the other beaded, and reading BRIT'· for BRI'· Weight: 141 grs. (Snelling, Pl. VI, 5). Only two specimens known.

Pattern Broad, by Rawlins.

SILVER. *Charles I.* 1. Pattern Broad. Same type as the gold Pattern Broad N° 2; (Snelling, Pl. VI, 4 *var.*).

2. Pattern Broad. Same type as the gold Pattern Broad (N° 3), with XX behind head (Snelling, Pl. VI, 4).

3. Pattern Crown, Oxford, 1644. Mm. (obv. only), floreate cross, obv. CAROLVS.D : G : MAG : BRIT : FRAN : ET.HIBER.REX (stops,

Oxford Pattern Crown, 1644, by Rawlins.

lozenges), king on horseback to left, holding long sword sloping backwards, with the view of the City of Oxford beneath, OXON in minute letters between two steeples; under the horse's off forefoot

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R (*Rawlins*); ℞. EXVRGAT DEVS DISSIPENTVR INIMICI (a large spray of flowers between each word), the "Declaration", RELIG. PROT. LEG ANG. LIBER PARL, in two lines across the field and between double scrolls decorated with flowers and leaves; above, V. and three plumes; below, 1644, the figures of the date curved (Ruding, OXON Pl. XXIV, 1). Only eleven specimens known (*Vide* Bergne's list in *Num. Chron.*, vol. XVII).

"This coin is very beautifully executed, with great spirit and attention to details" (Hawkins, p. 319).

4. Pattern *Half Crown* (?) Obv. CAROLVS. D : G : MAG : BR : FR : ET HI : REX. Bust of Charles I. to left, lovelock on left shoulder, in falling lace colour, armour, and scarf across the breast; mm. cross. ℞. Royal arms, within the garter; crown above; within a laurel border. Cast and chased. ℞. in imitation of engraving. Size: 1.35 or 1.40 in. Æ. and Lead. A specimen in the Montagu Collection had the mm. 1 and was struck on a very thick flan (*Med. Ill.*, p. 373, 266).

Pattern Half Crown by Rawlins.

5. Pattern *Half Crown* (?) Obv. As last; mm. Lozenge. ℞. Royal arms in garnished shield, within the Garter, between the supporters; above, helmet with lambrequins, crown and crest; below, motto: DIEV. ET. MON. DROIT. Size: 1.4 in. Æ. Cast and chased; ℞. in imitation of engraving (*Med. Ill.*, p. 373, 267).

6. Pattern *Half Crown* (?) Obv. As last, with legend: CAROLVS : D : G : MAG : BRIT : FRA : ET : HIB. REX. FIDE : ℞. Full blown rose within a laurel-wreath border. Size: 1.4 in. Æ. Cast and chased; ℞. in imitation of engraving (*Med. Ill.*, p. 374, 268).

7. Pattern *Shilling* (?) Obv. Bust of Charles I. to left, as nº 4; legend ending in RX; ℞. Royal arms, within the garter, beyond which the garniture of the shield extends; crown above. Size: 1.1 in. Æ. Cast and chased; ℞. in imitation of engraving (*Med. Ill.*, p. 372, nº 265).

Pattern Shilling, by Rawlins.

8. Pattern *Shilling*, Oxford, 1644. Mm. (obv.) plume ℞. rose, obv. CAROLVS. D : G : MAG : BRI : FR : ET. HIB : REX (stops lozenges), Bust of the king, to left, crowned, in lace collar and armour; on shoulder, R (Rawlins); ℞. EXVRGAT. &c., "Declaration" RELIG : PROT : LEG : ANG : LIBER : PAR in three lines between two parallel lines; above, three plumes with rosette each side of the outer ones; below, ·1644· .OX. (stops, lozenges). An extremely rare coin.

Oxford Pattern Shilling, 1644, by Rawlins.

9. *Shilling*. Oxford, 1644. Similar type, with Bust in figured armour, lion's head on shoulder piece, falling laced collar, scarf looped up in front; R (for Rawlins) on the truncation of the arm, lozenges after words (Hawkins, p. 346, nº 8). A specimen in Miss Helen Farquhar's Collection.

10. *Groat*, Oxford, 1645. Obv. CAROLVS. D : G : M : B : FR : ET : HI : REX. Crowned bust of King to left; behind, IIII; beneath . R. ℞. EXVRGAT . DEVS . DISSIPENTVR . INIMICI. Within compartment, RELIG. PRO | LEG. ANG | LIBER PAR. Above, plume; beneath; 1645. There are varieties (Ruding, Pl. XXIV, nº 10).

11. *Groat*, Oxford, 1646. Similar type with large bust of King dividing legend. There are varieties (Snelling, Pl. XI, nº 15).

12. *Threepence*, Oxford, 1644. Bust like the Groat with lion-headed armour; R (for Rawlins) under the bust; no plume in front mm. lis; legend: MAG. BR. FR. ET. H. ℞. No mm.; legend commencing at side, RELI. PRO. LEG. ANG. LIB. PAR·; date, 1644 (Hawkins, p. 357, nº 2).

13. *Threepence*, signed **R**, with Oxford Obv. and Aberystwith ℞. (Spink's *Num. Circ.*, II, 518).

The above are, so far as I have been able to find out, the only signed silver coins known by Rawlins, but I would suggest, from similarity of design and execution, that some of the fine Oxford issues (possibly the fine work "Pound" and "Half Pound") may have been engraved by this artist, who superintended that Mint, although Briot and other engravers may have been responsible for most of the coins.

COPPER. Rawlins is supposed to have engraved, during the Commonwealth, and after his return from France, in 1652, Town Tokens for Bristol, Gloucester and Oxford, and also to have produced dies for London Tradesmen's Tokens of Broad St., Houndsditch, St. Paul's Churchyard, and the Wardrobe (Boyne, *Tradesmen's Tokens*, ed. Williamson). He is also credited with having engraved Pattern Farthings of Cromwell, which however I prefer to ascribe to Ramage (*q. v.*) as well as Pattern Farthings of Charles II., with similar reverses to the Cromwell Farthings (*Vide* Description of these coins under *Ramage*, *supra*).

MEDALS.

1641. William Wade; signed: **T. R.** *fe*; no ℞.; possibly unique (Gotha Museum). This may be a portrait of the William Wade who afterwards commanded in the army of the Parliament, and for his services received in 1653 a grant of lands in Westmeath and King's County, Ireland; — 1642. Declaration of Parliament; Bust of Charles I.; legend incuse: *Should hear both houses of parliament for true Religion and subjects freedom stand*; ℞. The two houses of Parliament with the King and Speaker; cast and chased; — Battle of Edgehill?; Half-length figure of Charles I.; ℞. King on horseback; two thin plates united; cast and chased (1·65 × 1·25 in); — 1643. Military Reward, Badge of the 'Forlorn Hope' (*illustrated*). It was issued under a special warrant of the King to the Wardens of the Mint at Oxford, dated May 18, 1643, and was ordered to be worn 'on the breast of every man who shall be certified under the hands of their Commanders-in-Chief to have done us faithful service in the forlorn hope'. Though the badge was ordered to be restricted to this purpose only, the obverse was issued separately to be worn as a memorial of the King; — Military Reward; obv. Busts conjoined to r. of Charles I. and his son, Prince Charles; ℞. Similar; both sides signed: **T. R.** (1.7 × 1.5 in.); —

William Wade, 1641.

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Sir Robert Welch; obv. Busts conjoined of King and Prince Charles; ℞. The Royal standard, etc. (only known from a drawing, accompanying a warrant from the King to Rawlins for making it; — Peace and War; Obv. Bust of Charles I.; ℞. Sword and olive-branch; signed: ·R· (1·1 in.) — Meeting of Charles I. and Queen Henrietta Maria at Kineton; ℞. Inscription; signed: · ·R· (1·4 in.); — Taking of Bristol by Prince Rupert's forces, 27. July 1643;

Badge of the 'Forlorn Hope'.

struck at Oxford (2 varieties); obv. Bust of Charles I.; ℞. View of Bristol (*Med. Ill.*, I, p. 307, nos 131 and 132); — 1644. Sir William Parkhurst (*illustrated* Vol. IV, p. 388); signed: *T. Rawlins. Sculps.* **OXON. 1644.** "There are two examples of this uniface medal in the British Museum, one of which consists of a very thin plate of silver, technically called a shell" (*Med. Ill.*, I, p. 311); — 1645.

Death of Charles I., 1649.

Chief Justice Sir Robert Heath; signed: R.; — Simon Beal (not signed, but perhaps by Rawlins; — 1647. Thomas Harper; uniface; signed: T. R. (unique); — 1649. Betrothal of Charles Louis, Elector Palatine, and Charlotte of Hesse-Cassel (2 varieties). It is suggested that these medalets (0.85 in.) are possibly by Thomas Rawlins (*Med. Ill.*, p. 339); — Death of Charles I. (*illustrated*);

Memorial Badge of Charles I.

cast and chased; — Another; obv. Bust of Charles I.; ℞. CONSTANTIA CAESARIS IAN. 30. 1648. Salamander amidst flames (1.65 in.). Cast and chased, and with a ring for suspension; — Another; obv. Bust of Charles I.; ℞. IMMOTA·TRIVMPHANS. Rock, buffeted by winds, waves and thunderstorms; signed on obv., R. and on ℞. RAWL. F.; — Another; obv. Bust of Charles I., holding in his hand a crown of thorns and scroll with motto: CHRISTI. TRACTO; legend in two circles: JANII: 30·1648. CAROLVS, etc.; ℞. Rock buffeted by winds and waves (1·05 in.). This medal, which is cast, was issued to be worn as a memorial of the King; — Another; obv. Bust of Charles I., as last; ℞. Inscription engraved: *Jan*: 30 1648. *Qui* SANCTVS *Vivens et qui post funera* MARTYR *Pro tumulo nostrum*

Memorial Badge of Charles I.

CAROLE *pectus habe*. (1·1 in.); unique; — Another; Bust of Charles I. to left; ℞. FINIS CORONAT OPVS. Bust of Prince Charles, three quarters to right (1·35 in.); obv. cast and chased; ℞. engraved; — Another; Bust of Charles I. to left; ℞. Inscription engraved:

Memorial Badge of Charles I and Henrietta Maria.

Jan. 30. 1648, etc. (1·4 × 1·15); cast and chased, and with a ring for suspension (*Med. Ill.*, no 149); — Memorial of Charles I.; obv. Bust of Charles I.; ℞. FLOREBVNT Royal Arms in a shield within the Garter; below, monogram, *R*. (1·4 × 1·15 in.); cast and chased; — Loyalist Memorial, 1649; obv. CAROLVS·I·D: G. etc.

Memorial Badge of Charles I and Maria Henrietta.

Bust of Charles I. to r.; beneath: R; ℞. CAROLVS·II·etc. Phoenix rising from flames; above, EX CINERIBVS (1·15 in.); — *BADGES*. I. Charles I. and Henrietta Maria; obv. Bust of Charles I. to r.; ℞. Bust of Henrietta Maria; signed: **T. RAWLINS. F.** (1·45 × 1·15 in.; *Med. Ill.*, p. 354, 215); — 2. Another; obv. Bust of Charles I., crowned, etc. (1·85 × 1·55 in.; *Med. Ill.*, p. 355, 216; *illustrated*); — 3. Another; obv. Crowned bust of Charles I.; behind, mono-

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gram of **T. R.**; dated, 1644; ℞. Bust of Henrietta Maria; below, monogram of **T. R.** (1·45 × 1·25 in.; *Med. Ill.*, p. 357, 221.); — 4. Charles I.; obv. Bust to right; ℞. Three crowns (1·3 in;

Memorial Badge of Charles I and Henrietta Maria.

Med. Ill., p. 359, 229); — 5. Bust to r.; below monogram of **T. R.**; ℞. Plain (1·6 in.; *illustrated*); — 6. Bust of Charles I. to r.; on

Memorial Badge of Charles I. and Henrietta Maria.

truncation: **T. R.**; ℞. Plain (1·2 in.; *Med. Ill.*, p. 370, 257); — 7. Charles I. and Prince Charles; their busts on either side; signed

Badge of Prince Charles.

on ℞. **R.** (1·05 × ·8 in.; *Med. Ill.*, p. 371, 261); — 8. Prince Charles; Bust to l.; below, **R. F.**; ℞. Plain (1·95 × 1·5 in.; *illustrated*). A specimen in the Bodley collection is signed: ·**R.** *fe.*; Another variety, formerly in Messrs Spink's Collection, *illustrated*.

Badge of Prince Charles.

— 9. Unindentified Portrait Badge, dated 1645; Bust to r.; no ℞. (*illustrated*; Spink's *Num. Circ.*, 7241) XII; — 1655. Sir Robert and Lady Bolles; their busts on either side; signed on obv. **T. RAWLINS.F.1655.** and on ℞. **16.T.RAWLINS.P.55** (1·8 in.; *Med. Ill.*, 420, 59); — 1658. Sir Henry Slingesby, beheaded 8. June 1658; (1·85 × 1·55 in.; *illustrated*). Probably the work of Thomas Rawlins; — 1661. Coronation of Charles II. "DIXI

Memorial of Sir Henry Slingesby, 1658.

CVSTODIAM"; obv. Bust of Charles II., to l., crowned; below, **R**; ℞. Charles II. as a shepherd, crook in hand (1·35 in.; *Med. Ill.*; p. 474, nº 80); — Another; a variety, XXIII. APRIL. 1661 (1·25 in., *Med. Ill.*, p. 475, nº 81); — Another, signed **R**, and edge inscribed: CORONATO. PASTORE. OVAT. OVILE. 1661 (1·25 in.; *Med. Ill.*, p. 475, nº 82); — 1665. Dominion of the Sea; obv. Bust of Charles II.; on truncation, **T. R.**; ℞. Ship in full sail (1·6 × 1·5 in.; *Med. Ill.*, p. 506, 144). Medal granted to English naval officers who distinguished themselves in the naval fight against Admiral Wassenaar van Obdam.

Miss Helen Farquhar has given in the *British Numismatic Journal*, vol. II, pp. 243-290, a very full account and description of the memorial badges of Charles I., and has successfully shown that Rawlins made use of Van Dyck's and other portraits for his designs.

SEALS.

On 15. June 1660 Rawlins was ordered to engrave the king's effigies for the coins (*Cal. State Papers*, Dom. 1660-1, p. 78). From 30. July to 24. September of that same year he was engaged in engraving a Privy-seal for Ireland and five judicial Seals for the Welsh Counties. For these six Seals he was paid 274 *l.* 2*s.* 6 *d.* (ib. 1660-1, pp. 185, 299; 1663-4, pp. 105, 257). (Wroth, *loc. cit.*). There is no doubt that during the Commonwealth the Engraver earned his livelihood by cutting private seals and badges, or "suspension medalets, which the disheartened cavaliers wore in remembrance of their beloved sovereign" (B. Nightingale, *Thomas Rawlins, and the Honorary Medals of the Commonwealth, Num. Chron.*, XIII, p. 129 sqq.).

Rawlins, although a very talented artist, was an uneven worker, and some his productions betray no doubt the great haste with which he had to execute the King's commands.

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RAY, GEORG. *Vide* **GIORGIO RANCETTI** *supra*. Name misread by Ammon.

RAYÉ (*Belg.*). Engraver of Bruges, by whom is an oval bronze Prize medal, thus signed, of the nineteenth century, and described by M. Van den Broeck in *Revue belge de numismatique*, 1896, p. 468. He also engraved a medal commemorating the Epidemic of Cholera at Monceau, Belgium, 1849.

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RAYNAUD, CAMILLE (*French*). Contemporary Sculptor, born at Cordes (Tarn); pupil of Falguière. At the Salon of 1895 I noticed by him a fine Portrait-medallion of a young girl, entitled Marthe.

RAZZANTI, PIETRO DI NERI (*Ital.*). A Florentine Gem-engraver, born in 1425. He returned to Florence in 1477 after an absence of several years, and obtained an exemption of state dues on the condition of his opening a school for the teaching of his art. He was still living in 1480. Milanesi suggested he may have been the same person who signed **PETRECINI** (*q. v.*) the medals of Borso d'Este and Gian Francesco Pico della Mirandola, 1460.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, p. 33.

R. B. *Vide* **RUDOLPH BORNEMANN**. Mint-master at Zellerfeld, 1676-1711.

R. B. *Vide* **RIZZARDO BALBI**. Mint-inspector at Venice, 1767-1768.

R. B. *Vide* **RAIMONDO BEMBO**. Mint-inspector at Venice, 1780.

R. C. *Vide* **RAFFAELO CATANEO**. Italian Medallist, *circ.* 1710.

R. C. (*Ital.*). Initials of a Medallist, possibly **REGOLO COCCAPANI** of Capi, a Florentine Goldsmith, or **RAFFAELLO CASELLESI**, likewise a goldsmith of Florence by whom is a Portrait-medal of Camilla Albizzi, dated 1556; obv. Bust of Camilla Albizzi; ℞. FORTVNA. NON. MVTAT. GENVS. Apollo pursuing Daphne. *Vide* Vol. I, p. 323.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 187; III, 82. — Heiss, *Florence et les Florentins*, II, Pl. I.

R. D. *Vide* **RUDOLPH DORNSTRAUCH**. Mint-master at Celle, 1673-1685.

R. E. *Vide* **RUCKDESCHEL** and **EBERHARD**. Mint-masters at Bayreuth, 1766-1768.

R. E. Œ. *Vide* **RUDOLPH ERNST OECKERMANN**. Mint-master at Danzig, 1760-1766.

READE. *Vide* **REED**.

READY, AUGUSTUS P. (*Brit.*). Modeller, and Electrotypist at the British Museum. He worked there for many years with his father **ROBERT READY**, and on his death (1901) he succeeded him. Both his, and his father's reproductions of coins and medals, especially of Greek coins, are so perfectly done, that were it not for the difference in weight, they could hardly be detected from genuine coins. As a measure of precaution, most of these electrotypes are stamped with **RR, R** or **MB** on the edge. The authorities at the British Museum now only supply electrotypes in two sections, i. e. obverses separated from the reverses.

READY, ROBERT COOPER (*Brit.*). Modeller, Sigillarist, and Electrotypist, born at Norwich, 28. June 1811, died at Camden Town, London, 15. May 1901.

Portrait of R. C. Ready, by G. A. Carter.

From his early youth he had a penchant for mediaeval seals, and in the forties found himself relying entirely upon work in connection with these and kindred objects of glyptic art. He worked in Norwich, and Cambridge, and finally combined his private practice with an appointment which he took up at the British Museum in 1859 and held till within four years of his decease. He was a pioneer in the work of reproduction of coins and medals by the electrotype process, and had among his clientèle several of the Royal houses of Europe.

A medallic portrait of him was modelled in 1879 by G. A. Carter, and the gem-engraver, Luigi Isler, cut his intaglio-portrait.

REAL, DÉSIRÉ (*French*). Contemporary Sculptor, born at Paris. He is the author of some Portrait-medallions; one of Dr Réal was exhibited by him at the Salon of 1883, and another of Mme Veuve François del Sarto in 1887.

REAL, LUCINO (*Ital.*). Mint-master at Bourg, 1560-1561.

REBEN(REWEN), HANS (*Germ.*). Mint-master at Neustadt a. S., 1407.

REBER, ANDREAS (*Germ.*). In conjunction with Adam and Friedrich Schäfer he was instructed to work the Mints of Neisse and Teschen, 10. August 1621, for a term of three years, but in September 1622 they had to transfer their rights to a company of Prague.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte.*

RÉCAMIER, MADAME DE (*French*). 1777-1849. Celebrated for her wit, virtue, and beauty; she became at fifteen the wife of a rich banker in Paris; her salon was the meeting place of all the literary and artistic celebrities of her time, she was a friend of Madame de Staël, and Chateaubriand whom she soothed in his declining years. Her features have been preserved to us by Canova, Gérard, Louis David; Pradier, and David d'Angers have also both modelled her portrait, and Augustin Dupré is said to have immortalised her further as the prototype for his figure of Liberty or the Republic on the coinage of the first French Republic.

Obv. of Five Centime piece, an. III. (enlarged).

RECIPON, GEORGES (*French*). Contemporary Sculptor, born at Paris; pupil of his father, Dumont, Thomas and Français. I have noted the following medallic works by him: 1896. The Shepherd and the Sea; — The Grasshopper and the Ant; — 1897. M. E. Allez; — Mme E. Allez; — 1898. Mme U*** ; — Symbol of Marriage, etc.

RECORDON, PIERRE (*French*). " Maistre fondeur ordinaire de l'artillerie de France " at Lyons, and author of cast Medallions. He worked *circ.* 1608-1627.

RECKINGEN, J. VON (*Dutch*). Medallist of the end of the seventeenth century, by whom is a commemorative medal, dated 1695, on the Peace of East Friesland, concluded between Christian Eberhard of East Friesland and the States (Dirks *Repert.* II, 2413. Knijphausen I. 6533).

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RED, JOHN (*Amer.*). Contemporary Sculptor and Medallist, born at Boston, pupil of Chapu ; now domiciled at Berck-sur-Mer. He executed numerous works of decorative art and Portrait-medallions. Three medallions were exhibited by him at the Paris Salon : 1891. La Prière ; — 1893. Ferveur ; — 1894. Extase.

REDE, ROGER DE (*Brit.*). Mint-master at St. Edmundsbury from the 25th year of Edward I. to the 12th of Edward II.

REDDESLOB, ULRICH AUGUST (*Austr.*). Assistant-engraver at the Mint of Vienna, 1765-1767, and First Assistant, 1767-1780. The Vienna Mint Museum preserves dies for Memorial Jetons of Francis I., 1765 (signed : **A. R. F.**) by him.

REDELMAYER (or **REDELMEYER**), **FRANZ** (*Austr.*). Pupil at the School of Engraving of the Vienna Mint, 1770-1775; Assistant-engraver, 1775-1779; appointed in 1779 Mint-engraver at Karlsburg, where he was still at work in 1797.

REDON, GILLES (*French*). Mint-master at Tours, 1523-1532.

REED, SIR BARTHOLOMEW. *Vide* **READE** *supra* (*Brit.*). Sir Bartholomew Reade (also Reed, Rede, or Reid), Goldsmith, Alderman and Mayor of the City of London, 1501-2, Sheriff in 1497. He was Master of the Royal Mint, London, under Edward IV., Richard III. and Henry VII., *circ.* 1481-1493. Ruding gives interesting information about his activity at the Mint. In the first year of Henry VII., 1485, Sir Giles Daubeney and Bartholomew Reed "were appointed joint masters and workers of the mint, to coin pieces of the same description as had been coined under Edward IV., and in 1489 the same persons — Sir Giles having now become Lord Daubeney — were ordered to make a new money of gold according to the point and form of a piece of lead annexed to the Letters Patent. The new money was to be of standard fineness, to be double the weight of the Ryal, and to be called the Sovereign, and was to be current for 20*s* " (Kenyon, p. 74).

Anno 22 of Edward IV, Reed's name occurs as Warden of the Exchange.

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REES, SEBASTIAN (*Germ.*). Mint-master at Ortenberg, 1622.

REFATI, TIMOTEO, REFATUS, TIMOTHEUS (*Ital.*). Medallist of Mantua, who was working *circ.* 1562. Only three medals are ascribed with certainly to him, which are signed : **TIM. REF. MANT. F.**; **TIM. R. M. F.** and **T. R.** respectively. Two are described by Armand, and the third, which is in the British Museum collection was reproduced by Mr. G. F. Hill in the *Numismatic Chronicle*, 1902, Pl. I, 3.

These medals are : Teodoro Qualla and Aurelio Piosna, 1562 ; obv. Half-figures conjoined to right ; ℞. AVGVST. GREG. PASTORIB. VIGIL. Victory above landscape ; below : **TIM. REF. MANT. F.** (diam. : 30.5 mill.) ; — Teodoro Qualla, 1562 ; obv. Half-figure of Qualla to right ; on a scroll below, **TIM. R. M. R.**; ℞. AD VBERIORA HINC EVOCATI Shepherd driving his flock (diam. : 68.5 mill.) ; —

Timotheus Refatus.

Timotheus Refatus (*illustrated*); obv. TIMOT. REFATVS. SVI. IPS. EFFIGIATOR. Bust to r. of the artist, tonsured, and bearded, in monkish dress ; on the truncation, 1566. ℞. NON. VLTRA VIRES. Arabian camel lying down to l. ; beside it, two corded packages ; in the background, trees. Signature, before the beginning of the inscription, **T. R.** (diam. : 23 mill. — British Museum).

Refatus, says Mr. Hill, seems to have been under German influence, and has certain mannerisms, such as the introduction of trees bent by the wind in an otherwise still landscape.

Certain medals, signed **T. R.** have been erroneously ascribed to Timotheus Refatus. Mr. Hill has shown that, on account of dissimilarity of style, this identification must be rejected. Armand already hesitated to admit it, both on chronological grounds and difference of workmanship. The medals thus signed are : Diego de Solis ; obv. Bust to r., cuirassed ; ℞. NIL DESPERANDVM. T. R. Right arm holding wand, pointing towards the sun ; below, a landscape (diam. : 45 mill. ; Berlin Museum) ; — Benedetto Lomellini, cardinal ; obv. Bust to r. wearing camail ; ℞. MANSVETVDO Gentleness ; signed **T. R.** on both sides diam. : 34 5 × 28. 5 ; Brit. Mus. — Bibl. Nat.) ; — Camillo Orsini, 1569 ; uniface ; signed : **T. R.** (45 mill. ; Berl. Mus.) ; — Ulisse di Teseo Aldrovandi ; ℞. SENSIBVS NAEC IMIS RES EST NON PARVA REPONIT. Cock ; signed **T. R.** on both sides (42 mill. ; Brit. Mus. ; Berl. Mus.) ; — Diana Ghisi (Scultori) ; obv. DIANA MANTVANA. T. R. Bust to r. ; ℞. AES INCIDIMVS (*sic*). Hand engraving figure of the Madonna and Child on an oval copper plate ; signed : **T. R.** on both sides (diam. : 40 mill.) ; Brit. Mus. (obv.) Berl. Mus. (℞.) ; — Horatio Tigrino ; *rev.* HOC AGE Terminal figure of Athena and Greyhound bitch ; 32 mill. (kindly communicated to me by Mr. Talbot W. Ready of London). Mr. Ready writes : "I can't help thinking that the **T. R.** master and Tim(oteo) Ref(ati) may be one and the same ; judging perhaps not so much by this one of Tigrino as by that of Diego de Solis ".

Horatio Tigrino.

BIBLIOGRAPHY. — G. F. Hill, *Timotheus Refatus and the Medallist " T. R. "*, Num. Chron., 1902, pp. 55-61. — Armand, *op. cit.* — Keary, *Guide to the Exhibition of Italian Medals*, p. 76, nº 288. — I. B. Supino, *op. cit.*, p. 164, nº 511.

REFEREN (*Bohem.*). Bohemian Moneyer in the XIth century.

REGA, FILIPO (*Ital.*). Gem-engraver of the latter end of the eighteenth century and early part of the nineteenth. He was born at Chieti, on 26. August 1761, his father's name was Giuseppe ; his mother was Veneranda Ruggieri ; and he was baptised in the Church of St. Erustino.

His father owned at Chieti a small provision shop and had earned by his probity the esteem of all his clients, but having suffered serious pecuniary loss through shipwreck at Sinigaglia, he removed to Naples in 1767, where a relative, an antiquity dealer, offered him employment.

Filippo began at an early age to develop artistic taste, which prompted his father to settle in Rome, where the youth might receive proper tuition, under the direction of Antonio Lichter, and his more famous son, Giovanni, with whom the family had become acquainted. After four years' study he ventured to compete for the San Luca prize, was at first unsuccessful, but was awarded later on a second prize in the competition of the third class, for a drawing of Raphaels, famous Prophet in St. Augustine's Church.

He thereupon was advised by Lichter to learn modelling, in which he distinguished himself. In sculpture he won again the San Luca second prize, the subject being a Bas-relief representing Abraham receiving the three Angels in the plain of Mamre.

After devoting eight years to the study of drawing and modelling, Rega turned to Gem-engraving, in which art Lichter instructed him for three years.

Rega's family had now been residing in Rome for twelve years, when Giuseppe decided to return to Naples, and resume his commerce in antiquities.

Filippo was twenty-six when in 1787 he was entrusted with his first official order. The King of the Two-Sicilies commissioned him to cut in stone the portrait of his son, the hereditary prince Francesco. This he executed on a fine chrysolite, which was surrounded by a frame of large brilliants to form a pendant, which

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was sent as a present to the Prince's betrothed, Clementina of Austria.

About this time, the British minister, Sir William Hamilton, who had known Filipo from his childhood, returned from a journey to London, and immediately entrusted the artist to engrave the portrait of the famous Lady Hamilton. This he did with such exquisite taste that he not only fully satisfied his patron and benefactor, but won a reputation which soon brought him to affluence and prosperity. Lord Bristol ordered a replica of Lady Hamilton's portrait in cameo; her husband had two more; and a fourth was made for Admiral Nelson.

The next work of merit was a portrait-cameo of Maria Clementina, consort of Francesco, on a stone of three strata, which gave great satisfaction, and was remarkable for the charming blending of the colours of the various strata. This production was followed by Portraits of Sir William Hamilton, Prince Augustus of Great Britain, son of George III., Ferdinand and Caroline, King and Queen of the Two-Sicilies.

In 1804 Rega was elected a corresponding Member of the French Institute.

When the French invaded Naples, Joseph Bonaparte ordered the artist to engrave his portrait. He did two Medallions, and cut in stone the portraits of all the members of the Royal family. On Murat's accession he also made several Portrait-camei of him, which were particularly successful. A portrait of Caroline Murat was executed in commission for the emperor Napoleon I.
On his departure for Spain, Joseph Bonaparte sent Rega a decoration from Bayonne.

The artist married at 27 the daughter of D. Filippo Tagliolini, first modeller at the Vienna porcelain factory, whom the Empress Maria Theresa had sent to Naples on the request of her daughter, Queen Caroline, to undertake artistic work there. Caterina Taglioni was only 15 when she became Regas wife. She was a talented harp player, and had the honour of playing before the Sovereigns at Caserta.

Rega's house at Naples became the *rendez-vous* of artists and notabilities. Kotzebue in his *Viaggi d'Italia* and *In Napoli* mentions both the clever gem-engraver, and his musical consort.

I possess an autograph letter of Rega, which refers to Kotzbue's work. It is dated, 6. February 1833.

The date of the artist's death is not known, as far as I have been able to ascertain.

Visconti pronounced Rega a most "admirable artist, some of his heads in intaglio rivalling the best of the antique".

Rega usually signed his gems, **ΡΕΓΑ**. He excelled in treating mythological subjects. King confirms Visconti's opinion and especially praises "a Bacchante's head, that favourite subject with the ancients, full of life and wild inspiration, the treatment of the hair also being beyond all praise, and exactly in the true Greek manner". "This piece", continues King", conspicuously attests his vast superiority over his rival, Marchant, who has treated the same subject, but in his usual tame and laboured style; whereas Rega's, although perfectly finished, displays the utmost freedom of touch. In my own collection is a head of Pallas by him, a hippocampus on the helmet, a complete Greek gem, on aqua-marine. A large Apollo-head (Beverley) displays the true Greek modelling, and even the unattainable velvety polish in the face. It is only the misconceived disposition of the hair that betrays its modern creation. Of his full-length figures, Ajax in despair, a bull recumbent by his side, is truly wonderful both for design and delicacy of finish. Like the others first quoted, it might well be taken for antique, but for his signature, **ΡΕΓΑ**, which always appears in the field of his gems. His camei also are equally impressed with the genuine antique stamp. Visconti makes a special exception in his favour when dissenting from Millin's eulogium upon the artists of the age, whom he considers far below the best names of the Cinque Cento, like Il Greco, Bernardo, and Belli, in boldness of manner and accuracy of drawing. "Besides, the latter had a style of their own, or at least that of their time, whilst the modern are mere servile copyists of the antique, both in their compositions and their forms" (King, *Antique Gems and Rings*, London, 1872, p. 441).

BIBLIOGRAPHY. — King, *op. cit.* — Babelon, *op. cit.* — L. Forrer, *L'incisore, Filipo Rega*, Rassegna numismatica, November 1908, p. 91-94 (from a document in which fuller details of interest are given on Rega and his family).

REGENSBURGER, HANS (*Germ.*). Mint-master at Landshut, 1445.

REGET, JEAN DE (*Ital.*). A native of Moncalieri; Mint-master at Nyon, 1405-6.

REGIS, VICTOR (*French*). Director of the Mint at Marseilles, 1809-1823.

REGNARD, A. (*French*). Medallist of the end of the seventeenth century. Rondot mentions a Portrait-medal by him of Jacques Charlet, seigneur d'Esbly, councillor at the Parliament of Paris, dated 1692, and struck in commemoration of the foundation of the Church of Esbly. This medal, which is described in *Revue numismatique*, 3rd series, vol. XIV, 1896, pp. 326-330, is of some importance artistically. There is also one of Guillaume de Nesmond, signed : **A. R.**, 1693.

BIBLIOGRAPHY. — Rondot et De La Tour, *op. cit.* — Bolzenthal, *op. cit.*

REGNAULT, ANTHOINE (*French*). Painter and Engraver, mentioned in a document of 1624, at which date he was about twenty-three years old, as having engraved a seal and a puncheon for Olivier, the Master of the Monnaie du Moulin.

BIBLIOGRAPHY. — Mazerolle, *Médailleurs français*, I. p. 269.

REGNAULT, ANTOINE (*French*). Goldsmith and Coin-engraver at Paris, *circ.* 1567-† 1615. He settled at Rouen, where he was appointed Mint-engraver, first as Guillaume Ancel, his father in law's assistant, 14. January 1567, and later as "hereditary Engraver". He also cut dies for Jetons.

BIBLIOGRAPHY. — Rondot, *op. cit.* — A. Barre, *op. cit.*

REGNAULT, HENRI I (*French*). Son of Antoine Regnault, and his successor as Engraver at the Mint of Rouen, 1615.

REGNAULT, or **REGNAULD, HENRI II** (*French*). Goldsmith of Riom, appointed Die-cutter and Engraver at the Mint of that town, 1619.

REGNAULT, HUBERT or **HUMBERT** (*French*). Son of Antoine Regnault, and Engraver at the Rouen Mint, where he officiated from 1631 to 1656.

REGNAULT, PHILIBERT or **PHILIPPE** (*French*). Goldsmith, Engraver, and Medallist at Paris, last quarter of the sixteenth century. In 1582 he was one of the competitors for the office of Engraver-general of the coins, which was disputed to Philippe Danfrie. In 1590 he engraved a Pattern Franc of Charles X. (*illustrated*) which Germain Pillon considered as the best piece among those which were executed by various engravers in open competition.

Franc of Charles X., by Philippe Regnault.

Mazerolle ascribes to this Engraver three medals, one cast and two struck, which present the same characteristics in the portrait of Charles X. as the Franc, and indeed the puncheon of the Franc served as a model for one of the struck medals: *Charles X.* 1. CAROLVS.X.&c. Bust of Cardinal de Bourbon to l.; ℞. REGALE. SACERDOTIVM. Altar (cast.; diam. 33 mill.; Æ. Bibl. Nat.). The obv. is from the Franc die; — 2. Obv. As last; ℞. AVITA.ET.IVS. IN ARMIS. Royal crown (struck; 43 mill.; Æ. Bibl. Nat.); — 3. Obv. As last; ℞. OMNIA.IN.MANV.DOMINI. Charles X. kneeling to r.; behind two other figures (cast.; 66 and 68 mill.; Æ. and Æ. Bibl. Nat.).

BIBLIOGRAPHY. — Rondot & De La Tour, *op. cit.* — Mazerolle, *op. cit.* — Armand, *op. cit.*, II, p. 279, nº 5. — *Trésor de num.*, *Méd. fr.*, 1re partie, Pl. XXIV, nº 4. — Blanchet, *Médailles et jetons du sacre.* — E. Faivre, *Etat actuel des ateliers monétaires français et leurs différents*, 1894.

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REGNIER, JEAN (*French*). Director of the Monnaie du Moulin, by whom there is a Jeton, dated 1636, of the Cour des Monnaies.

REGNIER, PIERRE (*French*). Director of the Monnaie du Moulin, Controller general of the 'boîtes des monnaies", Medallist, and Engraver, was born about 1577, in office *circ.* 1607-1639, died after 1640. His father was Jean Regnier, purse maker in Paris. Pierre Regnier was apprenticed to Alexandre Olivier, 'to learn the art of engraving', and married his daughter Michelle after 1601. On the death of Olivier in 1607, he was entrusted with the direction of the Mill, except for a short interval during which Gilbert Olivier was in office (1608). Between 1608 and 1620 this artist engraved the dies for the Doubles and Deniers, which were struck in such enormous quantities at that period. In 1618 he was allowed by the Cour des Monnaies to engrave puncheons from models by Dupré for Piedforts, but on Briot's protest he was ordered by the Council of State to limit himself to the duties of his office. During a temporary absence of Briot in 1612 he had already been entrusted with the cutting of the dies for Half and Quarter Francs intended for the Limoges Mint. In 1625 he agreed to continue his office at the mint alternately with René Olivier, his brother-in-law, who had successfully claimed his rights to his late father's privilege. In the same year, Regnier was instructed by the King's secretary, Henri Auguste de Loménie, to make commemorative medals of the marriage of Louis XIII'.s sister Henrietta Maria de France with Charles I. ("pièces de plaisir pour faire largesse"). Two types of these jetons are known (*one illustrated*).

Marriage jeton of Charles I. and Henrietta Maria.

Mazerolle ascribes to Pierre Regnier the Coronation Medals of Marie de' Medici (*one obv. type illustrated*), struck in 1610, just before Henri IV.'s departure on his Spanish expedition and Ravaillac's crime.

Marie de' Medici, 1610.

After Briot's flight to England, Regnier secured the post of Engraver-general, 1626-1628, but the Cour des Monnaies failed to ratify his nomination, Jean Darmand dit *Lorfelin* being installed in 1630. In 1627 he was commissioned to make "pièces de plaisir" for Louis Turgot, général des Monnaies, and some of the Portrait-medals of Louis XIII. issued between 1624 and 1628 appear to be by the same artist.

Medal of Nicolas de Bailleul, provost of the merchants of Paris, 1628.

On the murder of René Oliver, at the beginning of 1629, Jean Varin was appointed his successor and joint-assistant-engraver with Regnier notwithstanding the latter's objections. For ten years the two worked conjointly, but in 1639 Regnier resigned, and Varin became Engraver-general.

Mazerolle attributes to Pierre Regnier the following medals: 1610. Coronation of Marie de' Medici; obv. Bust facing, head to r.; ℞. SAECVLI.FOELICITAS. Royal crown from which issue a laurel-branch, olive-branch and palm; ex. 1610 (49 mill.); — Another. a variety (42 mill.; *obv. illustrated*); — Another variety (25 mill.); — 1614. Marie de' Medici; obv. Bust facing, head to l.; ℞. CIC. ILLA.SECVRA.PROCELLIS. A bridge; ex.: 1614 (43 mill.); — Another, a mule, with obv. similar to last ℞., and ℞. RIPA.REGNATVRVS.VTRAQVE. Bridge in construction; ex.: 1614 (43 mill.); — 1615. Marie de' Medici; obv. MARIA.AVGVSTA.MED.FR.REG.MODERATRIX. Bust facing, head to r.; ℞. + SEXVS.ET.GLORIA.REGNI. 1615. Shield of arms (43 mill.); — 1624. Louis XIII.; obv. Bust

The Louvre, 1624.

to r.; ℞. SVB.CIRCVIT.ORBE.FAMA. Fame to r. (34 mill.); — Louis XIII.; obv. Bust to r.; ℞. POSIEBANT.HANC.FATA.MANVM. View of the Louvre; beneath, 1624 (33 mill.) A fine specimen in silver realized £ 5 at the sale of Comte de Viry's collection, in February 1909; — 1625. Marriage Jeton of Henrietta Maria of France with Charles I.; obv. Shields of France and England; ℞. ROSIS.LILIA.IVNGIT.AMOR. Busts face to face of Charles I. and his Queen; ex.: 1625 (27 mill.; *illustrated*); — Another; obv. CA.MAG.ET.HEN.MA.BRIT.REX.ET.REG. Busts face to face of Charles I. and Henrietta Maria; ℞. FVNDIT. AMOR.LILIA MIXTA. ROSIS. Cupid; ex.: 1625 (23 mill.). Other varieties of these Marriage Jetons were engraved by Nicolas Briot, some of which are signed **B.** or **N.B.** — 1627. Louis Turgot, général des monnaies; obv. Shield of arms; ℞. QVOD.CVRIÆ.MONETAR. BENESIT. Moneta; ex.: IN.HOC SVB.HOC. 1627 (47 mill.); — 1628. Nicolas de Bailleul († 1662); obv. Bust of Louis XIII.; ℞. Arms of Paris (39 mill.; *illustrated*); — 1631. Marie de' Medici; obv. Bust facing, head to l.; ℞. INNOCVIS.NON.DEFECIT.VNQVAM. Rustic scenery; above, crescent moon and stars; ex.: 1631 (43 mill.); — Undated. Marie de' Medici; ℞. DISCVTIT.VT.COELO.PHOEBVS.PAX.NVBILA.TERRIS. Labourer ploughing in rustic scenery (47 mill.). There are no doubt other medals by Regnier but it is difficult to authenticate them. By him are further a large number of jetons, amongst which we find: Jetons du Conseil d'Etat, 1609-1626, 1628, 1629, 1631, 1633 and 1635; — Jetons for the City of Paris, 1608, 1609, 1611-1613, 1624, 1625 and 1635; — Jetons for the Ordre du Saint-Esprit, 1602-1606, 1618-1631, and 1633; — Jetons for the Argenterie, 1614; — Conseil de Navarre, 1614, 1623 and 1624; — Ballet of Henriette Maria of France, 1615; — Claude Mangot, garde des Sceaux, 1617; — Guillaume du Vair, garde des sceaux, 1617; — Parties casuelles, 1619; — Menus-Plaisirs, 1619; — Henri de Schonberg, comte de Nanteuil, 1620 and 1622; — Chambre des Comptes of Paris, 1620; — Méri de Vic, garde des sceaux, 1622; — Nicolas Brulart de Sillery, chancellor of France, 1624; — Etienne d'Aligre, garde des sceaux. 1624; — Etienne d'Aligre, chancellor of France, 1625; — Jetons for the Cour des Monnaies, 1625-1634; — Claude de Mollier, sieur de Houssay, 1626; — Michel de Marillac, 1626; — Antoine Ruzé, marquis de Longjumeau, 1626; — Michel de Marillac, garde des sceaux, 1626; — Jetons for the King's Stables, with arms of Roger de Saint-Lary, duc de Bellegarde, 1631, 1633 and 1635; — Charles de l'Aubépine, seigneur de Préaux, garde des sceaux, 1632; — Claude de Bullion, garde des sceaux, 1632; — Claude de Bouthillier, 1632; — Pierre Séguier, garde des sceaux, 1633, &c.

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The coins which Pierre Régnier engraved are mostly copper Doubles and Deniers, but he was occasionally employed also on the silver currency. He strongly opposed Briot's introduction of machinery for the striking of coins in 1624, but apparently from personal motives.

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REGO. This signature occurs on a medal of the Institut Salésien; 1810 (Bramsen, II, 1654).

REGO, DOMINGO ALVES (*Portug.*). Contemporaneous Medallist, residing at Lisbon, born at Leiria, on 12. February 1874. He frequented the 'Domingos Sequeira' industrial school at Leiria from 1887 to 1889, where he learned drawing, and began to study engraving on copper and bronze, for which art he manifested quite early a marked aptitude. In 1891 he went to Lisbon, where until 1895 he followed the evening classes of the Academy of Fine Arts. In 1894 he entered the Mint as a pupil of the School of engraving, directed by the clever Medallist, Venancio Pedro de Macedo Alves, and began to work as a Line- and Medal-engraver.

Rego is an excellent Engraver, with a perfect mastery of the graving-tool. He signs **A. REGO** in full, and sometimes only with his initials, **A. R.**, or quite shortly **R.**

Among his productions I may mention : Medal of the Society for prevention of cruelty to Children; — Antonio de Lisboã, 1895; —

Industrial Exhibition at Porto, 1897.

Industrial Exhibition at Porto, 1897 (*illustrated*); — Medal of the Centenary of the Discovery of the Cape route to India, 1898; — Historical and Geographical Institute of Bahia, medal on the fourth centenary of the Discovery of Brazil, 1900; — Pilgrimage to Sameiro, 1904; — Agricultural Show at Coimbra, 1904; — Visit of President Loubet to Lisbon, 1905; — Ecole de Tir at Chaves; — João Isidro dos Reis, 1906; — Rifle Meeting at Loanda, 1906; — Dr Bernardino Marchado, 1907; — Confraternity of the Holy Sacrament of Lisbon cathedral, 1907, &c.

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(*To be continued.*)

NEW LINCOLN PENNIES.

THE NEW COIN A HANDSOME ONE.

The new coin which the Treasury Department has caused to be designed and struck off in honor of the 100th anniversary of Lincoln's birth, is of the same size as the familiar "Indian head" design. On the face of the penny is a bust of Abraham Lincoln in profile facing toward the right. Above the head is the motto "In God We trust," and to the left of the figure the word "Liberty". In the lower right hand corner is the date 1909.

On the reverse, the words "One Cent" stand forth in bold type and beneath them "United States of America" in smaller lettering. At the top of the coin is the motto "E Pluribus Unum". Two conventional wheat stalks extend around the lettering and close to the base of the coin are the artist's initials "V.D.B.," in miuute type. The circle of milled embossing which runs around the face and reverse of the old penny is absent from the new coin and the entire design is noteworthy for its simplicity of line.

The bust of Lincoln was designed from a photograph in the possession of Charles Eliot Norton, and shows the late President with face relaxed and a benign expression. It is said to reproduce his expression when talking to children. The artist is Victor D. Brenner, a 27 year-old Russian who came to this country as a boy, and sold matches in the street by day while he studied art at Cooper Union by night. He finally saved enough money to continue his studies in Paris, and on his return opened a studio here. He always admired Lincoln's anti-slavery policy and learning that the Government was searching for a new penny design, preferably that of Lincoln, he obtained Dr. Norton's photograph and soon completed the present design. This was sent to Washington, where it was accepted.

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* *

We invite correspondence on the subject of the following letter received from Dr H. R. Storer.

The Editors.

Newport, R. I.
17 Aug—1909

My dear sir,

I enclose the new Lincoln cent, which, however, you have doubtless already seen. No coin was ever before so much discussed throughout this country. Probably through professional jealousy, the propriety of Mr. V. D. Brenner's initials appearing upon it was challenged, although Mr. Bela Pratt of Boston, of whom I wrote you, had previously done the same thing without objection. It is now reported that the U. S. Government has suspended further issue until the objectionable letters shall be removed.

The general question is of such importance to all numismatists that I would suggest you bring the matter up for discussion at the next meetings of the British Num. Association.

My own opinion is that for an artist to attach his initials or signature coins or medals has the same advantages as for a painter to place his name upon his canvas. In both instances, the historical interest is increased, the pecuniary worth enhanced, and the standards of the ideal conception and mechanical execution materially advanced.

Subsequently, a brief editorial from you in the Circular upon the general subject would be appreciated by all your readers.

H. R. Storer.
Hon. member Am. Num. Society.

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* *

PORTRAITS ON UNITED STATES COINS.

The Lincoln cent is the first United States coin issued for general circulation to bear a recognized portrait. Designers have found models in life for their portrayal of Liberty and the Indian, but portraiture was not attempted, and the combined features of the model were not to be found in the coin-types.

In the Colonial and early pattern series Washington's portrait is frequently found, and many accept the Liberty head as it appears on the "Birch Cent" and the half-disme and disme as attempts to picture Martha Washington, but these do not belong to the regular series.

Among the early type cents there is the so-called Jefferson head, but it is not the portrait of the father of Democracy in the States. Little Sarah Longacre is known to have worn the Indian head-dress and been the model from which we get the Indian head as it appears on our cents from 1859 to to-day, but it was not a portrait. Miss Annie Williams, a school teacher of Philadelphia, posed for Mint Engraver George T. Morgan in 1877 for what proved to be the accepted design for the silver dollar coined from 1878 to 1904, but Mr. Morgan says you could not have recognized Miss Williams from his Liberty. Saint-Gaudens found a type for his full length Liberty ($ 20) in Miss Mary Cunningham and a Swede girl posed for his Liberty head ($ 10), but in neither was portraiture attempted or desired. And while the portrait of a real live Indian guided

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Artist Pratt in his models for the $ 2 1/2 and $ 5, the Indian would not know himself. Coins bearing the head of Washington and of Lincoln in 1866 reached the stage of finished patterns, but were never adopted.

In our commemorative or souvenir coins only have we had real portraits. The first, the Columbian half-dollar, bears the head of the great discoverer; commemorating the same event we have the Isabel or Columbian quarter-dollar with the portrait of Queen Isabel of Spain. The Washington-Lafayette dollar presents acceptable likenesses of these two great generals; the Louisiana gold dollar bears fine portraits of Jefferson and McKinley, and in the Lewis and Clark gold dollar we have the portraits of the two explorers for whom it is named. None of these were intended for circulation, and excepting a very limited use of the Columbian half-dollar, they have in no way performed the function of a circulating medium.

With the introduction of the Lincoln cent the unwritten law — no portrait on a United States coin for circulation — finds its first exception, and it is quite probable that the future will find the features of other great Americans on coins for use in trade.

(*The Numismatist*, Aug. 1909.)

*
* *

FIRST U. S. PORTRAIT COIN FOR CIRCULATION.

Anticipated for months and anxiously awaited, the one cent coin bearing the head of Abraham Lincoln was issued from the Mint commencing August 2. Surrounded with much that makes it novel, the advance demand at the Mint for this piece was far greater than that accompanying any previous coin issue. It is our first portrait coin; it bears the head of the man who, for his great heart, is greatest in the hearts of Americans; it was designed by America's greatest sculptor-artist, A.N.A. Member Victor D. Brenner, and it was proposed by *the* popular citizen, Theodore Roosevelt.

The new coin embodies simplicity with art and seems in every way qualified for utility, and being our coin of smallest denomination, it will bring to the low and wanting the features of the one who was *the* friend of their class.

Lincoln's head as it appears on Brenner's medal, published late last year and illustrated in the February NUMISMATIST, and Brenner's intimate relations with President Roosevelt, developed from the sittings for and success of the Roosevelt-Panama Medal, illustrated in our March issue, led to this model for coinage purposes. The coin portrait, while quite similar to that on the medals, is a different Lincoln. In the words of the artist, " It is more intimate, deeper; more kind and personal ". The new coin was proposed early in the year by President Roosevelt, and long and tedious were Mr. Brenner's efforts to make it in every way satisfying. When it was thought to have been finished, the inscription and reverse appropriate, it was decided by President Taft that " In God We Trust " should be added. This caused delay, and it was not until June that coinage began, and, in anticipation of the demand, was continued up to the closing of the Mint for its summer vacation period, the first of July. Over 25.000.000 pieces were coined before any were issued for circulation. They will soon be widely scattered and the new coin will be known in every hamlet in the country; business houses, who have ordered them in quantity for distribution for advertising purposes, and for use as change, will largely contribute to the early general circulation.

The dies were cut by Mr. Henry Weil, of New York. We append the Treasury Department's description of the new coin :

Obverse : Bust of Abraham Lincoln facing right; above the head the inscription, IN GOD WE TRUST; to the left of head the word LIBERTY and to the right the year of coinage. Reverse : Around the upper circle the inscription. E PLURIBUS UNUM; across the centre the denomination, ONE CENT, and the inscription, UNITED STATES OF AMERICA; on either side of the coin and partially encircling the two last-mentioned inscriptions are ears of wheat treated in a very conventional manner.

On the reverse at rim, below centre, V.D.B., for Victor D. Brenner, the designer.

Notwithstanding the advance coinage, the demand for them in Philadelphia was so great that only a limited distribution was made to an individual. Banks were supplied with a portion of their order; at the Mint two specimens only to a customer, and at the Sub-Treasury one hundred was the most any one could purchase. Newsboys and others, taking advantage of the interest in the new coin, obtained them in hundred lots and found customers at from two for five cents to twenty-five cents each.

*
* *

BRENNER'S LINCOLN.

This bronze our Lincoln's noble head doth bear,
Behold the strength and splendor of that face,
So homely-beautiful, with just a trace
Of humor lightening its look of care!
With bronze indeed his memory doth share,
This martyr who found freedom for a Race;
Both shall endure beyond the time and place
That knew them first, and brighter grow with wear.
Happy must be the genius here that wrought
These features of the great American
Whose fame lends so much glory to our past —
Happy to know the inspiration caught
From this most human and heroic man
Lives here to honor him while Art shall last.
— Frank Dempster Sherman in *Success Magazine*.

(*The Numismatist*, Aug. 1909.)

MATTHEW BOULTON F.R.S. 1809-1909.

Amongst Birmingham's great men few have deserved to be remembered with more respect and affection by that City of machinery and industrial activity than Matthew Boulton, the man of science and, in conjunction with Watt the improver of the press for coining money.

Boulton was no import into the great city for he was born there in the year 1728 and early entered his father's business as a silver stamper and piercer, but shortly after the death of his father in 1759, he set to work to improve his factory, opening larger works in the year 1762. Finding before very long that water-power proved too slow to keep pace with his restless energies he resolved to harness the then new force, Steam, to his machinery.

He thereupon, after some vexatious delays, joined brain and hands with the celebrated James Watt, and the two master-minds were soon busily engaged in the perfecting of the steam-engine; and there is good reason for stating that it was mainly owing to Boulton's

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indomitable courage and will that finally all obstacles, mechanical or otherwise, were overcome and the steam-engine brought to such perfection as to be readily available for all kinds of work which had hitherto been performed by hand or water-power.

It was not however until Boulton had attained the age of sixty that he turned his attention to the Coinage. This was in 1788, and the strenuous man of science was not slow in obtaining the aid of another man of genius to help him in pushing his new ideas to perfection.

The man whose collaboration he was so fortunate to obtain was the justly celebrated Swiss artist and inventor J. P. Droz. Although eighteen years the junior of Boulton his reputation on the continent was already being established, so that there is no doubt that in Droz Boulton saw the man he wanted. Although Droz was never a partner in the firm of Boulton and Watt yet for many years his aid may be regarded as an indispensable factor in the success of the Soho Works.

And it may be added that perhaps it would be difficult to point out a stronger or more efficient and practical triumvirate than these three splendid men of action and scientific worth soon proved themselves to be.

No time was lost in the production from Boulton's new and improved coining presses of many beautiful patterns, many of which bore the date 1788. Rapidly following these were other patterns, some of which were ordered by the French firm of Monneron frères.

About 1790 C. H. Küchler was added to the staff at Boulton's Works and from thenceforth both medals and coin of high artistic merit and of beautiful accuracy in execution were poured forth in countless numbers to cope with the immense orders that were received by Boulton and Watt from all quarters of the world.

It is not necessary here to give a list of all the numismatic works that have been produced by the combined efforts and skill of Boulton, Watt, Droz and Küchler at the celebrated Birmingham works: it will suffice to say that Boulton was the moving spring of the great establishment and that whether he be considered to shine the brightest as Engineer, Inventor or as one of the greatest of England's pioneers of successful commerce his name will ever be held in the highest honour and his works remain to attest what may be achieved by sheer indomitable pluck coupled with the highest integrity and inventive skill.

In conclusion it may be permitted to add the following eulogium on Matthew Boulton, pronounced by the first of English newspapers a few days ago: —

"It is well that the memory of Matthew Boulton, F.R.S., who died a hundred years ago, should be kept green by engineers, for the partner of James Watt, the friend of Josiah Wedgwood, and the associate of Joseph Priestley did much to uphold the profession and to sustain the rights of inventors. He fought his way steadfastly through a period of financial stress and against organized and powerful opposition, and by insight and unfailing courage he discerned the merits of the Watt engine from its early patents; he surmounted legal and financial difficulties that threatened to rob the inventor and himself of every chance of development and profit, and he carried all before him to success. His work in regard to the coinage was also of great consequence. He was a financier unspoilt by commerce, a man of science without pedantry and without academical littleness. He was in fact a fine type of the Englishman of his day. Birmingham may justly be proud to claim such a citizen, for his life's work rests strong and deep in the foundations of the industrial success of that enterprising city. The man of wisdom is the man of years, and Matthew Boulton's memory has survived the century, because his wisdom was of that comprehensive and directed character that makes for permanence".

S. M. S.

SALES

THE HAZLITT COINS.

The Rashleigh nine days' sale of coins was followed by another sale at Messrs. Sotheby, Wilkinson, and Hodge's, who began on Monday 6. July the dispersal, which also occupied nine days, of the very extensive collection of Greek, Roman, Oriental, Continental, and Foreign and British and Colonial coins formed during the last 30 years by Mr. William Carew Hazlitt, of Barnes Common. The two chief aims which Mr. Hazlitt has had in view have been choice preservation and artistic merit, and in this he has been eminently successful, Mr. Hazlitt has also written books on coins, one of which: "The Coinage of the European Continent," is regarded as a standard authority on the subject in this country. A more generally known publication is "The Coin Collector" in the Collector Series published some years ago by Mr. George Redway. Mr. Hazlitt's selection of types illustrative of the coinages of the world from the earliest period includes many beautifully preserved specimens. The excellent sale catalogue, with its 16 fine plates, gives the fullest numismatic particulars of each coin, and forms in itself a capital guide to this highly special and attractive form of collecting.

The first four days' sale, which realized £ 1.398 11 s. 6 d., included the following: — Egypt, Ptolemy I. Sotor (B.C. 305-285), a gold pentadrachm, diademed head of Ptolemy to the right — £ 19 Ptolemy II. Philadelphus (B.C. 285-244), a gold tetradrachm, jugate busts of Philadelphus, diademed and draped, and Arsinoe, diademed and veiled — £ 12 15 s.; Arsinoe II. (B.C. 285-247), a gold octadrachm, diademed and veiled bust of Arsinoe to the right — £ 25; Locri Opuntii, a silver stater (B.C. 369-338), head of Persephone to the left — £ 20; Syracuse, Agathocles (B.C. 310-289), a gold head of Pallas to right £ 15 10 s.; and Marguerite de Foix, consort of Ludovico II. (died 1536), silver medal, 1516, by J. Clot, a fine example of this rare artistic medal, £ 14 10 s.

(*Times*).

FINDS.

A SOMERSET FIND.

At Yeovil an inquiry was held regarding the finding of a valuable and rare relic—a solid hand-wrought gold-wire torque, supposed to have belonged to a Celtic chieftain who lived 500 years B.C.

The finder, a labourer, sold it for £ 40, and it was purchased for the Somerset Archæological Society. Subsequently the relic was declared to be treasure trove, and an official inquiry was ordered to be made. Yesterday the local coroner and a jury found a verdict to the effect that as the relic was not concealed, it could not be regarded as treasure trove. It will therefore remain in the possession of the Somerset Archæological Society. It was stated that a collector had offered £ 1.000 for it.

OBITUARY

JEAN PAUL LAMBROS.

Le 20 mai est mort, à Athènes, l'archéologue et antiquaire Jean-Paul Lambros. Né en 1843 à Corfou, il suivit d'abord les cours de philologie et d'archéologie à l'Université d'Athènes, puis, en 1863 et 1864, les cours d'archéologie au musée de Florence. Son père, Paul Lambros, a laissé des études très intéressantes sur la numismatique de l'Orient latin; Jean-Paul Lambros s'occupa de préférence de la numismatique ancienne de la Grèce. Il a publié, en 1891, la première partie d'un recueil de monnaies grecques (Ἀρχαῖα ἑλληνικὰ νομίσματα), dans laquelle sont décrites les monnaies du Péloponnèse et il s'occupait de la continuatton de cet ouvrage quand la mort le surprit. J.-P. Lambros a publié un grand nombre de pièces inédites dans des revues numismatiques; nous signalerons l'article sur un tétradrachme inédit de Nabis, tyran de Sparte (*Bull. de correspondance hellénique*, t. XV, p. 415, 11). Il faisait partie de plusieurs sociétés savantes : la Société française de numismatique, la Société numismatique de Londres, la Società numismatica de Milan, la Société suisse de numismatique. Homme de goût et collectionneur passionné, il a eu entre les mains les objets les plus précieux provenant des fouilles faites en Grèce et il laisse une collection numismatique qui offre un intérêt considérable.

(*Le Musée.*)

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CATALOGUE

OF

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(For further particulars see first page of this Circular.)

ABBREVIATIONS.

N. = Gold. — *Æ.* = Silver. — *Æ.* = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — *Rℓ.* = Reverse. — F. D. C. = Fleur de coin. = Mint state. — E. F. = Extremely fine. — V. F = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce — R. = Rare. — *RR.* = Very rare. — *RRR.* = Extremely rare. — *H.* = Head, *Historia Numorum.* — *B.* = Babelon, *Monnaies consulaires.* — *C.* = Cohen, *Monnaie. impériales, 2e édition.* — *M.* = Mionnet, *Monnaies grecques et romaines.* — *Ev.* = Evans, *Ancient British coins.* — *K.* = Kenyon, *Gold coins of England.* — *Hks.* = Hawkins, *Silver Coins of England.* — *Rud.* = Ruding, *Annals of the Coinage.* Ed. 1840. — *A.* = Atkins, *British Colonial coins.* — *T.* = Tancred, *Historical Record of War Medals.* — *M.I.* = *Medallic Illustrations of English History*, Franks and Grueber, — *Mad.* = Madai, *Münzcabinet.* — *S. R.* = Schulthess-Rechberg *Thaler-cabinet.* — *Rm.* = Reimmann, *Sale Catalogue.* — *B. M. Cat.* = British Museum Catalogue.

GREEK COINS.

(Continued from col. 11616.)

CALABRIA.

TARENTUM.

69523 *N.* Diobol (B.C. 400-330). Obv. **TA**. Laureated head of Apollo, to l.; in front, **ΣΑ** and dolphin. *Rℓ.* Herakles, to l., crushing the Nemean lion; in the field, bow and quiver, and beneath, **HH**. *B. M. Cat.*, no 25. *R.* V. F. 9 10 »

69524 *Æ.* Didrachm (Circ. B.C. 520). Obv. Taras seated to l. on dolphin, r. arm extended; beneath, cockle-shell. *Rℓ.* Wheel of four spokes; in one angle, a dolphin. Evans, *Horsemen of Tarentum.* Pl. 1, no 3 *var. S.* F. 1 15 »

69525 *Æ.* Didrachm (B.C. 500). Obv. Taras seated on dolphin to r., holding cuttle fish in r., left arm extended. *Rℓ.* **TAPA**... Sea-horse, to r., with curled wing; beneath, cockle-shell; incuse border of radiating lines. *Evans*, Pl. 1, 4 *var. R.* F. 1 10 »

69526 **Period I** (B.C. 460-420). *Æ.* Didrachm. Obv. Figure of Demos, seated to l., on chair, holding bird in r. hand, at which panther's cub jumps, l. arm resting on back of chair. *Rℓ.* Taras, nude, seated on dolphin to l., l. arm extended holding marine plant; beneath, fish. *Evans*, Pl. 1, no 12. — Vlasto, *R. Int.*, Pl. Z', no 2. *Ex. Schiffelin Sale. RR.* F. 2 15 »

69527 **Period III** (B.C. 380-345). *Æ.* Didrachm. Obv. Taras seated on dolphin to l., holding in extended right hand a kantharos and resting left on dolphin behind him; beneath, **P** and **TAPA**.

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℞. Horseman, nude, riding on prancing horse to right; under front foreleg P. *R. From the Vlasto Collection.* V. F. 4 15 »

69528 Æ. Didrachm. Obv. Taras riding on dolphin to l., holding akrostolion in right hand; beneath, waves. ℞. Naked youth galloping to right. *Ev.*, Pl. III, 4. *Car.*, CIX, 113. Wt.: 7,70 gr. *R.* V. F. 4 15 »

69529 Æ. Didrachm. Obv. Naked youth on stationary horse to r.; beneath, ΗΕ; in front, bearded ithyphallic Herm. ℞. Taras on dolphin to l., holding oenochoë; beneath, ΤΑΡΑΣ. *Ev.*, Pl. III, 10. *R. A desirable specimen.* V. F. 5 10 »

69530 Æ. Didrachm. Similar type. *Ex. Martinetti sale.* F. 2 » »

69531 **Period IV** (B.C. 344-334). Æ. Didrachm. Obv. Taras riding on dolphin to left, holds kantharos in right hand and in his left a small round shield and trident; beneath, Ε and waves. ℞. Naked boy crowning standing horse; beneath, another naked boy picking a pebble out of the horse's hoof. *Ev.*, Pl. IV, 3. *R.* F. 5 5 »

69532 Æ. Didrachm. Obv. Taras astride on dolphin to right, holding a crested helmet between his hands; on either side, an eight-rayed star; to l. ΤΑΡΑΣ; beneath. ΚΑΛ. ℞. Naked horseman on prancing horse to right, lancing downwards with r. hand; in field, l., Η and r. Α; beneath, ΚΑΛ/Δ. *B. M. C.*, 211. *RR.* V. F. 8 » »

69533 **Period V** (B.C. 334-330). Time of Alexander the Molossian. Æ. Didrachm. Obv. Taras astride on dolphin to left, holding distaff and one-handled vase; beneath, large curling crests of waves; in field to left, ΦΙΛΙΣ and to right, seated eagle with folded wings. ℞. Naked horseman lancing downwards to right; behind, ΑΡ (mon.), and beneath, ΦΙ. *Ev.*, p. 88, 3. *R.* V. F. 8 » »

69534 Æ. Didrachm. Obv. Taras astride on dolphin to left, holding in his right one-handled vase, and in his l., which is lightly laid on fish's back, a trident; beneath, large curling crests of waves. ℞. Naked boy-rider, hair tied in top-knot, crowning with his r. hand horse standing to r.; beneath, ΦΙ. *Num. Chron.*, 1907, Pl. X, 15.
From the Vlasto Collection. RR. V. F. 15 » »

69535 Æ. Didrachm. Obv. Taras astride on dolphin to left, holding distaff; in front, eagle seated to left; to r. ΤΑΡΑΣ; beneath, ΦΙ and waves. ℞. Naked horseman lancing downwards to r.; beneath, ΣΙΜ. *Ev.*, p. 89, 6. *Car.*, CXIII, 192. *R.* E. F. 7 10 »

69536 Æ. Didrachm. Obv. Taras on dolphin to left, holding out kantharos with r. hand, and trident with left, which is resting on dolphin's back; in field to l., Κ; beneath, dolphin; to r., ΤΑΡΑΣ. ℞. Naked horseman prancing to r. and lancing downwards; beneath, ΣΑ. *Ev.*, p. 103. 12. *B. M. C.*, 232. V. F. 2 10 »

69537 Æ. Didrachm. Similar type, but Æ to left of Taras. *Ev.*, p. 103, 16. *B M. C.*, 222. F. 2 17 6

69538 Æ. Didrachm. Obv. Taras on dolphin, to left, holding kantharos and trident; to r., Υ..Σ; beneath, ΤΑΡΑΣ. ℞. Horseman, helmeted, to right, lancing downwards; to l. CI; beneath, ..ΛΥΝ. *R.* V. F. 4 » »

69539 Æ. Didrachm. Obv. Similar; behind horse Ξ; beneath, ΑΡΙ. ℞. Taras on dolphin to l.; behind, ΤΑΡΑΣ; in front, ΚΛ; Taras is holding oar in l. hand and kantharos in extended r. *Ev.*, p. 103, nº 21. E. F. 9 » »

69540 Æ. Didrachm. Obv. Taras on dolphin to right, holding strung bow and two arrows on l. hand, and a third arrow in r.; to l., ΤΑΡΑC; beneath, ΗΗR. ℞. Horseman lancing downwards to r.; beneath, ΣΑ. *B. M. C.*, 223. V. F. 3 » »

69541 **Campano**. Tarentine Coins. Æ. Didrachm. Obv. Female head to l., hair bound with diadem. ℞. Naked youth on horseback to r., crowning his horse; beneath, ΤΑ and dolphin. *B. M. C.*, 282. F. D. C. 5 » »

69542 Æ. Didrachm. Similar, but in front of horse ΦΙ. *B. M. C.*, 284. V. F. 2 15 »

69543 Æ. Didrachm. Similar with star above horse, and dolphin beneath; between two forelegs Τ(Α). V. F. 1 10 »

69544 **Period VI** (B.C. 302-281). Æ. Didrachm. Obv. Naked boy crowning standing horse to r.; in field, ΣΑ; beneath horse, ΑΡΕ/ΘΩΝ. ℞. Taras on dolphin to l., holding tripod; beneath, CΑΣ. *Ev.*, Pl. VII, 1. F. D. C. 5 10 »

69545 Æ. Didrachm. Similar type. V. F. 3 » »

69546 Æ. Didrachm. Similar type. F. » 18 6

69547 Æ. Didrachm. Obv. Naked horseman cantering to l. holding behind him small round shield; beneath, ΦΙΛΩΝ; to r., ΕΥ. ℞. Taras on dolphin to l., holding out small Victory, who extends a wreath towards his head; beneath, curly waves. *Ev.*, p. 133, 2, type c. *Car.*, CXIII, 10. F. D. C. 8 » »

69548 Æ. Didrachm. Similar type. V. F. 3 » »

69549 Æ. Didrachm. Similar type. F. 1 7 6

69550 Æ. Didrachm. Obv. Similar type; ΣΩ behind rider; beneath horse, ΦΙΛΟΚΛΗΣ. ℞. Taras on dolphin to l., holding out wreath; to r, ΤΑΡΑΣ; beneath, ΛΥΛ. *Var. Ev.*, Pl. VII, 6. F. » 17 6

69551 Æ. Didrachm. Similar type, with ΣΕ (?) *B. M. C.*, 206. V. F. 3 » »

69552 Æ. Didrachm. Obv. Naked horseman cantering to right; behind, Ι; in front, C; beneath, ΑΡΙ/Ε. ℞. Taras on dolphin to l., holding kantharos and trident (?); in front, ΚΛ; behind. ΤΑΡΑΣ. V. F. 2 » »

69553 Æ. Didrachm. Obv. Similar type; beneath, ΦΛ. ℞. Taras on dolphin to l., holding distaff and bunch of grapes; in the field, ΕΥ and ΑΓΑ.
From the Martinetti sale, where the coin is described as unpublished. According to M. Vlasto, only three specimens are known. V. F. 11 10 »

69555 Æ. Didrachm. Obv. Horseman cantering to right; beneath, ΦΙ. ℞. Taras on dolphin to l., holding distaff; behind, eagle seated to left; beneath, curling waves. F. 1 1 »

69556 Æ. Didrachm. Obv. Two Dioskuri with flowing mantles, cantering to l.; beneath, ΣΑΛΩΝΟΣ. ℞. Taras on dolphin to l., holding behind him two lances and a small round shield with hippocamp device; small Victory to r. bearing wreath; in field to l., ΓΥ; beneath, waves. *Ev.*, Pl. VIII, 9. E. F. 6 » »

69557 Æ. Didrachm. Obv. Naked boy rider crowning stationary horse; in field, to l. ΙΩ; beneath, ΝΕΥΜΗ. ℞. Taras riding on dolphin to l., holding out a horned helmet; on either side a twelve-rayed star; in field to r. ΠΟΛΥ; beneath ΤΑΡΑΣ. *Ev.*, Pl. VIII, 6. F. » 15 »

69558 Æ. Didrachm. Similar type. V. F. 2 15 »

69559 Æ. Didrachm. Similar type. V. F. 2 » »

69560 Æ. Didrachm. Obv. Two Dioskuri with flowing mantles, cantering to left; beneath, ΣΑΛΩΝΟΣ and above Φ. ℞. Taras on dolphin to l., holding behind him two lances and a small shield with hippocamp device, while with r. hand he receives small wreath bearing Victory; to r., ΤΑΡΑΣ eneath, waves. *Ev.*, p. 159, D.I. F. D. C. 8 10 »

69561 Æ. Didrachm. Obv. Naked boy-rider crowning himself on horse standing to r. and lifting up off fore-leg; in field to l. ΙΩ; beneath horse, ΙΑΛΟ and capital of Ionic column. ℞. Taras on dolphin to l., holding distaff and with r. hand extending akrostolion; in field to r., ΑΝΘ; beneath, ΤΑΡΑ. *Ev.*, type G, 1, p. 161. F. » 17 6

69562 Æ. Didrachm. Similar type. F. » 12 6

69563 **Period VIII** (B.C. 272-235). Æ. Didrachm. Obv. Naked horseman on prancing horse to r., lancing downwards; in field to l., ΔΙ; beneath horse, ΑΡΙΣΤΟΚΛΗΣ. ℞. Taras on dolphin to l. holding trident and kantharos; in field to r., head of a nymph. *Ev.*, Pl. IX, 6. V. F. 1 10 »

69564 **Period IX** (B.C. 235-228). Æ. Didrachm. Obv. Naked horseman to r., crowned by Victory; in front, ΕΥΝ; beneath, ΔΑΜΟΚΡΙΤΟΣ. ℞. Taras astride to r., holding cornucopiae and trident; in field to l., monogram. *Ev.*, Pl. IX, 12. V. F. 1 7 6

69565 **Period X** (B.C. 212-209). ℞. Didrachm. Obv. Naked boy-jockey, holding palm bound with fillet, cantering to r.; in field to l., R; beneath, ΑΡΙCΤΙΓΓΟC. ℞. Taras astride to l., holding kantharos; in field, to r. M; beneath, ΤΑΡΑC. *Ev.*, pl. X, 5. V. F. 3 15 »

69566 Æ. Didrachm. Obv. Warrior bareheaded, full face, on horse cantering, to r.; in field to l., monogram; beneath, horse, ΚΑΛΛΙΚΡΑΤΗΣ. ℞. Taras on dolphin to l., holding trident and Victory; in field to r., ΝΕ; beneath, ΤΑΡΑ. *Ev.*, pl. X, 8. V. F. 4 15 »

69567 Æ. Didrachm. Similar type. V. F. 3 10 »

69568 Æ. Didrachm. Similar type. *A brilliant specimen.* F. D. C. 20 » »

69569 Æ. Didrachm (Reduced weight). Horseman to r.; beneath, ΣΩΚΑΝΝΑΣ. ℞. Taras on dolphin to l., holding kantharos and trident; beneath. ΤΑΡΑΣ; in field, spread eagle. *Ev.*, Pl. X, 13. V. F. 2 » »

(*To be continued.*)

ROMAN CONSULAR.

(*Continued from col. 11617.*)

POMPONIA.

69570 *L. Pomponius Molo* (B.C. 94). Æ. Obv. L. POMPON. MOLO. Laur. head of Apollo to r. ℞. NVMA POMPIL. Numa standing to r. near lighted altar, holding lituus and preparing to sacrifice goat brought to him by executioner. *B.* 6. F. » 6 6

69571 Æ. Similar type. V. F. » 5 »

69572 *Q. Pomponius Musa* (B.C. 64). Obv. Q. POMPONI MVSA. Diademed head of Apollo to r. ℞. HERCVLES MVSARVM.

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Hercules Musagetes standing to r. with lion skin on his shoulders playing lyre. *B.* 8. E. F. » 15 »

69573 ℞. Obv. Laur. head of Apollo to r.; behind, key of lyre. ℞. Q. POMPONI. MVSA. Calliope standing to r. playing on a lyre resting on cippus. *B.* 9. E. F. » 15 »

69574 ℞. Similar type. V. F. » 10 »

69575 ℞. Obv. Laur. head of Apollo to r.; behind volumen in case. ℞. Q. POMPONI MVSA. Clio standing to l., leaning against cippus and holding unfolded volumen. *B.* 11. E. F. » 12 »

69576 ℞. Similar type. V. F. » 6 »

69577 ℞. Obv. Laur. head of Apollo to r.; behind, two flutes in saltire. ℞. Q. POMPONI MVSA. Euterpe standing to r., leaning against cippus and holding two flutes. *B.* 13. V. F. » 9 6

69578 ℞. Obv. Laur. head of Apollo to r.; behind, sceptre. ℞. Q. POMPONI MVSA. Melpomene standing facing, looking r., holding mask and club. *B.* 14. E. F. » 17 6

69579 ℞. Obv. Laur. head of Apollo to r.; behind, plectrum. ℞. Q. POMPONI MVSA. Terpsichore standing to r., playing the lyre and holding plectrum. *B.* 17. V. F. » 8 6

69580 ℞. Similar type; tortoise behind Apollo's head. *B.* 18. F. D. C. 1 1 »

69581 ℞. Similar. V. F. » 5 »

69582 ℞. Obv. Laur. head of Apollo to r.; behind, cothurnus. ℞. Thalia standing to l., holding mask and leaning on cippus. *B.* 21. V. F. » 3 6

69583 ℞. Obv. Laur. head of Apollo to r.; behind, star. ℞. Q. POMPONI. MVSA. Urania standing to l., touching globe at her feet with a rod. *B.* 22. V. F. » 8 6

69584 *Q. Pomponius Rufus* (B.C. 71). ℞. (*Fourré.*) Obv. Laur. head of Jupiter. ℞. Eagle. *B.* 28. *RR.* M. » 3 »

PORCIA.

99585 *M. Porcius Cato* (B.C. 101). ℞. Quinarius. Obv. M. CATO. Diademed head of Liberty to r. ℞. VICTRIX. Winged Victory seated to r., holding patera and palm-branch. F. » 1 6

POSTUMIA.

69586 *L. Postumius Albinus* (B.C. 134). ℞. Obv. Helmeted head of Roma to r.; in front, ✱; behind, apex. ℞. L. POST. ALB. ROMA. Mars in quadriga to r. *B.* 1. V. F. » 2 »

69587 *A Postumius Albinus Sp. f.* (B.C. 89). ℞. Obv. ROMA. Bust of Diana to r., with arrow and quiver. ℞. A. ALBINVS S.F. Three horsemen galloping to l.; before them, falling warrior. *B.* 4. E. F. » 3 6

69588 *A. Postumius A. f. Sp. n. Albinus* (B.C. 74). ℞. Obv. Bust of Diana to r., with bow and quiver; above, bucranium. ℞. A. POST. A. F. S. N. ALBIN. Priest sprinkling bull standing near light altar. *B.* 7. F. D. C. » 7 6

69589 ℞. Similar type. V. F. » 3 »

69590 ℞. Obv. HISPAN. Head of Hispania to r. ℞. A. POST. A. F. S. N. ALBIN. Male figure clad in toga standing to l. between fasces and legionary eagle. *B.* 8. E. F. » 3 6

69591 ℞. Similar type. V. F. » 2 6

69592 *C. Postumius At...* (B.C. 64). ℞. Obv. Bust of Diana to r. with bow and quiver. ℞. C. POSTVMI Ā. Dog running to r.; beneath, hunting pike. *B.* 9. F. D. C. » 5 6

69593 ℞. Similar type. V. F. » 2 »

69594 *D. Postumius Albinus Bruti f.* (B.C. 44-43). ℞. Obv. PIETAS. Head of Piety to r. ℞. ALBINVS BRVTI F. Two hands clasped holding winged caduceus. *B.* 10. F. D. C. » 5 »

69595 ℞. Obv. A. POSTVMIVS COS. Bare head of consul Aulus Postumius Albinus Regilensis to r. ℞. ALBINVS BRVTI F. within corn wreath. *B.* 14. F. D. C. » 12 6

69596 ℞. Similar type. E. F. » 6 6

69597 ℞. Variety with ALBINV BRVTI. *B.* 14. V. F. » 7 6

PROCILIA.

69598 ℞. Obv. S.C. Head of Juno Sospita to r. in goat's skin. ℞. L. PROCILI. F. Juna in biga to r. *B.* 2. V. F. » 3 »

(*To be continued.*)

ROMAN IMPERIAL.

(*Continued from col. 11619.*)

ALEXANDER SEVERUS.

69599 ℞. Obv. IMP. C. M. AVR. SEV. ALEXAND. AVG. Laureated and draped bust to r. ℞. ANNONA AVG. Abundance standing to left, holding cornucopiae and ears of corn; in front modius. *C.* 23. E. F. » 4 6

69600 ℞. Another, similar. E. F. » 4 »

69601 ℞. Obv. Similar. ANNONA AVG. Abundance standing to r., holding gubernaculum and modius full of corn, on prow of galley. *C.* 32. V. F. » 2 »

69602 ℞. Restoration by Gallienus. Obv. DIVD ALEXANDRO. Radiated head to r. ℞. CONSECRATIO. Altar. E. F. » 7 6

69603 ℞. Obv. IMP. SEV. ALEXAND. AVG. Laur. head to r. ℞. FELICITAS AVG. Felicity standing to l., holding caduceus and patera; in front, altar. *C.* 45. E. F. » 3 »

69604 ℞. Obv. Similar. ℞. FIDES MILITVM. Fides seated to l., holding two standards. *C.* 51. E. F. » 2 6

69605 Æ¹. Obv. IMP. SEV ALEXANDER AVG. Laur. head to r. ℞. IOVI CONSERVATORI S.C. Jupiter standing to l., holding spear and fulmen; to l., the Emperor standing. *C.* 74. *Fine patina.* E. F. » 12 6

69606 ℞. Obv. IMP. ALEXANDER PIVS AVG. Laur. and draped bust, to r. ℞. IOVI PROPVGNATORI. Jupiter standing to l., holding eagle and fulmen. *C.* 83. F. D. C. » 5 6

69607 ℞. Another, similar. F. D. C. » 4 6

69608 ℞. Obv. IMP. SEV. ALEXAND. AVG. Laur. bust to r. ℞. LIBERALITAS AVG. IIII. Liberality standing to l., holding tessera and cornucopiae. *C.* 133. E. F. » 3 6

69609 ℞. Obv. IMP. ALEXANDER PIVS AVG. Laur. and draped bust, to r. ℞. MARS VLTOR. Mars holding shield and spear, to r. *C.* 161. F. D. C. » 3 6

69610 ℞. Similar type. E. F. » 2 9

69611 ℞. Another, of similar type. *C.* 158. E. F. » 4 6

69612 Æ¹. Obv. IMP. ALEXANDER PIVS AVG. Laur. and draped bust to r. ℞. MARS VLTOR. Mars, as above, between S.C. *C.* 163. *Patinated.* F. » 4 6

69613 Æ². Similar type. *C.* 164. *Patinated.* E. F. » 14 6

69614 ℞. Obv. IMP. C. M. AVR. SEV. ALEXAND. AVG. Laur. and draped bust to r. ℞. P. M. TR. P. VI COS II P. P. Mars to r. V. F. » 2 »

69615 ℞. Obv. Similar. ℞. P. M. TR. P. COS. P. P. Mars standing to l. *C.* 207. E. F. » 2 6

69616 ℞. Obv. Similar. ℞. P. M. TR. P. II. COS. P. P. Jupiter standing to l. *C.* 229. E. F. » 3 »

69617 ℞. Another, similar. *Different die.* E. F. » 2 6

69618 ℞. ℞. Same legend. Peace standing to l., holding olive-branch and sceptre. *C.* 236. E. F. » 2 6

69619 ℞. Another, similar. V. F. » 2 »

69620 ℞. ℞. Same legend. Mars standing to l., holding olive-branch and reversed spear. *C.* 231. V. F. » 2 »

69621 ℞. ℞. P. M. TR. P. IIII. COS. P. P. Alexander sacrificing at altar, to l. *C.* 276. E. F. » 3 »

69622 ℞. ℞. Same legend. Alexander standing to l., holding orb and spear. *C.* 270. V. F. » 2 »

69623 ℞. ℞. Same legend. Mars to r. *C.* 260. V. F. » 1 6

69624 ℞. ℞. P. M TR. P. VI. COS. II. P. P. Equity standing to l., holding pair of scales and cornucopiae. *C.* 312. F. D. C. » 4 6

69625 ℞. Obv. IMP. C. M. AVR. SEV. ALEXAND. AVG. Laureated and draped bust, to r. ℞. P. M. TR. P. VI. COS. II. P. P. Equity standing to l. *C.* 312. F. D. C. » 4 »

69626 ℞. ℞. P. M TR. P. VI. COS. II. P. P. Emperor sacrificing at altar, to l. *C.* 325. *S.* E. F. » 6 6

69627 ℞. Another, similar. *S.* V. F. » 4 6

69628 ℞. ℞. Same legend. Mars carrying trophy and spear, to r. *C.* 305. V. F. » 2 6

69629 ℞. ℞. P. M. TR. P. VII COS. II. P. P. Similar type. *C.* 332. F. » 1 9

69630 ℞. ℞. P. M. TR. P. VIII COS. III. P. P. Mars standing to r. *C.* 364. V. F. » 2 9

69631 ℞. ℞. P. M. TR. P. VIII. COS. III. P. P. Mars running to l. *C.* 365. F. D. C. » 3 6

69632 Æ². Obv. IMP. SEV. ALEXANDER AVG. Laur. head to r. ℞. P. M. TR. P. VIII. COS. III. P. P. S. C. Sol standing to l., holding whip. *C.* 390. V. F. » 10 6

69633 ℞. Obv. IMP. ALEXANDER PIVS AVG. Laur. and draped bust, to r. ℞. P. M. TR. P. X. COS. III. P. P. Sol standing to l. *C.* 411. F. D. C. » 3 6

69634 ℞. Obv. Similar. ℞. P. M. TR. P. XIII COS III P. P. Sol to l. *C.* 448. V. F. » 2 6

69635 Æ². Obv. IMP. CAES. M. AVR. SEV. ALEXANDER AVG. Laur. and draped bust to r. ℞. P. M. TR. P. IIII. COS. P. P. S. C. Jupiter seated to l. holding Victory and spear. *C.* 259. E. F. » 8 6

69636 ℞. Obv. IMP. ALEXANDER PIVS AVG. Laur. head to r. ℞. PROVIDENTIA AVG. Providence standing to l. *C.* 501. F. D. C. » 4 6

69637 ℞. Another, similar. E. F. » 2 6

69638 Æ¹. Obv. Similar. ℞. PROVIDENTIA AVG. S.C. Providence holding gubernaculum. *C.* 509. *Patinated.* E. F. » 16 »

69639 Æ¹. Obv. IMP. SEV. ALEXANDER AVG. Laur. head to r. ℞. ROMAE AETARNAE S.C. Roma seated to l. *C.* 520. *Ex. Bizot sale.* V. F. 1 5 »

69640 ℞. Obv. IMP. ALEXANDER PIVS AVG. Laur. and draped bust, to r. ℞. SPES PVBLICA. Hope to l., holding olive-branch. *C.* 543. F. D. C. » 3 6

69641 ℞. Another, similar. E. F. » 2 6

69642 Æ¹. Obv. IMP. ALEXANDER PIVS AVG. Laur. bust to r. ℞. SPES PVBLICA S.C. Hope to l. *C.* 547. V. F. » 12 6

69643 Æ². Obv. IMP. ALEXANDER PIVS AVG. Radiated bust, to r. ℞. SPES PVBLICA S.C. Hope to l. *C.* 551. *Patinated.* E. F. » 17 6

69644 Æ¹. Obv. IMP. SEV. ALEXANDER AVG. Laur. head to r. ℞. VICTORIA AVGVSTIS. C. Victory standing to r. inscribing VOT. X on shield attached to a palm-tree. *C.* 567. *Patinated.* V. F. » 15 »

69645 Æ¹. Another, similar. V. F. » 14 »

69646 ℞. Obv. IMP. SEV. ALEXAND. AVG. Laur. bust to r. ℞. VIRTVS

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AVG. Valour standing to l., holding orb and long sceptre. *C.* 586. F. D. C. » 3 6

69647 ÆR. Obv. Similar. ℞. VIRTVS AVG. Valour seated to l. *C.* 580. V. F. » 2 »

ORBIANA.

Wife of Alexander Severus A.D. 227.

69648 ÆR. Obv. SALL.BARBIA ORBIANA AVG. Diademed and draped bust, to r. ℞. CONCORDIA AVG. Concord seated to l., holding patera and double cornucopiae. *C.* 1. *R.* F. D. C. 1 10 »

69649 ÆR. Another, similar. *R.* E. F. 1 3 6

69650 ÆR. Another, similar. *R.* V. F. 1 » »

69651 Æ¹. Obv. SALL.BARBIA ORBIANA AVG. Diademed and draped bust to r. ℞. CONCORDIA AVGVSTORVM S.C. Concord seated to l. *C.* 4. *R. Ex. Bizot sale.* E. F. 6 10 »

SEVERUS ALEXANDER and JULIA MAMMAEA.

69652 Æ². of Alexandria. With busts on either side. *B. M. C.*, 1716. *R.* F. 1 » »

JULIA MAMAEA.

Daughter of Julia Maesa, and niece of Julia Domna; mother of Alexander Severus. She was assassinated by the soldiers in front of her son's tent in camp, on 19 March 235. She is said to have embraced the Christian religion.

69653 ÆR. Obv. IVLIA MAMAEA AVG. Diademed and draped bust, to r. ℞. FELICITAS PVBLICA. Felicity holding caduceus standing to l. and leaning against column. *C.* 17. F. D. C. » 5 »

69654 ÆR. Another, similar. E F. » 3 6

69655 Æ¹. Obv. IVLIA MAMAEA AVGVSTA. Diademed and draped bust to r. ℞. FELICITAS PVBLICA S.C. Felicity, as before. *C.* 21. *Fine green patina. S.* E. F. 3 » »

69656 Æ¹. Another, similar. *Patinated.* F. » 12 6

69657 Æ². Similar type. *C.* 22. *Patinated.* E. F. 3 5 »

69658 ÆR. Obv. IVLIA MAMAEA AVG. Diad. and draped bust, to r. ℞. IVNO AVGVSTA. Juno seated to l. *C.* 32. E. F. » 3 6

69659 ÆR. Obv. Similar legend. Bust to r. ℞. IVNO CONSERVATRIX. Juno standing to l., holding spear and patera; at her feet, a peacock. *C.* 35. V. F. » 3 6

69660 ÆR. Obv. IVLIA MAMAEA AVG. Diad. and draped bust to r. ℞. VENVS VICTRIX. Venus standing to l. holding spear and helmet; at her feet a shield. *C.* 76. V. F. » 3 6

69661 ÆR. Another, similar. F. D. C. » 5 6

69662 Æ¹. Obv. IVLIA MAMAEA AVGVSTA. Diademed and draped bust to r. ℞. VESTA S.C. Vesta standing to left holding patera and sceptre. *C.* 88. *Ex. Bizot sale.* F. » 14 »

(*To be continued.*)

CONTINENTAL COINS

(*Continued from col. 11620.*)

ITALIAN SERIES

FLORENCE.

69663 ÆR. Popolino. Obv. (Lily). .+.S.IOHA—NNES.P. St. John, facing. ℞. + FLORENTIA. Lily. The Saint is holding a scroll. V. F. » 3 »

69664 ÆR. Fiorino. Obv. .S.IOAN—NES BATISTA. St. John seated, facing, between two shields of arms. ℞. .+.FLOR—ENTIA. Lily. V. F. » 5 »

69665 *Alessandro I. di Medici* (1533-36). *AV.* Scudo. Obv. ALEXANDER. MED.DVX.R.P.FLOREN. Crowned shield of arms. ℞. DEI. VIRTVS.EST.NOBIS. Floreate cross. *Ors.* I, 1. V. F. 1 17 6

69666 ÆR. Testone, by *Benvenuto Cellini.* Obv. ALEXANDER.M.R.F. FLOREN.DVX. Bust to left, in cuirass. ℞. .S.COSMVS.—.S. DAMIANVS. The two Saints standing side by side. *Ors.* I, 2. *R.* V. F. 6 10 »

69667 *Cosmo I.* (1536-1574). ÆR. Testone of 1567. Obv. COSMVS MED.FLOREN.ET.SENAR.DVX.II. Bust to r. in cuirass. ℞. .S.IOANNES.BAPTISTA.1567. St. John seated facing. E. F. » 10 6

69668 ÆR. Testone, 1573. Obv. * COSMVS.MED.MAGNVS.DVX.ETRVRIÆ. Bust to r., in cuirass. ℞. S.IOANNES.1573.BAPTISTA. St. John seated to l., head facing. *Brilliant.* F. D. C. 1 15 »

69669 *Francesco I.* (1574-1587). ÆR. Testone, 1583. Obv. .FRAN.MED. MAGN.DVX.ETRVRIÆ.II. Bust to r., in cuirass. ℞. .S. IOANNES..BAPTISTA.1583. St. John the Baptist seated, facing. *Ors.* 7. E. F. 1 1 »

69670 ÆR. Testone, of same date. E. F. » 18 6

69671 *Ferdinando II.* (1620-1670). ÆR. Testone of 1636. Obv. FERD.II. MAGN.DVX.ETRV. Bust to r. in cuirass. ℞. S.IOANNES BAPTISTA.1636. St. John seated, facing. E. F. » 7 6

69672 *Cosmo III.* (1670-1723). ÆR. Tallero of Leghorn, 1684. Obv. COSMVS.III.D.G.&c. 1684. Crowned shield of arms. ℞. GRATIA OBVIA VLTIO QVAESITA.LIBVRNI. Rose tree. V. F. » 4 6

69673 ÆR. Scudo of 1684. Obv. COSMVS.III.D.G.MAG.DVX.ETRVRIAE. Bust to r., in cuirass, beneath, .1684. ℞. S.IOANNES—BAPTISTA. St. John standing, &c. *Orsini* 15. *RR.* E. F. 2 7 6

69673ª ÆR. Tallero of Leghorn, 1703. V. F. » 4 6

69674 ÆR. Tallero of 1707. Obv. COSMVS.III.D.G.M.DVX.ETRVRIAE.VI. 1707. Bust to r. ℞. ET PATET ET FAVET. Crown above fortress, beneath which : FIDES. V. F. » 6 6

69675 ÆR. Tallero of 1708. Similar type. E. F. » 10 »

69676 ÆR. Tallero of 1708. Similar type. *Almost as fine as the last.* V. F. » 8 »

69677 ÆR. Tallero of 1712. Similar type. V. F. » 7 »

69678 *Giovan Gastone* (1723-1737). ÆR. Tallero of 1724. Obv. IOAN. GASTO.I.D.G.MAG.DVX.ETRVR.VII.1724. Bust to r. in cuirass. ℞. ET PATET ET FAVET. Crown above fortress; beneath, FIDES. *Brilliant.* E. F. » 17 6

69679 Billon. Crazia. Obv. Shield of arms. ℞. St. John the Baptist. F. D. C. » 2 6

69680 Another, similar. E. F. » 1 »

69681 *Pietro Leopoldo I.* (1765-1790). ÆR. Tallero of 1776. Obv. P. LEOPOLDVS D.G P.R.N.ET B.A.A.M.D.ETR. Bust to r. in cuirass. ℞. DIRIGE DOMINE GRESSVS MEOS.1776. Crowned shield of arms. V. F. » 5 »

69682 ÆR. Tallero of 1790. Obv. LEOPOLDVS II.D.G.HVNGAR.BOHEM. GALLIC.LODOM.REX. Laur. bust to r. ℞. ARCHIDVX AVST. DVX BVRG.ET LOTH.MAG.DVX HETR.1790. Crowned shield of arms with supporters. F. D. C. » 6 »

69683 *Ludovico I. of Bourbon* (1801-1803). ÆR. Francescone of 1803. Obv. LVDOVICVS.I.D.G.HISP.INF.REX ETRVRIAE.&c. Bust to r. ℞. VIDEANT PAVPERES ET LAETENTVR.PISIS.1803. Crowned shield of arms. F. » 4 6

69684 ÆR. Francescone of 1803. Similar type. V. F. » 6 6

69685 *Carlo Lodovico* and the Regent *Maria Aloysia* (1803-1807). ÆR. Francescone of Pisa, 1807. Obv. CAROLUS LUD.D.G.REX ETR.& M.ALOYSIA R.RECTRIX I.I.N.N. Busts face to face. ℞. DOMINE SPES MEA A IUVENTUTE MEA PISIS 1807. Crowned shield of arms. E. F. » 5 »

69686 ÆR. Francescone of same date Similar. V. F. » 4 »

69687 *Ferdinando III.* ÆR. Lira of 1821. Head to r. E. F. » 1 6

69688 ÆR. 10 Soldi 1821. F. D. C. » 1 6

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69694 *AV.* Fiorino of 1843. Bust to r. and Fleur-de-lys. F. D. C. » 1 6

(*To be continued.*)

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69703 ÆR. Thaler of same date. E. F. » 18 »

AUGSBURG.

69704 *Ferdinand III.* ÆR. Thaler of 1642. Obv. IMP : CAES : FERD : III. &c. Laur. and cuirassed bust to r. ℞. AVGVSTA.VIN—DELI-

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CORVM. View of city; beneath, date 1642. *With loop for suspension.* E. F. » 7 6

69705 *Leopold I.* ℞. Thaler of 1694. Obv. Title of Emperor and crowned Imperial eagle. ℞. City arms and date MDCXC IV. F. D. C. » 10 »

69706 ℞. Thaler of 1694. ℞. Pine-cone shield, and date in legend. E. F. » 7 6

69707 ℞. Half Thaler of 1694. Type of last. E. F. » 5 »

69708 *Francis I.* ℞. Half Thaler of 1745. Arms of Empire, and crowned city-arms. *Brilliant.* F. D. C. » 6 »

69709 ℞. Thaler of 1760. Bust of Francis I and crowned Imperial eagle. V. F. » 4 6

69710 ℞. Medal of 1730, by *C. E. Müller*, on the second centenary of the Declaration of Faith; diam: 43 mill. F. D. C. 1 1 »

(*To be continued.*)

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A COLLECTION OF MEDALS OF NAPOLEON I. (1796-1804).

1796.

69711 *Battle of Montenotte.* Æ. By *Gayrard* and *Jeuffroy.* Obv. Youthful bust of Bonaparte, to r. ℞. BATAILLE DE MONTENOTTE | MDCCXCVI. Victory holding sword, wreath and palm-branch hovering over the globe. 40 mill. F. D. C. » 5 6

69712 *Battle of Millesimo, &c.* Obv. BATAILLE DE MILLESIMO. COMBAT DE DEGO. Hercules slaying the hydra. ℞. LOI DU 6. FLOREAL AN 4ME DE LA REP. Within circle, LE PEUPLE FRANÇAIS A L'ARMÉE D'ITALIE. 40 mill. F. D. C. » 5 6

69713 *Battle of Castiglione.* By *Lavy.* Obv. BATAILLE DE CASTIGLIONE. COMBAT DE PESCHIERA. Nude warriors fighting, etc. ℞. A L'ARMÉE D'ITALIE. LOI DU 27. THERMIDOR | AN 4ME REP. Two horns in saltire over a wreath. 40 mill. *S.* F. D. C. » 7 6

1797.

69714 *Reddition of Mantua.* By *Lavy.* Obv. REDDITION DE MANTOUE. Personification of the City handing keys to armed warrior. ℞. A L'ARMEE D'ITAAIE | VICTORIEUSE | LOI | DU 24. PLVVIOSE | AN 5ME R. Wreath and Fulmen. 40 mill. F. D. C. » 5 6

69715 *Capitulation of Mantua.* Obv. VIRGILIUS MARO. Diademed head of Virgil. ℞. CAPITVLATION DE MANTOUE XXX JANVIER MDCCXCVII. Mural crown and swan. 35 mill. F. D. C. » 4 »

69716 *Crossing the Tagliamento.* By *Lavy.* Obv. PASSAGE DV TAGLIAMENTO | PRISE | DE TRIESTE. River-god reclining to l. in sight of advancing army, ℞. A L'ARMÉE | D'ITALIE within laurel-wreath; around: AN 5ME DE LA REP. etc. 40 mill. *S.* F. D. C. » 7 6

1798.

69717 *Conquest of Lower Egypt.* By *Brenet.* Obv. The Nile reclining to l. Ex. CONQUÊTE DE LA BASSE ÉGYPTE AN VII. ℞. View of the Pyramids. 33 mill. *Mill.*, nº 18. E. F. » 4 6

69718 *Conquest of Upper Egypt.* By *Galle.* Obv. CONQUETE DE LA HAUTE EGYPTE AN VII. Bust of Isis. ℞. Palm-tree and crocodile. 35 mill. F. D. C. » 4 6

69719 *Conquest of Egypt.* By *Jouannin* and *Brenet.* Obv. Bust three-quarter face to l. of Bonaparte. ℞. L'EGYPTE CONQUISE | MDCCXCVIII. Bonaparte in biga drawn by camels, richly caparisoned, and crowned by Victory; to l., the Luqsor column. 40 mill. F. D. C. » 7 6

1799.

69720 *Bonaparte's Arrival at Fréjus.* By *Galle.* Obv. BONVS EVENTVS. Facing nude figure. ℞. ARRIVÉE A FREJUS | XVII. VENDRE | AN VIII. Vessels sailing to r. 33 mill. F. D. C. » 3 6

1800.

69721 *The French Army crossing the St. Bernard.* By *Dubois.* Obv. Victory guiding two horses drawing cannon over mountain. Ex. L'ARMÉE FRANÇAISE PASSE LE ST BERNARD &c. ℞. BATAILLE DE MARENGO. Eleven keys suspended on a ring; on each side a palm-branch. 40 mill. *Mill.*, nº 23. F. D. C. » 5 6

69722 *Battle of Marengo.* By *H. Auguste.* Obv. BONAPARTE PREMIER CONSUL &c. Bust to left; beneath: BATAILLE DE MARENGO | 25 et 26 PRAIRIAL | AN 8; the whole within laurel-wreath. ℞. LE PREMIER CONSUL | COMMANDANT | L'ARMÉE DE RÉSERVE | EN PERSONNE | ENFANS | RAPPELLEZ-VOUS | QUE MON HABITUDE EST | DE COUCHER SUR LE CHAMP | DE BATAILLE. 50 mill. F. D. C. » 8 6

69723 *Death of General Desaix.* By *H. Auguste.* Obv. LT. CH. ANTE DESAIX &c. Bust to r.; as last medal. ℞. LE GÉNÉRAL DESAIX | EST BLESSÉ A MORT, &c. 50 mill. F. D. C. » 8 6

69724 *Erection of the National Column.* Æ. By *Duvivier.* Obv. BONAPARTE PREMIER CONSUL. &c. Bust of Bonaparte to r. ℞. PREMIÈRE PIERRE DE LA COLONNE, &c. 55 mill. *Mill.*, nº 29. V. F. » 4 »

69725 *Erection of the Departmental Column.* By *Gatteaux.* Obv. BONAPARTE PREMIER CONSUL. &c. Conjoined busts of Bonaparte, Cambaceres and Lebrun to r.; beneath: CONSTITUTION | DE LA REPVB. FRANC | AN VIII. ℞. GUERRE DE LA LIBERTÉ—LE DÉPARTEMENT DE LA SEINE A SES BRAVES | Inscription in 9 lines: COLONNE | DEPARTEMENTALE, &c. 60 mill. F. D. C. » 10 6

69726 *Foundation of the Quai Desaix.* Obv. 25 MESSIDOR AN VIII, &c.; inscription in the field: PARIS | FONDATION DU QUAI | DESAIX, &c.; ℞. RÉPUBLIQUE FRANÇAISE; in the field: PREMIER. | CONSUL |, &c. 40 mill. F. D. C. » 4 6

69727 *Honours rendered to Turenne.* By *H. Auguste.* Obv. HONNEURS RENDUS, &c. Bust to left; beneath: SA GLOIRE APPARTIENT | AU PEUPLE FRANÇAIS. ℞. TRANSLATION | DU CORPS DE TURENNE | AU TEMPLE DE MARS, &c. 50 mill. F. D. C. » 10 6

69728 *Attempt on the Life of Bonaparte.* By *H. Auguste.* Obv. L'AMOUR DU PEUPLE FRANÇAIS POUR LE PREMIER CONSUL. Bust to l.; on truncation: H. AUGUSTE; beneath, ATTENTAT A LA VIE DE BONAPARTE 3 NIVOSE AN 9 DE LA REP. ℞. Inscription in ten lines: LES CITOYENS VOLENT EN FOULE VERS LUI, &c., 50 mill. F. D. C. » 12 6

1801

69729 *Peace of Luneville.* By *J. P. Droz.* Obv. BONAPARTE PR. CONSUL, &c. Bust to left. ℞. BONHEUR AU CONTINENT.; in exergue: PAIX DE LUNÉVILLE | AN IX. | 1801. Sun shining on France, clouds over England, &c. 55 mill. F. D. C. » 10 »

69730 — By *Andrieu.* Obv. BONAPARTE PREMIER CONSUL DE LA REPUBLIQUE FRAN. Bust to r. ℞. PAIX DE LUNÉVILLE. Female figure standing holding cornucopiae and laurel-branch. 42 mill. *Mill.*, nº 41. F. D. C. » 4 6

1802.

69731 *Peace of Amiens.* By *Duvivier.* Obv. BONAPARTE GENAL EN CHEF, &c. Bust to r.; in exergue: OFFERT A L'INSTITUT NATION. | PAR B. DUVIVIER | A PARIS, ℞. LES SCIENCES ET LES ARTS RECONNAISSANTS; ex.: PAIX SIGNÉE | L'AN 6. REP. FR. Bonaparte on horseback to left, crowned by Victory and preceded by two figures. 56 mill. F. D. C. » 12 6

** *This medal really commemorates the Treaty of Campo Formio, 1797.*

69732 *Peace of Amiens.* Æ. By *Dumarest.* Obv. NAPOLEON BONAPARTE PREMIER CONSUL. Laur. bust to l. ℞. LE VI GERMINAL AN X. | XXVII. MARS | M.DCCCII. Napoleon handing olive branch to turreted female reclining to r. Diam., 50 mill. F. D. C. » 9 »

69733 *Reestablishment of Public Worship.* By *Andrieu.* Obv. NAPOLEON BONAPARTE, &c. Bust to r. ℞. RÉTABLISSEMENT DU CULTE; in ex.: LE XVIII GERMINAL AN X. | ANDRIEU FECIT. The Republic raising seated Religio, &c. 50 mill. F. D. C. » 8 6

69734 *Organization of Public Instruction.* By *Andrieu.* Obv. Bare head of Bonaparte to r. ℞. Student seated to l. reading; in front a palm-branch. Ex. L'AN IV DE BONAPARTE L'INSTRUCTION PUB. EST ORGANISÉE. 40 mill. *Mill.*, nº 60. F. D. C. » 4 6

1803.

69735 *Conquest of Hanover.* By *Jeuffroy.* Obv. L'HANOVRE OCCUPÉ PAR L'ARMÉE, &c. Victory holding wreath on galloping horse to r.; in ex.: FRAPPÉE AVEC L'ARGENT, &c. ℞. LE TRAITÉ D'AMIENS ROMPU PAR L'ANGLETERRE, &c. British leopard tearing treaty. 40 mill. F. D. C. » 5 6

69736 *The Venus de Medici.* By *Jeuffroy.* Obv. Bust of Bonaparte to r. ℞. AUX ARTS LA VICTOIRE — L'AN IV DU CONSULAT DE BONAPARTE. The Venus de Medici. 40 mill. F. D. C. » 7 6

69737 *Schools of Pharmacy.* By *Brenet.* Obv. AV SOULAGEMENT DE L'HUMANITÉ. Snake entwined around retort. ℞. Floral wreath. 38 mill. F. D. C. » 4 6

69738 *Preserving Fortune.* ℞. By *Brenet.* Obv. Head of Bonaparte to l. ℞. LA FORTVNE CONSERVATRICE. Fortune seated on prow of ship. 34 mill. *Mill.*, nº 72. F. D. C. » 14 »

69739 — Æ. Similar type. F. D. C. » 4 6

1804.

69740 *The Musée Napoléon.* By *Andrieu.* Obv. Laureate head of Napoleon, to r. ℞. MUSÉE NAPOLEON. View of the Gallerie d'Apollon. 34 mill. F. D. C. » 3 6

69741 — ℞. View of another Gallery. 34 mill. F. D. C. » 3 6

69742 *The Legion of Honour.* By *Jaley.* Obv. Laur. head to r. ℞. AVSPICE. NAPOLEONE—GALLIA. RENOVATA. The Legion of Honour. 40 mill. F. D. C. » 8 6

69743 *School of Mines of Mont Blanc.* By *Andrieu.* Obv. NAPOLEON EMPEREUR. Laur. head of Napoleon, to r. ℞. ECOLE DES MINES DU | MONT BLANC. Mountain-deity reclining on rocks, facing. 40 mill. F. D. C. » 5 6

69744 *Camp of Boulogne.* Obv. HONNEUR LEGIONNAIRE AUX BRAVES DE L'ARMÉE. Napoleon seated on estrade to r. handing medals to guardsmen; ex.: A BOULOGNE LE XXVIII THERM. AN XII. XVI. AOUT MDCCCIV. ℞. View of the Camp; SERMENT. DE. L'ARMÉE D'ANGLETERRE, &c. F. D. C. » 4 6

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GOLD

69816 **Uninscribed**. Plain convex obverse. ℞. Horse to right with triple tail, wheel of four spokes below; ornaments in field. *Evans*, Pl. B, 10 *var.* 87 grains. V. F. 1 10 »

69817 **Antedrigus**. Obv. Fern leaf. ℞. [AN]TEDRIG[V]. Horse to right, wheel of six spokes below. *Evans*, Pl. 1, 7. 76 ½ grains. *RR.* E. F. 8 15 »

69818 **Verica**. A vine leaf with VI R[I] at sides. ℞. CO F. Horseman galloping to right, and carrying spear and shield. *Evans*, Pl. II, 9. 82 ½ grains. *R.* V. F. 4 10 »

69819 **Dubnovellaunus**. Obv. Remains of wreath ornament. ℞. [DV]B·· A horse galloping to left; branch and ring ornaments below. *Evans*, Pl. IV, 6-9. 85 grains. *R.* V. F. 4 10 »

69820 **Tasciovanus**. Cruciform wreath ornament. ℞. Horse

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galloping to right; bull's head above, swan's head and neck below; pellets &c. in field. *Evans*, Pl. v, 9. 85 grains. *R.* E. F. 8 » »

69821 — Obverse of similar style, but different work. ℞. TA SC. Mailed horseman to right, arm raised as if throwing spear; wheel ornament in field, and another in exergue. *Evans*, Pl. v, 11, *but varying in the position of the letters of legend*. 83 grains. *Fine work. RR.* E. F. 9 » »

69822 **Addedomaros**. Star shaped ornament of six curved rays. ℞. Horse to right; ornament above, cornucopia below; pellets &c. in field. *Evans*. Pl. xiv, 6. 86 grains *R.* V. F. 5 » »

69823 — Cruciform wreath ornament. ℞. ADD····· Horse to right, circle enclosing pellet above, wheel below. *Evans*, Pl. xiv, 7. 83 ½ grains. *RR.* V. F. 6 » »

SILVER.

69824 **Tasciovanus**. VER (**Verulamium**) with a beaded circle. ℞. TASCIA. Horse to right. *Evans*, Pl. vii, 1. 23½ grains. *RR.* F. 5 5 »

ANGLO-SAXON SCEATTAS

69825 Bust to right. IIC. ℞. Square compartment with traces of T O T. *B. M. Cat.*, Pl. 1, 6. *Found at Caistor. R.* V. F. 1 » »

69826 — Another, similar type, but with two annulets behind the head. *Rud.* Pl. 2, 12. *Also found at Caistor. R.* V. F. 1 » »

69827 Degraded form of head to right. ℞. Square compartment containing T T. Cf. *Rud.*, Pl. 1. 7. *S.* V. F. » 12 6

69828 — Another. *Rud.*, Pl. 1, 10. *S.* V. F. » 12 6

69829 Square compartment containing ✠. A cross above the compartment, and another below; three pellets to right. ℞. Double compartment, square, containing saltire cross with three pellets in each angle, as *Rud.*, Pl. 2, 16. *An unpublished variety.* E. F. 4 » »

69830 Bust to right. JNOONИ✠ (Blundered rendering of LVNDONIA). ℞. Helmeted or mitred figure holding two long crosses. *Rud.*, Pl. 26, 6. *B. M. Cat.*, Pl. ii, 16. *RR.* V. F. 5 » »

69831 Two heads face to face with a long cross on pedestal between them. ℞. A rose formed by four birds; cross in centre. *Rud.*, Pl. 28, 8. *B. M. Cat.*, Pl, iii, 28. *RR.* V. F. 3 15 »

ANGLO-SAXON PENNIES

MERCIA.

OFFA.

(757-796)

69832 ✠ OFFA ∴RE✠ ∴P̄∴ across the field in three lines divided by two beaded lines. ℞. ИИINO ƆƆ in two lines above and below compartment with bi-lobed ends. *Rud.*, Pl. 4, 22. *B. M. Cat.*, Pl. vii, 16. *R.* V. F. 8 15 »

69833 **OFFĀ** in the angles of a cross crosslet with lozenge centre upon a circle. ℞. **BĀBBĀ** in angles of a cross-crosslet with lozenge centre enclosing rosette of pellets. *Rud.*, Pl. 5, 30. *RR.* V. F. 16 » »

CYNETHRYTH.

(WIDOW OF OFFA).

796.

69834 Bust to right; a long cross (with pellet in each angle) behind the head. **EOBĀ**. ℞. ✠ CYNEƆRYƆ REGINĀ. Beaded circle containing ♈. *An unpublished variety. RRR. A charming specimen.* E. F. 35 » »

COENWULF.

796-822.

69835 ✠ **COENVVLF REX** P̄. Diademed bust to right. ℞. ✠ **TIDBEARH MOHETĀ**. Cross voided, wedge in each angle, pellet in centre. *Rud.*, Pl. 6, 11. *R.* V. F. 5 » »

CEOLWULF I.

822-824.

69836 ✠ **CEOLVVLF REX** P̄. Bust to right. ℞. ✠ **PODEL PONETĀ** across the field in two lines divided by two straight lines with curved ends. *B. M. Cat.*, Pl. ix, 8. *RR.* F. D. C. 25 » »

69837 **CIOLVVLF REX** P. Diademed bust to right. ℞. ✠ **EANVVLF YONE : T** : In centre, large P̄ with detached limbs, *Rud. App.* Pl. 27. *RR.* V. F. 15 » »

BEORNWULF.

824-825.

69838 ✠ **BEORHPVLF REX** P (The X and P in monogram). Head to right. ℞. ✠ **EPDHOP PONET**. Cross crosslet. *Rud.*, Pl. 7. *B. M. Cat.*, p. 42, no 114. *Of great rarity.* E. F. 35 » »

69839 ✠ **BEORHƆVLF REX**. Head to right. ℞. ∴ + M ∴ OH ∴ H ∴ H ∴ A ∴. *Cross crosslet. Rud. App.* Pl. 27. *RRR.* V. F. 30 » »

BERHTWULF.

839-853.

69840 **BERHTVLF REX** P. Diademed bust to right. ℞. ✠ **DENE HEĀH**. Cross (centre voided containing pellet) with annulet in each angle. *Rud.*, Pl. 7, 5 var. Cf. *B. M. Cat.*, no 130. *R.* E. F. 8 10 »

KENT.

ARCHBISHOP WULFRED.

805-832.

69841 ✠ **VVLFRED ARCHIEPT**. Full-faced bust with tonsured head. ℞. ✠ **SVVEFHERD MONETĀ**. In centre, monogram of **DOROBERNIA CIVI**. *Rud.*, Pl. 13, 1. *B. M. Cat.*, Pl. xii, 7. *RR.* E. F. 14 » »

ARCHBISHOP CEOLNOTH.

833-870.

69842 ✠ **CIALNOƆ ARCEPIS**. Full faced bust with tonsured head. ℞. ✠ **VVNERF PONETA**. In centre, Christian monogram. *Rud.*, Pl. 13, 5. *B. M. Cat.*, Pl. xii, 13. *R.* F. 4 » »

ARCHBISHOP PLEGMUND.

890-914.

69843 ✠ **PLEGMVND ĀRCHIEP**. In centre D ◇ R ◇

℞. ✠ HVNFRE · ✠ · D M ✠

Hks., 613. *B. M. Cat.*, Pl. xiii, 13. *R.* E. F. 5 5 »

EAST ANGLIA.

AETHELSTAN I.

828-837.

69844 **ĀEƆEL·STĀ H RE**. Cross pattée within beaded circle. ℞. **TVDVPINE HO**. Cross pattée within beaded circle. *Rud.*, Pl. 9. 8. *B. M. Cat.*, Pl. xiv, 7. *R.* E. F. 5 5 »

EADMUND.

855-870.

69845 ✠ **EĀDMVND REX ĀN**. Cross pattée with crescent in each angle. ℞. ✠ **EƆEGHEGM MO**. Cross pattée with wedge in each angle. *Rud.*, Pl. 9, 7. *B. M. Cat.*, Pl. xvi, 1. *R.* V. F. 2 15 »

69846 ✠ **EĀDMVND REX**. In centre ✠. ℞. : **BEORNFERD HO**. Cross pattée with pellet in each angle. *Rud.*, Pl. 9, 4. *B. M. Cat.*, Pl. xvi, 4. *R.* V. F. 3 10 »

69847 ✠ **EĀDMVND REX ĀN**. In centre ⊕. ℞. ✠ **TPICĀ MOH**. Cross pattée with dots in angles. *Rud.*, Pl. 9, 9. *B. M. Cat.*, Pl. xvi, 9. *R.* F. 2 5 »

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69848 (**Halfpenny.**). Memorial coinage. ✠ CNCEĀ·DM∴ DI. In centre Ā. ℞. ✠ O⁻IBVI·NE. Cross pattée. *Hks.*, 607 *var. B. M. Cat.*, Pl. XIX, 9-10, *var. RR.* E. F. 5 10 »

NORTHUMBRIA.

CNUT.

877-894.

69849 CNVT RX arranged about patriarchal cross. ℞. ✠ E∴BCECV : Cross pattée with dots in two angles. E. F. » 7 6

69850 CNVT REX arranged about patriarchal cross. ℞. ✠ EB : ·IAR·∴·ICE: ·I·: Cross pattée, dots in two angles. E. F. » 8 6

69851 ✠ : IBR : Ā : EC∴EC. Patriarchal cross. ℞. ✠ MIR·-ĀBLIAI ECT. Cross pattée, dots in two angles. V. F. 1 2 6

69852 ✠ EBRAICEC. Patriarchal cross. ℞. ✠ MIRĀBILIA F C. Cross pattée, dots in two angles. E. F. 1 10 »

69853 CNVT REX arranged about patriarchal cross. ℞. ✠ MIRĀ-BILIĀ FECIT. Cross pattée, dots in two angles. V. F. 1 7 6

69854 CNVT REX arranged about patriarchal cross. ℞. ✠ CVN·∴-NET·∴·TI·∴. Cross pattée, dots in two angles. E. F. » 5 »

69855 Similar obverse. ℞. ✠ CVN·∴NIT·∴·T. Cross pattée, dots in two angles. E. F. » 5 »

69856 Similar obverse. ℞. ✠ VN·∴NET·∴·TI. Cross pattée, dot in each angle. E. F. » 5 »

69857 Even-limbed cross having at extremities of the four limbs the letters CNVT; between limbs of cross, REX; four pellets ·∴· before C. *S.* V. F. » 15 »

CNUT OR SIEFRED.

894.

69858 ✠ MIRĀBILIĀ FECIT. Cross pattée, dots in two angles. ℞. DNS DS ✠ REX. *B. M. Cat.*, Pl. XXVII, 10. V. F. 3 » »

ERIC.

948-954.

69859 ✠ ERIC· RE·✠ TO. Cross pattée. ℞. ∴ INGEL· GĀRHO ∴ *Rud.*, Pl. II, 3, *var. Edge slightly chipped. RR.* V. F. 18 10 »

WESSEX.

ECGBEORHT.

802-838.

69860 ✠ ECGBEĀRHT REX· Bust to right. ℞. ✠ OBĀ MONETĀ. Monogram of Dorob C (Canterbury). *Rud.*, Pl. 14, 2. *B. M. Cat.*, Pl. I, 1. *RR.* E. F. 18 » »

AETHELWULF.

838-858.

69861 ✠ EÐELVVLF REX. In centre — D·B ORI — ⊥ ℞. ✠ VVILHEH MONETĀ. In centre CAN. *Rud.*, Pl. 15, 5. *B. M. Cat.*, Pl. II, 1. *R.* F. 5 » »

69862 ✠ AEÐELVVLF REX. Cross pattée in saltire over cross pattée. ℞. ✠ MANNA ✠MONETE. In centre SAX ONIO RVM *Rud.*, Pl. 15, 6. *B. M. Cat.*, II, 6. *R.* F. 5 » »

AETHELRED I.

863-871.

69863 ✠ ĀEÐELRED REX. Diademed bust to right. ℞. ·∴Ā∴· BIĀRNM ODMONE TĀ *Rud.*, Pl. 15, 5. *B. M. Cat.*, Pl. IV, 4. *R.* F. 5 15 »

ALFRED.

871-901.

69864 **Lincoln.** ERC ENER· Diademed bust to right. ℞. Monogram of LINCOLIA, with a small cross pattée below. *Rud.*, Pl. 15, 9. Cf. *B. M. Cat.*, nº 82. *A coin of great rarity.* E. F. 30 » »

69865 **London.** ÆLFR∴∴∴ ED RE✠. Diademed bust in armour to right. ℞. Monogram of LONDONIA with the O filled with pellets; cross pattée above, ·:· to left, ∴ below. *Rud.*, Pl. 15, 7. *R.* E. F. 6 » »

EADWEARD THE ELDER.

901-925.

69866 ✠ EADVVEARD REX. Small cross pattée. ℞. A line across the field, church above, VVLFGAR and a cross pattée below *Rud.*, Pl. 16, 22. *RR.* F. 10 10 »

AETHELSTAN.

925-941.

69867 **Chester.** ✠ ÆÐELSTĀN RE✠ TO B. Rosette of pellets. ℞. ✠ BOIGĀ MON LEGECF. Rosette of pellets. *Rud.*, Pl. 18, 26. E. F. 1 10 »

69868 — Same mint and type. ✠ ÆÐEL·STĀN RE✠ TO BR. ℞. ✠ EADMVND MO LEIGCF. V. F. 1 1 »

69869 — Same mint. ÆÐELSTAN RE TO BRLE. Small cross pattée. ℞. ✠ ABBA MOIN LEGECF. Small cross pattée. *Rud.*, Pl. 18, 24. F. » 18 »

69870 **York.** ✠ EÐELSTĀN REX TO BRIT. Small cross pattée with crescent and pellets. ℞. ✠ REGN·Ā·L·D·MO EFORPIC. Small cross pattée. *Rud.*, Pl. 18, 28. *R.* V. F. 1 12 6

69871 — Same mint. ✠ EÐEL∴STĀN REX TO BRIT· Small cross pattée; pellet in field. ℞. ✠ REGNĀLD MO EFORPIC∴. Small cross pattée. *Rud.*, Pl. 18, 24, *var with pellet almost in angle of cross. S.* E. F. 2 » »

EADMUND.

941-946.

69872 ✠ EADMVND RE✠. Small cross pattée. ℞. MĀNEIĀ ✠ ✠ ✠ MONETĀ with a rosette of pellets above and another below. *Rud.*, Pl. 18, 9. F. D. C. 1 7 6

EADWIG.

955-959.

69873 **Southampton.** ✠ EADVVIG RE·✠. Cross pattée. ℞. ∴ VVÆR ✠HĀ✠M✠ INMO·: ∴ *Rud.*, Pl. 20, 5. *R.* F. 1 7 6

∴

KINGDOM OF ENGLAND.

EADGAR.

959-975.

69874 ✠ E·Ā·DGĀR RE✠∴. Cross pattée. ℞. ∴ ĀDELA ✠ ✠ ✠ VER MO ∴ *Rud.*, Pl. 21, 9. E. F. » 14 »

AETHELRED II.

979-1016.

69875 **Canterbury.** ✠ Æ-DELRÆD REX ĀNGLO. Bust to left. ℞. ✠ EADPOLD MO CÆNT. Long cross voided. *Rud.*, Pl. 22, 2. *Hks.*, 207. F. » 3 »

69876 — Same type and legends. M. » 2 »

69877 — ✠ LEOFSTĀN MO CÆNT. F. » 3 »

69878 — ✠ Æ-DELRÆD REX ANGLOX. Bust to right. ℞. ✠ EADPOLD M⁻O CÆNTPA. Hand of Providence between Ā Ω. *Rud.*, Pl. 22, 12. E. F. » 7 6

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69879 **Chester.** ✠ ÆDELRÆD REX ANGLOX. Bust to left with sceptre. ℞. ✠ RICVLF M⁻O LEGE. Short cross voided, CRVX in the angles. *Rud.*, Pl. 22, 4. *S.* E. F. » 7 6

69880 **Exeter.** ✠ ÆDELRÆD REX ANGLO: Bust to left. ℞. ✠ IS GOD ON EAXCES TRI. Cross pattée. *Rud.*, Pl. 22, 6. V. F. » 7 6

69881 — Same type. ✠ BYRNSTAN ON EAXC. F. » 5 »

69882 — Same type. ✠ ISENGOD ON EAXCES. V. F. » 6 »

69883 **Hertford.** *Crux type, Rud.*, Pl. 22, 4. ✠ ÆDELRÆD REX ANGLOX. ℞. ✠ EDPI M⁻O HEORT. E. F. » 15 »

69884 **Ipswich.** Same type and obverse legend. ℞. ✠ LYTLMAN M⁻O GIPES. M. » 3 »

69885 **Lincoln.** *Irish type, Rud.*, Pl. 22, 2. ✠ ÆDELRÆD REX ANGL. ℞. ✠ COLGRIM MΩO LINC. F. » 3 »

69886 — Same type. ✠ ÆDELNOD MO LINC. M. » 2 »

69887 — Same type. ✠ ÆLFSIGE MO LINC. E. F. » 7 6

69888 **London.** ✠ ÆDELRÆD REX ANGLO. Helmeted bust to left. *Rud.*, Pl. 22, 1, *var. with annulet on shoulder.* ℞. ✠ SPETINC : MON LVND. Long cross voided, over a square with three pellets at each corner (*Hks.*, 203); a cross pattée in one angle of cross. *R.* V. F. 2 7 6

69889 **Wallingford.** *Crux type.* ✠ ÆDELRÆD REX ANGLOX. ℞. ✠ ÆLFRIC M⁻O PELIG. *S.* E. F. » 12 6

69890 **Winchester.** *Crux type.* ✠ ÆDELRÆD REX ANGLOX. ℞. ✠ ÆDESTAN M⁻O PINT. V. F. » 7 6

69891 — Same type. ℞. ✠ ÆLFSIGE MO⁻. PINT. *Pierced.* M. » 3 »

69892 **York.** *Crux type.* ✠ DELRED RE✠ A NGLOX ℞. ✠ LEOFRIC M⁻O FEVER (*Retrograde*). E. F. 1 5 »

69893 — *Irish type.* ✠ ÆDELRÆD REX ANGLO. ℞. ✠ EADRIC MO EOFR. F. » 3 »

69894 — Same type. ✠ LEOFSTAN M⁻O EOFR. M. » 2 »

69895 — Same type. ✠ ODGRIM MO EOFR. V. F. » 4 6

69896 An Irish imitation of the Crux type; blundered legends. V. F. » 10 »

69897 Another Irish piece of the Crux type, reading ✠ ZITI R✠ DIFLINME (*Sihtric, King of Dublin*). ℞. ✠ PVLFGER O⁻ DIFLIMI. *S.* V. F. » 15 »

CANUTE.

1016-1035.

69898 **Leicester.** ✠ CNVT REX ANGLORV. Crowned bust to left within quatrefoil. ℞. ✠ ÆDELPI ON LEHER. Long cross voided, over large quatrefoil. *Rud.*, Pl. 23, 7. *Hks.*, 212. E. F. 1 » »

69899 **London.** Similar type, with the addition of a small cross pattée in one quarter of reverse. ✠ ÆLFPI M LVNDENEN. *Rare, but pierced.* F. » 15 »

69900 — ✠ CNVT RECX A. Helmeted bust to left, with sceptre. ℞. ✠ BRVNINC ON LVND. Short cross voided, broken annulet enclosing pellet in each angle. *Rud.*, Pl. 23, 19. *Hks.*, 213. F. » 4 »

69901 **Maldon.** ✠ CNVT REX ANGLOR. ℞. ✠ ÆLPINE ON MÆLDV. *Rud.*, Pl. 23, 8. *Hks.*, 212. *R.* V. F. 1 10 »

69902 **Southampton.** ✠ CNVT RECX A : Helmeted bust to left, with sceptre. ℞. ✠ LEOFPINE ON HAM. *Rud.*, Pl. 23, 19. *Hks.*, 213. *R.* F. » 7 6

69903 — ✠ CNV··T RECX. Diademed bust to left with sceptre. ℞. ✠ LEOFPINE ON HAMT. Short cross voided, annulet and pellet centre. *Rud.*, Pl. 22, 1. *Hks.*, 208. *R.* F. » 10 »

69904 **Worcester.** ✠ CNVT REX ANGLOR. ℞. ✠ ÆLFPOLD ON PI. *Rud.*, Pl. 23, 7. *Hks.*, 212. V. F. » 10 »

HAROLD I.

1035-1040.

69905 **Thetford.** ✠ HAROLD RECX A. Diademed bust to left, with sceptre, and in armour. ℞. ✠ ÆLFPINE ON DEOD. Long cross voided, limbs united at base by circles enclosing pellet; fleur-de-lis between two pellets in each angle. *Rud.*, Pl. 24, 4. *Hks.*, 214. *R.* E. F. 2 5 »

EDWARD THE CONFESSOR.

1042-1066.

69906 **Bath.** EADVVEARDVS REX ANGLO. The King enthroned. ℞. ✠ GODRIC ON BA-DAN. Short cross voided, martlet in each angle. *Rud.*, Pl. 24, 13. *Hks.*, 228. *R.* E. F. 1 » »

69907 **Bedford.** Same type. EADPRD RA✠ ANGO·· ℞. ✠ GODPINE ON BEDEFOR. *R.* E. F. 1 » »

69908 — ✠ EDPER·D REX. Diademed bust to left, with sceptre pommée. ℞. ✠ PV|LFP|I ON BEDEFO·. Short cross voided, the limbs gradually expanding. *Rud.*, Pl. 24, 4. *Hks.*, 219, *var without annulet. S.* V. F. » 10

69909 — Same type and obverse legend. ℞. ✠ ÆLMON O⁻N BEDEFO. *S.* E. F. » 12

69910 — Same type and obverse legend. ✠ SPOT ON BEDEFOR. *S.* V. F. » 10

69911 **Huntingdon.** Same type. ✠ EDPER : D REX : ℞. ✠ GODRIC ON HVNTEN. *R.* V. F. » 14

69912 **Iichester.** Same type and obverse legend. ℞. ✠ OSPARD ON GIFELC. *R.* V. F. » 15

69913 **Ipswich.** : EADPARD RE. Crowned bust, bearded, facing. ℞. ✠ BRVM ON GIPPES. Cross pattée. *Rud.*, Pl. 25. 31. *Hks.*, 225. V. F. » 5

69914 — Same type. ✠ BRVNINC ON GIPPE. F. » 4

69915 — Same type. ✠ BRINRIC ON GIP·· M. » 5

69916 — Same type. ✠ ELFPINE ON GIPE. V. F. » 5

69917 — Same type. ✠ LEOFPOLD·ON GIPPE. V. F. » 5

69918 — ✠ EDPRD REX. Bearded bust to right, pointed helmet, sceptre. ℞. ✠ BR[V]NINC ON GIPI. Short cross voided, each limb terminating in three crescents. *Rud.*, Pl. 25. 18, *var with sceptre terminating in cross. Hks.*, 227, *var. R.* V. F. » 10

69919 **Stafford.** ✠ EADPARRD RE. Bearded bust to right, crowned, sceptre. ℞. ✠ CVLLINC ON ∽TAFFO. Short cross voided, each limb terminating in an incurved segment of a circle. *Rud.*, Pl. 24, 9. *Hks.*, 222. *R.* F. » 10

69920 **Stamford.** *Rud.*, Pl. 24, 4. Type previously described. ✠ E·DPE : RD REX. ℞. ✠ ÆRFRE ON STAN-FOR : *Edge clipped. R.* F. » 7

69921 **Thetford.** ✠ EDPERD REX. Diademed bust to left, with sceptre. ℞. ✠ LE : OFPINE O DEO. Long cross voided, PACX in angles. *Rud.*, Pl. 24, 12. *Hks.*, 221. *S.* E. F. » 17

69922 **Wallingford.** *Rud.*, Pl. 24. 13. *Hks.*, 228. Type previously described, EADPA RX ANGLO. ℞. ✠ BRAND ON [P]ALLIN. *Finely toned. S.* E. F. » 15

HAROLD II.

1066.

69923 **Canterbury.** ✠ HAROLD REX ANGL. Crowned head to left, with sceptre. ℞. ✠ EADPARD O⁻N CA. Across field, PAX, between two beaded lines. *Rud.*, Pl. 26, 3. *Hks.*, 230. *R.* F. D. C. 2 15

69924 **Lincoln.** Same type, ✠ ÆLFGEAT ON LIN : *R.* F. 1 7

69925 **Norwich.** Same type. ✠ VRSTAN ON NOR. *R.* V. F. 2 »

69926 — No sceptre. *Rud.*, Pl. 26, 2. *Hks.*, 231. ✠ GOD-PINE O⁻N NOR. *RR.* V. F. 3 »

69927 **York.** With sceptre; *Rud.*, Pl. 26, 3. *Hks.*, 230. ✠ ERNCE-TEL O⁻N EOF. *R.* E. F. 2 10

⁂

WILLIAM I.

1066—1087.

PENNIES.

DORCHESTER.

69928 *Paxs type. Hks.*, 241. ✠ OTER ON DORECEST. *R.* V. F. 1 »

69929 — ✠ OTER ON DORCEST. *R.* V. F. 1 »

DOVER.

69930 *Paxs type.* ✠ EDPORD ON DOFRE. *S.* V. F. » »

69931 — ✠ GODPINE ON DOF. *S.* F. » »

69932 — ✠ LVLFRIC ON DOFR. *S.* V. F. » »

69932a — — F. » »

GLOUCESTER.

69933 *Paxs type.* ✠ BRIHTNO D ON GLE. *S.* V. F. » »

69934 — ✠ SILIECPINE ON GLE. *S.* E. F. 1 »

69935 — ✠ VFGIET ON GLEPE. *S.* E. F. 1 »

HASTINGS.

66936 *Paxs type.* ✠ CIPINCC ON HAST. V. F. » »

69937 — ✠ DVNIC ON HIESTI. V. F. » »

HEREFORD.

69938 *Paxs type.* ✠ IEGLPINE ON HRF. *R.* V. F. 1 »

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69939 — ✠ IELFPI ON HREFRD. *R.* V. F. 1 » »
69940 — ✠ LIFSTĀN ON HRF. *R.* V. F. 1 » »

IPSWICH.

69941 *Paxs type.* ✠ ĀLFPINE ON ƈIPS. *S.* V. F. » 18 »
69942 — ✠ IEƈLPINE ON ƈIP. *S.* V. F. » 18 »
69943 — ✠ IELFRIC ON ƈIPSPI. V. F. » 15 »
69944 — ✠ SPEƈEN ON ƈIPESI. V. F. 1 » »

LAUNCESTON.

69945 *Paxs type. Hks.*, 242.. ✠ ƈODRIC ON STEFNI. *RR.* V. F. 5 » »

LONDON.

69946 *Canopy type. Hks.*, 236. ✠ SIBODE ON LVNDEN. *Finely toned. R.* E. F. 5 » »
69947 *Two stars type. Hks.*, 238. ✠ IEƈEL RIC..... E. F. 2 5 »

MALMESBURY.

69948 *Paxs type. Hks.*, 241. ✠ ƈODSBRĀND ON ML. *R.* E. F. 2 » »

OXFORD.

69949 *Paxs type.* ✠ BRIHTRIED ON OXSI. *S.* V. F. » 15 »
69950 — ✠ SPETMĀN ON OXNE. *S.* F. D. C. 1 1 »
69951 — ✠ SPETMĀN ON OXCE. *S.* F. » 7 6
69952 — ✠ PVLFPI ON OXNEF. *S.* V. F. » 14 »

ST. DAVIDS.

69953 *Paxs type.* ✠ TVRRI ON DEVITVN. *RRR.* E. F. 3 10 »

SHREWSBURY.

69954 — ✠ SEƈRIM ON SCRVB. *R.* V. F. 1 1 »

SOUTHAMPTON.

69955 *Paxs type.* ✠ SEPINE ON HĀMT. *R.* F. 1 » »
69956 — ✠ SEPINE ON HMTIII. *R.* V. F. 1 5 »

SOUTHWARK.

69957 *Paxs type.* ✠ LIFPORD ON SVƎEP. E. F. » 10 »
69958 — ✠ OSMVND ON SVƎE. E. F. » 12 6
69959 — ✠ OSMVND ON SƎEP. V. F. » 10 »

STEYNING.

69960 *Paxs type.* ✠ DVRBEN ON STENI. *R.* F. 1 » »
69961 — ✠ DVRBRN ON STNI. *R.* V. F. 1 5 »

WILTON.

69962 *Two sceptres type. Hks.*, 237. ✠ ƈODRIC ON PILTVN. *R.* F. 2 10 »
69963 *Paxs type. Hks.*, 241. ✠ IELFPINE ON PITI. *S.* E. F. 1 » »
69964 — ✠ SEPINE ON PILTV. *S.* E. F. 1 1 »
69965 — — V. F. » 18 »
69966 No ornament on either shoulder. ✠ SEFMROI O⁻N PITI. *R.* V. F. 1 7 6

WINCHESTER.

69967 *Paxs type. Hks.*, 241. ✠ ƈODPINE ON PINC. E. F. » 8 6
69968 — ✠ IESTĀN ON PINCI. E. F. » 8 6
69969 — ✠ LIFINC ON PINCI. E. F. » 8 6
69970 — ✠ PIMVND ON PCI. V. F. » 12 6
69971 — ✠ SPRĀCLINC ON PIN. V. F. » 8 6

HENRY I.

1100-1135.

CANTERBURY.

69972 *Hks.*, 255. [✠ ROD]BERD : ON CĀN. *R.* V. F. 2 » »
69973 — .....RT : ON CĀN : F. 1 5 »
69974 — .....CĀND. F. » 15 »

EXETER.

69975 *Hks.*, 255. .....ELhI : ON : EX. *R.* F. 2 15 »
69976 —✠ BR.....EXCES.. F. 1 15 »

69977 — ✠ hLVD.....TR. F. 1 » »
69978 — ..ĀWI : ON : EXCES : F. 1 10 »
69979 *Hks.*, 262. ✠ BRĀND : ON : E....ST. *R.* V. F. 3 » »

HEREFORD.

69980 *Hks.*, 262. ✠ hERICVS : ON : h..... *R.* E. F. 5 » »
69981 (**Halfpenny**). *Hks.*, 255. .....ON : hERE. *RR.* E. F. 1 15 »

IPSWICH.

69982 *Hks.*, 255. ✠ OSBERN : ON : ƈIPE : *R.* V. F. 2 5 »

LEWES.

69983 *Hks.*, 262. ✠ OSPOLDVS : ON : [LÆ]P. *R.* E. F. 4 » »

LONDON.

69984 *Hks*, 255. [✠ B]ĀLDEPIN.....LV.. *Octagon shaped. R.* V. F. 3 » »
69985 — Another, similar type. F. 1 10 »
69986 — [✠ B]RI[C]M[ĀR O]N LVN. *Irregular flan.* V. F. » 15 »
69987 — ✠ DEREMĀNRI ON LVN. V. F. 1 5 »
69988 — .....EMĀNRI : ON..... V. F. » 18 »
69989 — ...REMĀN : R : ON..... M. » 12 6
69990 — ✠ LEFRED : ON LVND : F. 1 » »
69991 — ✠ ORDƈĀR : ON LVNDE : V. F. 2 » »
69992 — [✠]OSEBERN : ON : LVN.. F. 1 » »
69993 — [✠S] MÆPIN : ON : L.... F. 1 » »
69994 — ✠ PVL.....N : L.... F. » 12 6
69995 — .....I : ƈ ON : LVNDE. F. » 12 6
69996 — .....LV : F. » 12 6
69997 *Hks.*, 262. ✠ SIƈĀR :[ON :] LVNDEN : *R.* V. F. 1 5 »
69998 — .....ON : LVNDEN. *Broken in two pieces.* » 12 6
69999 (**Halfpenny**). *Hks.*, 255. .....R : ON : L.... F. » 10 »
70000 — .....N : L[V]N.. F. » 10 »

NORTHAMPTON.

70001 *Hks.*, 255. ✠ PĀIE[N : ON :] NORhĀ. *R.* V. F. 3 » »
70002 — .....N : NORh.. *R.* M. 1 10 »

NORWICH.

70003 *Hks.*, 255. ✠ ĀILPI : ON . NORP.. *R.* F. 1 5 »
70004 — ✠ BĀLD[PIN]E ON NOR. *R.* V. F. 2 5 »
70005 — ✠ O[TE]R : ON . NORPIC : *R.* V. F. 2 5 »

OXFORD.

70006 *Hks.*, 255. ✠ SĀƈRIM ON : OX[E]NN. *R.* V. F. 5 10 »

READING.

70007 *Hks.*, 255. ✠ ÆDƈĀR : ON : LVNDE : *Eadgar was the official moneyer for the Abbot of Reading. R.* F. 2 » »
70008 — ✠ ÆD[ƈ]AR : ON : LVN. M. 1 » »

ROMNEY.

70009 *Hks.*, 262. ✠ PVLF.... : ON : RVM. *Mr Andrew doubted the existence of the Romney mint in this reign.* Cf. "*A Numismatic History of the Reign of Henry I*", p. 384. *RR.* V. F. 7 10 »

ST. EDMUNDSBURY.

70010 *Hks.* 262. [✠] ƈODRIC : ON : SĀN... *RR.* E. F. 7 10 »

SANDWICH.

70011 *Hks.* 262. ✠ ƈO...SE : ON : SĀ··D : *RR.* E. F. 8 10 »

THETFORD.

70012 *Rud. Sup.*, Pl. 1, 6. *Hks.*, *type* 4. ✠ BVREhĀRT : ON : TET. *A coin of great rarity.* F. 7 » »
70013 *Hks.*, 254. ✠ ƈODRIC ON ƎTFR. *Another very rare coin.* V. F. 7 » »
70014 *Hks.*, 255. ✠ STĀNLhE : ON :.... (*A Thetford moneyer*). *R.* F. 1 » »
70015 *Hks.*, 262. ✠ ĀLF.....ETF : V. F. 3 » »

WALLINGFORD.

70016 *Hks.*, 265. ✠ OSVLF : ON·PELLIƈ.. *RR.* V. F. 4 » »

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WINCHESTER.

70017 *Hks.*, 251. ✠ ϹODPINE ON ᚹINC. *RR.* E. F. 12 10 »
70018 *Hks.*, 262. ✠ LEFᚹINE : ON : ᚹINCE : *R.* E. F. 4 » »

STEPHEN.

1135-1154.

CANTERBURY.

70019 *Hks.*, 270. .....ON : CAN : *R.* F. 1 15 »

EXETER.

70020 *Hks.*, 270. .....EXCES. *R.* M. 1 » »

IPSWICH.

70021 *Hks.*, 270. ✠ OSB[ERN : O]N ϹIP : *Broken in two pieces. R.* F. » 10 »

LONDON.

70022 *Hks.*, 270. ✠ ĀDELĀRD : ON : LVN. *R.* F. 1 » »
70023 Same type. ✠ BĀLDEᚹIN : ON : LVN.. F. 1 7 6
70024 Same type. ✠ B.....N : LV : F. » 10 »
70025 Same type, [✠ DE] REMĀN : O..... F. » 10 »
70026 Same type. ✠ E[STMV] ⲘO : ON : LV. F. » 10 »
70027 Same type. ✠ SMEĀᚹIN : ON LV... F. » 15 »
70028 Same type. [✠T] OVI : ON....ND. F. » 12 6
70029 Same type. ✠ .....ON LV : F. 1 5 »

NORWICH.

70030 *Hks.*, 270. ĀILW.....NORᚹ.... *R.* M. » 15 »
70031 Same type. ✠ Ā..... :NORᚹ: M. » 12 6
70032 Same type. ✠ OTERCHE [: O⁻N : NO]RPI : F. 1 5 »
70033 Same type. .....NOR... F. 1 » »

ST. EDMUNDSBURY.

70034 *Hks.*, 270. ✠ [ϹILEB]ERT [: O]N : ED : *R.* M. » 10 »
70035 Same type. ✠ ϹILLEB..... F. » 12 6
70036 Same type. ✠ ..... N : ED : F. » 15 »

SHAFTESBURY.

70037 *Hks.*, 270. ✠ RIC[ĀRD] : ON : SĀ.. *R.* M. 2 » »

SOUTHWARK.

70038 *Hks.*, 270. ĀLFᚹIN.....VD : *R.* F. 1 15 »
70039 Same type. ✠ [ᚹV]L[FᚹOL[D :] ON : SV. M. » 12 6

WARWICK.

70040 *Hks.*. 270. ✠ EVERĀRD : ON : ᚹĀR. *R.* F. 2 » »

WILTON.

70041 *Hks.*, 270. ✠ FĀLCI.....LTVN : *R.* F. 1 5 »

WINCHESTER.

70042 *Hks.*, 270. [✠ SĀI]ET : O⁻N : ᚹ.... *R.* F. » 15 »
70043 Same type. ..... ᚹINC : F. 1 » »
70044 Same type. ..... ON : ᚹIN M. » 10 »

EUSTACE.

70045 ✠ ЄISTAOHIVS : A lion passant to right; below, two shackle bolts; annulets and crosses in field. ℞. Cross fleury with fleur-de-lis ornaments and annulets in angles; crescents and other ornaments in place of legend. *Rud.*, Pl. II, 2. *Hks.*, *fig.* 282. *Edge chipped. RR.* E. F. 14 » »

EDWARD I.

1272-1307.

70046 **Groat.** ✠ ЄDVVARDVS : D'I : ϹRA' : REX : ANϹL' : Crowned bust facing within quatrefoil; a mullet on breast, and others at each side of head; trefoil in each spandril of quatrefoil. ℞. : DII'S HIBN'Є DVX AQVT. LONDONIA CIVI. Long cross fleury, three pellets in each angle. *Rud.*, Pl. II, 23. *Hks.*, 290. *RR.* E. F. 8 10

EDWARD III.

1327-1377.

70047 **Noble (1346).** ЄDVVAR : D' : ϹRA : REX : ANϹL : Z : FRANЄ : DNS : HYB. The King standing in ship and holding sword and shield; two ropes from prow of ship, three from stern. ℞. ✠ : IHU : TRANSIENS : PER : MEDIVM : ILLORVM : IBAT : . Floriated cross with lion and crown in each angle; Є in centre; all within a tressure of eight arches. 127 grains. *RR.* V. F. 10 » »
70048 **Quarter-Noble (1346).** ✠ EDVVAR R ANϹL : Z : FRANЄ : D : HYB. Shield within tressure of six arches, pellet on each point, trefoil in each spandril. ℞. ✠ EXALTABITVR : IN : ϹLORIA. Floriated cross, lis at end of each limb, lion in each angle, Є in centre; all within tressure of eight arches. 31½ grains. *R.* V. F. 2 5 »
70049 — Another, similar type. EDVVAR : R : ANϹL : Z : FRANЄ : D : HYB. 32 grains. *R.* V. F. 2 »
70050 — — — F. 1 10
70051 **Noble (1360-1369).** EDVVARD : DEI : ϹRA : REX : ANϹL : DNS : HYB : Z : AQT. The King in ship as before; flag at stern; two ropes from prow, three from stern. ℞. ✠ IHЄ : AVTEM : TRANSIENS : PER : MEDIV : ILLORVM : IBAT. Floriated cross &c., Є (**Calais**) in centre. *R.* V. F. 2 10
70052 Another, without flag, otherwise as preceding. *R.* E. F. 3 »
70053 **Half-Noble (1360-1369).** EDVVARD : DEI : Ϲ : REX : ANϹL : D : HYB : Z : AQT. Same type as the noble, the King standing in ship; flag at stern; two ropes from prow, three from stern. ℞. ✠ DOMINE : NE : IN : FVROREM : TVO : ARϹVAS : ME. Floriated cross &c., Є (Calais) in centre. *R.* V. F. 2 »
70054 — No flag. EDVVARD' : DEI : Ϲ' : REX : ANϹL' : D' : HIB'. ℞. Є in centre. NE omitted from legend. *R.* F. 1 »
70055 **Quarter Noble.** ✠ EDVVARD : DEI : ϹRA : REX : ANϹL. Shield within fleured tressure of eight arches. ℞. ✠ EXALTABITVR : IN : ϹLORIA. Floriated cross &c., an annulet in centre. F. » 7
70056 **Noble (1369-1377).** EDVVARD' : DI : ϹRA : REX : ANϹL' : Z : FRANЄ' : DNS : HIB' : Z' : AQVIT' : Flag at stern of ship; a single rope from prow, three from stern. ℞. IHЄ : AVTEM : TRANSIENS : PER : MEDIV : ILLORVM : IBAT. Є in centre of cross. *R.* V. F. 3 10
70057 **Guiennois.** ED D ϹRA REX ACLIE DO AQVI°TAIE. Full-length figure of the King standing under portico, crowned, in armour, and holding sword and shield; two leopards couchant gardant at his feet. ℞. ✠ ϹLA IN EXELCIS DEO ET IN TERRA PAX HOBV. (Stops, annulets enclosing pellets; sometimes the annulet is broken). Floriated cross, lis and leopard alternately in angles; all within tressure of sixteen arches. Cf. *Rud.*, Sup. II, Pl. XII, 11. *R.* V. F. 3 10
70058 **Leopard.** ✠ EDVVARDVS DEI ϹRA ANϹLIE FRANCIE REX (Pierced quatrefoil stops). A crowned leopard, passant guardant to left, within tressure often arches. ℞. ✠ XPC VINCIT XPC REϹNAT XPC IMPERAT. Floriated cross with leopard passant guardant in each angle; rosette of pellets in centre of cross; all within quatrefoil. Cf. *Rud.*, Sup. II, Pl. XII, 10. *R.* V. F. 2 10

EDWARD THE BLACK PRINCE.

1330-1376.

70059 **Hardi d'Or.** ✠ ED PO ϹNS REϹIS ANϹLI PNS AQITA (Rosette stops). Half-length figure of the Prince facing, within tressure of 12 arcs and segment; drawn sword in right hand. ℞. ✠ AVXLIVM MEVM A DOMINO R (**Rochelle**). Cross with acorn between two oak leaves at extremity of each limb, a lis and leopard alternately in angles; all within tressure of sixteen arches. Cf. *Rud.*, Sup. II, Pl. XIII, 2. *RR.* E. F. 6 »
70060 **Pavilion.** ED PO ϹNS REϹ ANϹL PRIS AQ. (Quatrefoil stops). Full-length figure of the Prince facing, holding drawn sword; two ostrich plumes on each side; two leopards couchant guardant at his feet. ℞. ✠ DNS AIVTO Z PTEATO ME Z IIPO SPAVI EOR MEVM B (**Bordeaux**). Cross with acorn flanked by two oak leaves at end of each limb; leopard and lis alternately in each angle; voided centre containing Є; all within ornamented quatrefoil. *Rud.*, Sup. II, Pl. XIII, 5, *var. with* Є *in centre of reverse.* *R.* V. F. 5

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RICHARD II.

1377-1399.

70061 **Noble.** RICARD : DEI : GRA : REX : ANGL : DNS' : HIB : S : AQT. The King standing in ship, holding sword and shield; one rope from prow, three from stern. ℞. ✠ IHC : AVTEM : TRANSIENS : PER : MEDIV' : ILLORVM : IBAT. Floriated cross &c., R in centre. *Ken.*, 16. *R.* F. D. C. 4 15 »

HENRY VI.

1422-1461. Restored 1470-1471.

70062 **Noble.** HENRIC' DI' GRA REX ANGL S FRANC' DNS HYB (Trefoil stops). The King standing in ship, and holding sword and shield; one rope from ship's prow, two from stern; annulet at sword hilt. ℞. ✠ IHC AVT'° TRANSIENS° PER° MEDIVM° ILLORV'° IBAT (Mullet after IHC). Floriated cross &c., h in centre. E. F. 1 15 »

70063 — Another; lis at stern of ship. *R.* V. F. 2 15 »

70064 — Another; flag at stern of ship. *R.* V. F. 2 10 »

70065 **Penny. Calais.** Mm. Cross patonce. HENRICS REX ANGLIE (Rosette after *Henricus*, mascle after *Rex*). Crowned bust facing. ℞. VILLA : CALISIE (Mascle before *La*, rosette after *Calisie*). Long cross pattée, three pellets in each angle. V. F. » 10 »

EDWARD V.

1483.

70066 **Groat.** Mm. Rose and sun united. EDVVARD : DI : GRA' : REX : ANGL' : S : FRANC' : Crowned bust facing within tressure; pellet in spandril beneath bust. ℞. POSVI &c. CIVITAS LONDON. Long cross pattée with three pellets in each angle. *RRR.* M. 6 » »

EDWARD VI.

1547-1553.

70067 **Sovereign.** *Second coinage.* Mm. Y. EDWARD'.VI : D' G'. AGL'.FRAN'.ET : HIB : REX (Cinquefoil after *Rex*). The King enthroned. ℞. IHS'.AVTEM.TRANSIENS.PER MEDI'.ILLOR' : IBAT. Royal shield crowned and with lion and dragon supporters; ER on an tablet below. *Rud.*, Pl. VII, 2. *RR.* F. 9 » »

70068 **Half-Sovereign.** *Second coinage.* Mm. Y. Bare-headed bust in armour to right. SCVTVM FIDEI PROTEGET EVM (Rosette stops). ℞. : EDWARD' : VI : D'.G'.AGL'.FRA'.Z.HIB' : REX. Oval shield, garnished and crowned, between E R. *Rud.*, Pl. VI, 8. *R.* V. F. 2 10 »

70069 **Half-Sovereign.** *Second coinage.* Mm. Arrow. Similar bust to preceding, but crowned. Legends correctly placed. *R.* V. F. 2 15 »

MARY.

1553-1554.

70070 **Groat.** MARIA°° D'° G'° ANG'° FRA'° Z° HIB'° REGI (Pomegranate after MARIA). Crowned bust to left. ℞. VERITAS TEMPORIS FILIA. Shield on cross fourchée. *S.* F. D. C. » 15 »

PHILIP & MARY.

1554-1558.

70071 **Shilling. 1555.** Busts vis-à-vis, with crown above dividing date. PHILIP . ET . MARIA . D . G . REX . ET . REGINA . ANGL . ℞. .POSVIMVS.DEVM.ADIVTOREM.NOSTRVM. Garnished oval shield with arms of Spain and England quarterly; crown dividing the value above. *R.* E. F. 1 15 »

ELIZABETH.

1558-1603.

70072 **Halfcrown.** Mm. 1. Usual type, crowned bust with sceptre, profile to left. ℞. POSVI &c. Shield on cross fourchée. *R.* F. D. C. 3 10 »

JAMES I.

1603-1625.

70073 **Spur Ryal.** Mm. Rose. IACOBVS.D'.G'.MAG'.BRIT'.FRAN'. ET.HIB'.REX. The King standing in ship, crowned and holding sword and shield. ℞. .A.DNO'.FACTVM.EST.ISTVD.ET.EST. MIRABILE. Cross fleury with rose upon sun in centre, lion and crown in each angle; all within arched tressure. *Rud.*, Pl. XII, 2. *RR.* F. 9 » »

70074 **Thirty-Shilling Piece.** Mm. Spur rowel. IACOBVS D : G : MA BRI : FR : ET HIB : REX. The King enthroned, wearing robes of the Garter and holding sceptre and orb; a portcullis at his feet; field chequered with roses and lis; back of throne ornamented. ℞. A DNO : FACTVM EST ISTVD ET EST MIRAB :IN OC: NRIS. Square shield of arms on cross fleury, lion between lis and rose in each angle. The value XXX above the shield. *Rud.*, Pl. XII, 5. *R.* F. D. C. 15 » »

70075 — Another, mint mark slipped trefoil. Back of throne plain. MIRA: *R.* V. F. 7 10 »

70076 **Fifteen Shilling Piece.** Mm. Spur rowel. IACOBVS D : G : MAG : BRIT : FRA : ET HI : REX. Crowned lion, facing, holding sceptre and supporting shield, XV at sides. ℞. A DNO : FACTVM EST ISTVD ET EST MIRABI : A cross, each limb terminating in a crowned lis, with rose on sun in centre, lion and crown in each angle. *Rud.*, Pl. XII, 6. *RR.* E. F. 14 » »

CHARLES I.

HALFCROWNS.

1625-1649.

TOWER MINT.

70077 *Hks.*, type 1 *a*. Mm. Lis. CAROLVS.D.G.MAG.BRI.FR.ET HI.REX. *R.* V.F. » 14 »

70078 *Hks.*, type 2 *a*. Mm. Plume. BRIT'.FRA'.ET.HIB'. *R.* F. » 8 6

BRISTOL.

70079 **1644.** Mm. (Obv. only) Plume. BR in monogram beneath horse and date. CAROLVS.D : G : MAG : BR : FR : ET.HI : REX. ℞. EXVRGAT &c. Declaration REL : PROT / LE : AN : LI : PA *Hks.*, no 6. *Rud.*, Pl. XXIV, 2. *R.* E. F. 3 10 »

70080 **1644.** No mint-mark. BR beneath horse and date. Legends as preceding except HIB'. *Hks.*, no 7. *R.* V. F. 2 » »

70081 **1645.** Mm. (Obv. only). Plume. *Hks.*, no 8. *R.* E. F. 2 10 »

EXETER.

70082 Without date. Mm. Rose. CAROLVS : D ; G ; MA ; BR ; FRA ; ET ; HI ; REX. The King on horseback to left, type similar to the crown *Hks.*, 479. ℞. CHRISTO.AVSPIC[E.]REGNO. Shield of arms, lis above, trefoil below, C R at sides, as *Hks.*, 488. *An unpublished variety.* V. F. 2 10 »

70083 — Another, same type; but with four pellets after CHRISTO. *Another unpublished variety.* V. F. 1 10 »

70084 — *Hks.*, no 4. Mm. Rose. BRI and HIB. *R.* M. » 15 »

70085 — Legends partly obliterated. CAROL..... ...RI.FRA. ET HI.REX. The King on horseback to left, type as *Hks.*, 478. ℞. .....TO ⁝ AVSPICE ⁝ REGNO. Shield of same type as before, but without the C R at sides; upper part of shield obliterated. *R.* E. F. 2 10 »

70086 — Another, similar type to preceding, but with the C R shown above the shield. Smaller figure of the King. *Rud.*, Sup. V, 26. V. F. 2 » »

70087 — Different style of horse and rider, — the Oxford type — with ground. CAROLVS : D : G : MAG : BR : FR : ET.HI : REX. ℞. CHRISTO.AVSPICE.REGNO. Garnished oval shield. *Hks.*, no 8, *but without any date. An unpublished variety.* V. F. 2 10 »

70088 **1645.** Mm. (Obv.) Rose, ℞. Castle. The King on horseback to left, his face turned towards the spectator. CAROLVS.D.G. MA.BR.FR.ET.HI.REX. ℞. .CHRISTO : AVSPICE : REGNO : 1645. Garnished oval shield. *Hks.*, *no* 12. *Rud.*, Pl. XXV, 5. E. F. 3 10 »

70089 — Mm. (Obv.). Rose, (℞.) EX. Type and legends as preceding. *Hks.*, no 13. *R.* V. F. 5 » »

70090 — Mm. (Obv.) Rose, (℞.) EX. Same obverse. ℞. .EXVRGAT.DEVS.DISSIPENTVR.INIMICI. Declaration, — REL PRO LE / ANG LE PAR Three plumes above the Declaration, and ·1645· below. *Hks.*, no 15. *Unique.* E. F. 20 » »

OXFORD.

70091 **1642.** No mint-mark. CAROLVS : D'.G : MAG : BR : FRAN : ET : HIB : REX. The King on horseback to left, ground line. *Type as Hks.*, 481, *but with Shrewsbury plume behind the King.* ℞. : EXVRGAT &c. Declaration RELIG.PROT.LEG | ANG.LIBER. PAR with three plumes above, date below. *An unpublished variety.* V. F. 2 10 »

70092 **1646.** Mm. (Obv.) Plume, ℞. Five pellets ⁝·⁝ Obverse type as *Hks.* 493. CAROLVS.D : G : MAG : BRIT : FRAN : ET : H..REX. ℞. EXURGAT. &c. Declaration RELIG : PRO : LEG | ANG : LIBER : PAR with three plumes above, and 1646 / OX below. *Another unpublished variety.* E. F. 3 » »

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70093 — Similar obverse. ℞. Annulet before and after each plume, each figure of date, and **OX**: single annulet stops in the Declaration. *Hks.*, 492. *R.* E. F. 2 5 »

SHREWSBURY.

70094 **1642**. Mm. (Obv. only) ··:·· CAROLVS.D:G:MAG:BRI:FRA:ET:HIB:REX. The King on horseback to left, Shrewsbury plume behind. ℞. EXURGAT &c. Declaration RELIG.PROT.LEG | ANG.LIBER.PAR with three Shrewsbury plumes above and date below. Cf. *Hks.*, *p.* 332, *no* 2. *RR.* V. F. 3 » »

WEYMOUTH.

70095 Mm. (Obv. only) Castle. The King on horseback to left, with grass and ground shown, w (Weymouth) beneath the horse CAROLVS ° D ∘ G ° MAG ° BRIT ° FRAN ° ET ∘ HIB ° REX. ℞. ∘°∘ CHRISTO ° AVSPICE ° REGNO ° ∘ Square shield of arms, garnished, surmounted by Scottish crown. *Hks.*, 501 *var. RR.* E. F. 10 10 »

70096 — Obverse as preceding. ℞. ° FLORENT ° CONCORDIA ° REGNA ° Oval shield of arms, lion's skin garniture on either side, crowned; band of crown ornamented with annulets. Cf. *Hks.*, 505. *An unpublished variety.* F. 7 10 »

70097 — Mm. (Obv. only). Small plume. Similar style of horse and rider, but ground chequered; no w. ℞. [F]LORENT : CONCORDIA : REGNA : Oval shield &c. as preceding, except in the decoration on band of crown, instead of five annulets. *Hks.*, 505. *RR.* F. 5 » »

YORK.

70098 Mm. Lion. CAROLVS.D:G.MAG.BRIT.FRAN.ET.HIB.REX. The King on horseback to left, EBOR below. ℞. .CHRISTO AVSPICE REGNO. (A flower before and another after AVSPICE.) Oval shield garnished and crowned and between the letters **C R** crowned. *Hks.*, 497. *R.* E. F. 2 » »

SHILLINGS.

BRISTOL.

70099 **1643**. Mm. (Obv.) Plume, (℞.) BR monogram. CAROLVS:D:G:MAG:BR:FR:ET:HI:REX. Crowned bust to left; value XII behind the head; *lace not of stellate pattern.* ℞. .EXVRGAT &c. Declaration in three lines RELIG:PRO:|LEG:ANG:|LIB:PAR: with three plumes above, and date below. Cf. *Hks.*, *p.* 344. *no* 1. *R.* V. F. 1 2 6

70100 **1644**. Lace of stellate pattern, otherwise as preceding. *Hks.*, 519. *R.* V. F. 1 5 »

70101 — Plume in front of face. Different style of lace collar. Mm. (Obv.) ·⁝·, (℞.) BR monogram. CAROLVS:D:G:MAG:BR:FR:ET.H:REX. ℞. EXVRGAT &c. Declaration in three lines REL.PROT:|LEG:ANG:|LIB:PAR: with three plumes above, and date below. *Rud.*, Pl. XXIV, 3, *var. with BR mon as mint mark on reverse instead of under the date.* V. F. 1 5 »

70102 — Another, same as preceding except RELIG:PRO in Declaration. *R.* F. 1 » »

EXETER.

70103 **1645**. Mm. (Obv. only) Rose. CAROLVS.D.G.MA.BR.FR.ET.HI.REX. Crowned bust to left; value behind the head. ℞. EXVRGAT &c. (No stops). Declaration in three lines RELIG:PRO | LEG:ANG. | LIB:PAR. with three plumes of unusual shape above, and ·1645· below. *Rud. Sup.* Pl. V, 19. *RRR.* E. F. 9 » »

∴

70104 **Aberystwith Groat**. Mm. Open Book. CAROLVS.D'.G'.M'.F'.ET.H'.REX. Crowned bust of the King to left, plume in front, value IIII behind. ℞. CHRISTO.AVSPICE.REGNO. Garnished oval shield surmounted by a plume. F. D. C. » 5 »

70105 — **Threepence**. Mm. Crown. CAROLVS.D.G.MAG.BR.FR.ET.HI.REX. Crowned bust to left, plume in front, III behind. Reverse of similar type to the groat, but larger plume. *Hks.* 540. *R.* V. F. » 17 6

70106 — **Half-Groat**. Mm. Open Book. Crowned bust to left, II behind; no plume in front of face. Obverse legend as on the groat. ℞. IVSTITIA.THRONVM.FIRMAT. A large plume. *Rud.*, Pl. XX, 19. *R.* E. F. » 12 6

70107 — — V. F. » 7 6

70108 — Mm. Crown. ICH DIEN (incuse) on the riband below the plume, *Hks.*, 547. *RR.* V. F. 1 5 »

70109 **Exeter. Threepence. 1644**. Mm. Rose. CAROLVS.D.G.MA.BR.F.E.H.RE. Crowned bust to left, value III behind the head. ℞. CHRISTO.AVSPICE.REGNO. Square shield of arms on cross fleury, 1644 above. *Hks.*, 541. *R.* E. F. 2 » »

70110 **Oxford. Groat. 1644**. Same obverse as the Aberystwith groat. ℞. Mm. Lozenge between four pellets. EXVRGAT &c. Declaration in three lines RELIG.PRO | LEG.ANG. | LIBER.PA with three plumes (large centre plume) above, and ·1644· ·OX· below. *Hks.*, *p.* 355, *no* 6. *S.* E. F. » 15 »

70111 Similar type, but with a floriated cross for obverse mint-mark; no mint-mark on reverse. Legends as before. *Hks.*, 536. *S.* E. F. » 15 »

70112 **Oxford. Groat. 1645**. No mm. Larger bust, extending to edge of coin. CAROLVS.D:G:MA:BR:FR:ET.H:REX. ℞. Declaration surmounted by single plume and scroll ornament; date below. *Hks.*, 537. *S.* F. 1 » »

70113 — — M. » 10 »

70114 — The Declaration contained in a compartment with lion's head surmounted by a plume above. *Hks.*, 538. *R.* F. » 15 »

70115 **Oxford. Groat. 1646**. Mm. (Obv. only) plume. .CAROLVS.D:G:MAG:BR:FR:ET.HIB:REX. Type and legend otherwise as the sixpence illustrated in *Hks.*, fig. 533. *Pierced. R.* V. F. » 8 »

70116 **Oxford. Threepence. 1644**. Mm. (Obv. only). Lis. Crowned bust to left, III behind; *R* (*Rawlins*) below. *Hks.* 542. *R.* V. F. 1 10 »

70117 **Oxford Half-Groat. 1644**. Mm. Lis. **OX** below the date on reverse. *Rud.*, Pl. XXIV, 12. *R.* V. F. 1 5 »

THE COMMONWEALTH.

1649-1660.

70118 **Unite. 1653**. Mm. Sun. Usual type. *S.* M. 1 5 »

70119 — **1660**. Mm. Anchor. — *Rare date.* V. F. 4 » »

70120 **Shilling. 1651**. Mm. Sun. — *S.* E. F. » 15 »

70121 **Sixpence. 1651**. Mm. Sun. — *R.* F. D. C. 1 15 »

70122 **Half-Groat**. Usual type; no date, legends, or mint mark. F. D. C. » 10 »

70123 — — — E. F. » 7 6

70124 **Penny**. — — — F. D. C. » 7 6

70125 **Halfpenny**. — — — F. D. C. » 6 6

70126 **Cromwell. Crown. 1658**. Laureate bust of the Protector to left. OLIVAR.D.G.R.P.ANG.SCO.HIB &c. PRO. ℞. PAX.QVÆRITVR.BELLO. Crowned shield of arms. *R.* F. D. C. 5 » »

70127 — **Halfcrown. 1658**. Similar type. *R.* F. D. C. 2 » »

70128 — **Shilling. 1658**. — — *R.* V. F. 1 5 »

CHARLES II.

1660-1685.

70129 **Five Guineas. 1670**. Usual type. — *R.* E. F. 8 15 »

70130 — **1668**. Elephant under bust. *R.* E. F. 7 10 »

70131 **Two Guineas. 1678**. No lovelock; rounded truncation. F. 2 10 »

70132 **Guinea. 1684**. Elephant and castle. *Unpublished.* F. 2 » »

70133 **Half-Guinea. 1684**. Usual type. *R.* E. F. 2 » »

70134 **Touch Piece**. CAR.II.D.G.M.B.FR.ET.HI.REX. Ship in full sail. ℞. SOLI.DEO.GLORIA. St. Michael slaying the dragon. *S.* V. F. 1 » »

70135 **Hammered Shilling**. Second issue, marks of value but no inner circles. Mm. Crown. CAROLVS.II:D:G:MAG:BR:FR:ET.HIB:REX. Crowned bust to left, hair long, lace collar, armour. ℞. CHRISTO.AVSPICE.REGNO. Shield on cross fleury. *R.* V. F. 4 10 »

70136 — Third issue, marks of value and inner circles. BRI:FRA: *S.* V. F. » 15 »

70137 **Halfcrown. 1677**. Usual type. *R.* E. F. 1 15 »

JAMES II.

1685-1688.

70138 **Tin Halfpenny. 1685**. IACOBVS.SECVNDVS. Laureate bust to right. ℞. BRITANNIA. Britannia seated to left. Edge. NVMMORVM FAMVLVS. 1685. Copper plug in centre. *Mont.*, p. 59, 1. *R.* E. F. 4 » »

WILLIAM & MARY.

1688-1694.

70139 **Guinea. 1689**. Busts conjoined to right, elephant and castle below. *R.* E. F. 3 10 »

70140 — **1694**. Usual type. — *R.* F. D. C. 4 » »

70141 **Tin Halfpenny. 1690**. *Mont.*, p. 61, 1. *R.* E. F. 4 » »

70142 — **1692**. Same type. *R.* F. » 12 6

70143 **Farthing. 1690**. *Mont.*, p. 62, no 2. — *R.* E. F. 2 » »

QUEEN ANNE.

1702-1714.

70144 **Pattern Guinea. 1702**. ANNA.DEI.GRATIA. Bust to left, lovelock on left shoulder, no drapery. ℞ in centre of reverse. *Rud.*, Sup. Pl. VI, 27. *RRR.* E. F. 20 » »

70145 **Touch Piece**. ANNA D:G:M:BR:F:ET.H:REG: Ship sailing to left. ℞. SOLI.DEO.GLORIA. St. Michael slaying the dragon. V. F. 1 10 »

70146 — — — V. F. 1 5 »

GEORGE I.

70147 **Crown. 1723**. SSC. — — *R.* F. D. C. 2 5 »

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GEORGE III.

70148 **Spade Guinea. 1799.** Rare date. F. D. C. 2 15 »

GEORGE IV.

70149 **Pattern Crown. 1826.** GEORGIUS IV DEI GRATIA. Bust to left, date below. ℞. BRITANNIARVM REX FID : DEF : Square shield of arms surmounted by crowned helmet with lambrequins. Edge DECUS ET TUTAMEN. ANNO REGINI SEPTIMO. *R.* F. D. C. 2 5 »

70150 **Proof Halfcrown. 1826.** Same type as the crown. *Grained edge. S.* F. D. C. » 10 »

SCOTLAND.

DAVID I.

1124-1153.

70151 **Penny.** Crowned bust to right, with sceptre. ℞. Cross fleury with pellet in each angle. Blundered legends. V. F. » 10 »

PRINCE HENRY.

EARL OF HUNTINGDON.

d. 1152.

70152 **Penny.** + N EN : CON. Crowned bust to right, with sceptre. ℞. + : WILLEL : M ONI C : A. Cross crosslet with cross pattée in each angle. Cf. *Burns*, Pl. III, 23 and 23ª. *RR.* E. F. 14 » »

JOHN BALIOL.

1292-1296.

70153 **Halfpenny.** ✠ IOhANES DEI GRA. Crowned bust to left, with sceptre. ℞. REX SCOTORVM ✠. Long cross pattée, mullet in alternate angles. *Burns*, 222-3. *R.* V. F. 1 10 »

MARY & LORD DARNLEY.

1565-1567.

70154 **Two Thirds Ryal. 1566.** MARIA. & . HENRIC'. DEI. GRA. R. &. R. SCOTORV. Shield of Scotland, crowned, between two thistles. ℞. . EXVRGAT. DEVS. &. DISSIPENTR INIMICI. EI'. A palm tree with a tortoise creeping up the stem; a crown above the tree; scroll inscribed DAT GLORIA VIRES, the date 1566 below. *Burns*, 908. *R.* E. F. 2 10 »

JAMES VI.

1567-1603.

70155 **Hat Piece.** Mm. Cinquefoil. IACOBVS. 6. D. G. R. SCOTORVM. Bust of the King to right, wearing a high hat; a thistle behind the head. ℞. TE. SOLVM. VEREOR. 1592. A crowned lion with sceptre pointing to a cloud with Jehovah in Hebrew letters above *Burns*, 952. *RR.* V. F. 10 » »

70156 **Thirty Shilling Piece. 1582.** IACOBVS. 6. DEI. GRATIA. REX. SCOTORVM. Half-length figure of the King to left, in armour, crowned, and holding sword. ℞. Legend somewhat double struck. Crowned shield between I R and mark of value X/XX S. *Burns*, 933. *R.* E. F. 2 15 »

70157 **Ten Shilling. Piece. 1594.** Mm. Quatrefoil. IACOBVS. 6. D. G. R SCOTORVM. Bare-headed bust in armour to right. ℞. . NEMO. ME. IMPVNE. LACESSIT. 1594 A triple-beaded thistle under a crown. Cf. *Burns*, 939. *R.* E. F. 2 10 »

WILLIAM II.

1694-1702.

70158 **Forty Shilling Piece. 1695.** GVLIELMVS DEI GRATIA. Laureate bust to left, 40 below. ℞. MAG. BRIT. FRA. ET. HIB. REX. 1695. Crowned shield of arms. Edge, . PROTEGIT. ET. ORNAT. . ANNO. REGNI. SEPTIMO. *S.* E. F. 1 2 6

IRELAND.

EDWARD IV.

1461-1483.

70159 **Groat. Dublin.** Large crown within double tressure of nine arches, fleured. No legend. ℞. CIVITAS : DVBLINIE : . Long cross pattée with three pellets in each angle; annulet between pellets in two angles. *R.* F. D. C. 3 » »

HENRY VIII.

1509-1547.

70160 **Groat.** Mm. Crown. Shield of arms on cross fourchée. hENRIC' : VIII' : D : G' : R' ANGLIE' : Z. ℞. FRANCE : DOMINVS : hIBERNIE' : . A crowned harp between the letters h A crowned. *S.* V. F. » 7 6

ELIZABETH.

1558-1603.

70161 **Shilling. 1561.** Mm. Harp. ELIZABETH : D'. G'. A'. F'. ET. HIBERNIE'. REGI'. Crowned bust to left. ℞. POSVI. DEVM. ADIVTOREM. MEVM. A shield bearing three harps, crowned and dividing the date 1561. *S.* V. F. » 12 6

JAMES I.

1603-1625.

70162 **Sixpence.** 1st coinage. Mm. Bell. IACOBVS. D'. G'. ANG'. SCO'. FRA'. ET. HIB'. REX. Crowned bust to right. ℞. . TVEATVR VNITA. DEVS. A harp crowned. *S.* V. F. » 7 6

JAMES II.

70163 **Gun-Money. Halfcrown.** A proof in silver. *Aug.* 1689. *RR.* V. F. 3 » »

CHURCH TOKENS

Sizes given in inches and tenths.

A.

70164 **Aberdeen.** Square .8 × .8. 1820. E. F. » 2 »
70165 — Round. 1.1. 1831. E. F. » 2 »
70166 — — — — stamped 1. V. F. » 1 6
70167 — Square. 1 × 1 1841. Mariners Church. V. F. » » 6
70168 **Armagh.** Oval. .85 × 1.2. 1846. V. F. » 2 6
70169 **Auchterless.** Square. .85 × .85 no date. V. F. » 3 6
70170 **Avondale.** Oblong octagon. 1.1 × .75. 1850. E. F. » 1 6

B.

70171 **B.** Square. .6 × .7 1756. V. F. » 4 6
70172 **Bavington.** Round. .9 no date. *Cup shaped.* V. F. » 3 6
70173 — Oblong. .6 × .7 no date. V. F. » 3 6
70174 — Similar but the B is single instead of double as in the last. F. » 2 6
70175 **Bellingham.** Oblong octagon. 1.05 × .75. 1851. V. F. » 2 »
70176 **Berwick.** Oval. 1.1 × .7. 1825. V. F. » 2 6
70177 — Oblong with hollow corners. 1.1 × .7. 1832. V. F. » 3 6
70178 **Branton.** Oval. 1.2 × .85. 1845. V. F. » 2 »
70179 **Brighton.** Oblong octagon. 1.15 × .75. 1846. V. F. » 2 6

C.

70180 **C.** Octagon. .9. Copper. Obv. C in the centre. ℞. R S H. in the centre, above 17, and below, 55. *R.* V. F. » 4 6
70181 **Cambuslang.** Square. .7 × .7. 1742. F. » 2 6
70182 **Campsie.** Oblong octagon. .95 × .6. 1802. V. F. » 3 6
70183 — Square. .7 × .7. 1745. F. » 2 6
70184 — Oblong octagon. 1.05 × .8. 1854. V. F. » 1 6
70185 **Carlisle.** Oval. 1.05 × .8 no date. R.A.H. F. » 2 »
70185ª — — — — R.R.H. F. » 2 »
70186 — — 1.05 × .85. 1853. V. F. » 2 »
70187 **Carluke.** Round. .9. 1836. V. F. » 2 6
70188 **Carrington.** Oval. 1.2 × .7 no date. V. F. » 2 6
70189 **Cathcart.** Square. .7 × .7. 1775. V. F. » 3 6
70190 **Chester.** Oval. 1.2 × .9 no date. E. F. » 2 6
70191 **Clare.** Oblong. 1.25 × .3. — F. » 2 »
70192 — Oblong octagon. 1.25 × .35 — V. F. » 3 6
70193 — Oblong. 1. × .3 — F. » 2 6
70194 **Crail.** Square. .95 × .95. 1829. V. F. » 3 »
70195 **Cults.** Oblong octagon. .95 × .75. 1839. V. F. » 3 »

D.

70196 **Douglas.** Round. .95. 1844. V. F. » 3 »
70197 **Dublin.** Oval. 1.3 × 1.1. 1843 E. F. » 2 »
70198 **Dumfries.** Square. .75 × .75. 1766. V. F. » 4 6
70199 — Oblong octagon. .9 × .65. 1830. Numbered 1. E. F. » 1 6
70200 — — — — — 2. E. F. » 1 6
70201 — — — — — 3. E. F. » 1 6
70202 — — — — — 4. E. F. » 1 6

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E.

70203 **Earlstown**. Round. .95. 1832. F. » 2 »
70204 **Embleton**. Oblong. .65 × .55 no date. F. » 1 6

F.

70205 **F**. F.K. Square. .6 × .6 no date. V. F. » 2 6
70206 **Fintry**. Square .9 × .9. 1761. F. » 3 6
70207 **Forfar**. Round .8. 1754. F. » 3 »
70208 **Forteviot**. Oblong octagon. 1.05 × .85. 1841. E. F. » 2 »
70209 **Foveran**. Round. 1.1. 1841. V. F. » 3 »
70210 **Fraserburgh**. Round. 1.05. 1826. Stamped 1. V. F. » 3 »
70210a — — — — — 4. V. F. » 3 »
70211 **Fullarton**. Oblong octagon. .95 × .70. 1836. F. » 2 »

G.

70212 **Gateshead**. Oval. 1.15 × .9. No date E. F. » 2 »
70213 **Gilcomston**. Oblong octagon. 1.05 × .85. 1771. V. F. » 3 »
70214 **Glasgow**. — 1.05 × .75. No date. V. F. » 2 »
70215 **Greenock**. Square. .9 × .9. 1802. V. F. » 4 6
70216 — Octagon. 1 × 1. 1809. V. F. » 3 6
70217 **Uncertain**. Obv. G.1822 in two lines incuse. ℞. No 7 incuse. Square 1 × 1. V. F. » 3 6

H.

70218 **Harbottle**. Square .6 × .6. 1763. F. » 2 6
70219 **Hartlepool**. Oblong octagon. 1.25 × .80. 1858. V. F. » 2 »
70220 — Oval. 1.1 × .9. 1840. *Brass*. V. F. » 5 6
70221 **Hexham**. U.P.C. H in two lines within a square. Square with corners cut .8 × .8. F. » 2 6
70222 **Holywell**. Oval. 1.05 × .9. 1854. V. F. » 2 »

I.

70223 **Ireland**. Oval. 1.2 × .85. No date. V. F. » 1 6
70224 **Uncertain**. Oblong. .95 × .7. I. S. within crenated border. ℞. A large figure 8. V. F. » 4 6
70225 — Another with 9 on Rev. V. F. » 4 6

J.

70226 **Jersey**. Oblong octagon. 1.1 × .8. 1853. *Silver. RR.* E. F. « 10 6

K.

70227 **Kelso**. Oblong octagon. 1.05 × .75. 1878. E. F. » 1 6
70228 **Kettle**. Round. .95. 1878. E. F. » 2 »
70229 **Kilmarnock**. Oval 1.15 × .95. 1826. F. » 2 »
70230 — Oblong octagon. 1.05 × .75. 1842. E. F. » 1 6
70231 **Kilninian**. Square with corners cut. .75 × .75. No date. V. F. » 2 6
70232 **Kilspindie** Round. 1. 1789. V. F. » 3 6
70233 **Kirkmichael**. Square .6 × .6. 1730. F. » 3 »
70234 — — .65 × .65. 1790. V. F. » 4 »
70235 **Kirkoswald**. — .85 × .85. 1777. V. F. » 4 »
70236 — Oblong octagon. 1.05 × .80. 1847. V. F. » 2 »
70238 **Kirkwall**. Oval. 1.15 × .7. No date. V. F. » 3 »
70239 **Uncertain**. Round. .75. Obv. 1704 in an oblong with T.2. above, and K.C below. The whole within a beaded circle. ℞. Blank. *Copper*. F. » 5 6

L.

70240 **Lanark**. Round. 1. 1831. F. » 2 »
70241 **Leadhills**. Oblong octagon. 1.05 × .75. 1867. E. F. » 1 6
70242 **Lesmahago**. Octagon. 1 × 1. 1806. V. F. » 3 »
70243 **Liverpool**. Round. 1 1793. *Copper*. V. F. » 4 6
70244 — — — 1818. — V. F. » 3 »
70245 — — — 1824. *Pewter*. E. F. » 2 6
70246 — — — 1838. *Copper*. E. F. » 4 6
70247 — — — 1857 — E. F. » 4 6
70248 — Oblong with corners cut. 1.1 × 1.5. 1846. V. F. » 4 6
70249 — Oblong octagon. 1.05 × .85. No date. V. F. » 2 »
70250 **Logiealmond**. — 1.05 × .7. — V. F. » 2 »
70251 **Logie Pert**. Oval 1.2 × .95. 1867. E. F. » 2 »
70252 **Longtown**. Square. .7 × .7. No date. V. F. » 2 »
70253 **Uncertain**. — .7 × .65. A.C.L. 1764 in two lines. ℞. Blank. V. F. » 4 6

M.

70254 **Maybole**. Oblong octagon. 1 × .8. 1844. E. F. » 2 »
70255 **Melville**. Oval. 1 × 1.25. 1853. E. F. » 2 »
70256 **Methven**. Oblong octagon. 1.1 × .8. 1838. V. F. » 1 6
70257 **Moneydie**. Oval. 1.1 × .7. 1830. V. F. » 2 »
70258 **Monikie**. Oblong. Hollow corners. 1.1 × .75. 1844. E. F. » 2 »
70259 **Monkton**. Square. .9 × .9. 1839. E. F. » 2 6
70260 **Montrose**. Round. 1. No date. V. F. » 2 6
70261 **Morpeth**. Oval. 1.25 × .9. 1860. V. F. » 2 »
70263 **Uncertain**. Oblong. 1.25 × .5. M.H incuse. ℞. Blank. V. F. » 2 6
70264 — Oblong. .85 × .6. M.H. (raised) in an oblong. ℞. R.M. in a beaded oblong. V. F. » 3
70265 — Oblong. .65 × .45. As the last but smaller. V. F. » 3

N.

70266 **Newcastle**. Oblong octagon. 1.05 × .75. 1847. E. F. » 2
70267 — — 1.05 × .85. 1850. E. F. » 2
70268 — Round. .9. 1854. V. F. » 2
70269 **Norham**. Oblong octagon. 1.1 × .7. No date. V. F. » 2
70270 — Oval. 1.1 × .8. 1828. V. F. » 3
70271 **North Middleton**. Oval. 1.15 × .75. 1818. V. F. » 3

O.

70272 **Oban**. Round. 1.05. 1808. V. F. » 4
70273 **Old Cumnock**. Oval. 1.1 × .9. 1849. V. F. » 2
70274 **Otterburn**. Oblong octagon. .9 × .5. 1834. F. » 2

P.

70275 **Perth**. Nearly Square. .95 × .90. No date. F. » 2
70276 — Oval. 1.05 × 1.3. 1837. V. F. » 2
70277 **Peterhead**. Oval. 1.1 × .85. 1840. V. F. » 2

R.

70278 **Rattray**. Oblong octagon. 1.1 × .75. 1849. F. » 1
70279 **Rockferry**. Oval. 1.1 × .9. 1857. V. F. » 2

S.

70280 **Seaton Delavel**. Octagon. 1.05. 1846. V. F. » 2
70281 **Speymouth**. Oblong. .8 × .5. No date. V. F. » 3
70282 **Southshields**. Oblong octagon. 1.05 × .75. 1849. V. F. » 2
70283 **Stair**. Square. .65 × .65. 1720. V. F. » 4
70284 — Oblong octagon. 1.05 × .75. 1864. V. F. » 2
70285 **Strathkinness**. Round. 1.25. 1865. *Brass*. E. F. » 2
70286 **Sunderland**. Square. .65 × .65. 1781. E. F. » 3
70287 — Oval. 1.15 × .85. 1832. V. F. » 3
70288 — Oblong octagon. 1.05 × .85. 1851. E. F. » 2
70289 **Uncertain**. Round. .9. REVD. JOHN CROMBIE PASTOR around, and S.C 1819 in two lines in the centre. ℞. A burning bush, no legend. E. F. » 2 6
70290 — Square. .7 × .7. S.K in monogram within a diamond, ornaments in the corners. ℞. The same. *Nickel*. E. F. » 3 6

T.

70291 **Tarbolton**. Oblong octagon. 1.05 × .75. E. F. » 1 6
70292 **Thropton**. — 1.05 × .85. *Silver*. E. F. » 15 »
70293 **Tibbermore**. Oval. 1.15 × .9. 1826. E. F. » 2 6
70294 **Tottenham**. Round. .95. E. F. » 2 »
70295 **Troon**. Oblong octagon. 1 × .8. 1838. F. » 1 »

W.

70296 **Wallacetown**. Oval. .9 × .8. 1837. V. F. » 2 6
70297 **Warrenford**. Oblong octagon. 1.05 × .75. V. F. » 2 »
70298 **Westra**. Oval. 1.15 × .75. 1825. F. » 2 »
70299 **Whitby**. Oblong octagon. 1.05 × .75. E. F. » 1 6
70300 **Whitehaven**. Oblong. .8 × .6. 1820. V. F. » 1 6
70301 **Wiston**. Oval. 1 × .75. 1834. V. F. » 2 »
70302 **Wooler**. Square. .7 × .7. 1755. V. F. » 4 6
70303 — Round. .85. 1833. F. » 2 »
70304 **Uncertain**. Oblong. 1.25 × .8. Obv. A large W within a crenated oblong. ℞. A large I within a similar oblong. F. » 2 6
70305 — Irregular. .9 × .7. Obv. A large W within a crenated oblong. ℞. A large 8 in an oblong. F. » 2 6
70306 **Unattributed**. Oblong octagon. 1.1 × .75. THIS DO &c. ℞. Blank. E. F. » 2 »
70307 — Round. 1.25. ST COLUMBA CHURCH. ℞. THIS DO &c. &. E. F. » 2 6
70308 — Round. .9. G.Y.1778. ℞. Blank. *Copper*. V. F. » 4 6
70309 — Oblong octagon. 1.05 × .75. LETA MAN &c. ℞. THIS DO &c &c. V. F. » 2 »
70310 — Oblong octagon. 1.15 × .85. TOKEN OF ADMISSION TO THE LORDS TABLE. ℞. HE GAVE HIMSELF &c. &c. V. F. » 2 6
70311 — Round .65. F.W.J.I incuse. ℞. Blank. F. » 1 »
70312 — Square. .8 × .8 $ D C ■ D in the centre with blank compartments above and below. ℞. O ◆ K 1806 in compartments with a blank compartment between. E. F. » 5 6
70313 — Oval. 1.2 × .85. 1843. FREE CHURCH OF SCOTLAND. ℞. LET A MAN &c. E. F. » 2 6

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GREEK COINS.

(*Continued from col. 11649.*)

APULIA.

The region called Apulia extends along the south-eastern coast of Italy for about a hundred and forty miles, and is about forty miles broad from East to West. The northern half, from the river Tifernus to the Aufidus, consists almost entirely of a great plain, sloping from the Apennines to the sea; the hilly and well wooded southern half was as thinly inhabited in the third century before Christ as it is now, except for a stretch of fertile plain, about ten miles broad, and fifty miles long, near the sea shore, which has always been well populated. On the great northern plains flocks of sheep and herds of horses were tended, and from these sheep the finest wool in Italy was supplied. There were three distinct national elements in the population, the Apulians dwelling in the northern plains, members of the Oscan or Ausonian race, were always hostile to the Samnites.

The inhabitants of the southern plains were Daunians of Pelasgic origin, and preserved legends of that race, such as that concerning Diomed, thus it was only natural that they should receive Greek culture with readiness, and cultivate friendship with the Greeks of Tarentum.

The men of the third race, the Peucetian, were called Poediculi, their language was quite distinct from the Oscan, and more allied to the Greek, yet sufficiently different to show it was not a mere corruption of that language. They probably came from the opposite coast of the Adriatic.

From Strabo we learn that in the earliest times the Daunians and Peucetians each had their own kings, and were friendly with the Tarentines.

No Greek colonies appear to have settled in Apulia, but the influence of Greek culture which spread as far north as Arpi and Canusium is evident, not only from the coinage, but also from the number of bronzes and vases which have been discovered in many of the Apulian cities.

They are said to vie with the richest finds of Campania, although they are generally specimens of the period of decadence in Art. The intercourse of the Apulians with Rome began about the time of the Second Samnite War, circa 326 B.C., when Livy informs us the Apulians made an alliance with Rome (VIII 25.), which however they very soon afterwards appear to have broken.

In 338 B.C. when Alexander the Molossian came to help the Tarentines he united under his banner contingents of the Poediculi from round Rubi who sought his protection from the Sabellians; accordingly Alexander subdued the Daunians round Sipontum and the Messapians in the eastern peninsula; he then commanded the land from the western sea to the Adriatic, and began to arrange with the Romans to attack the Samnites in their native hills, but his project for uniting the Greeks of Magna Græcia failed on account of the jealousy of the Tarentines, and he fell at Poseidonia in 332 B.C., thus releasing the Samnites to face Rome with all their might. The Apulians, the ancient and bitter antagonists of the Sabellians, thus became the natural allies of the Romans.

There seems to have been no combination of the various tribes or cities, each city acted on its own authority, some taking the side of the Romans, others that of the Samnites.

In 317 B.C. all Apulia was brought into subjection to Rome (Livy, VIII, 37; IX. 12, 13, 16, 20).

In 297 B.C. Livy mentions a slight defection to the side of the Samnites, but Apulia had rest until the arrival of Pyrrhus, in 279 B.C., when he carried the war into Apulia, and took several cities; the others remained loyal to Rome, and helped the Romans in the battle of Ausculum (Zonarus, VIII, 5; Dionysius, XX).

During the Second Punic war the Carthaginians ravaged Apulia, and after the defeat of the Romans at Cannae many cities opened their gates to Hannibal. The revolted cities were afterwards severely punished by the Romans, and from that time the prosperity of Apulia gradually faded.

Before the Apulians came into contact with Rome, during the period of the supremacy of Tarentum, the coins of that city were used throughout Apulia, and when some of the principal cities, such as Arpi, Caelia and Rubi, began to coin silver, the type of the Tarantine diobol, the hero Heracles strangling the lion, was adopted. The didrachms and drachms of Teate were also imitations of those of Tarentum.

Arpi	2 dr. 110 grs.	½ dr. 28 grs.	Nummus 17 grs.	½ Nummus 9 grs.
Caelia	—	—	—	—
Canusium	—	—	—	—
Rubi	—	—	—	—
Teate	—	drachm	—	—

The Æs grave of Apulia appears also to have been based on the Tarentine nummus of 22 grs. for the proportion of value between silver and bronze was as 1 : 250 and the weight of the bronze was about 5000 grains, 22 × 250 = 5500. In Apulia the weight of the As was greater than on the western side of the Apennines.

Dr Head says in his *Historia Numorum* that the Tarentine coins were replaced by the Apulian coinage about the year 300 B.C., when didrachms, half drachms, diobols and obols were issued at Arpi and other cities. The didrachms were assimilated in weight to those of Campania, but the lesser coins seem to be of Tarentine origin.

The Bronze coins of the Roman Colonies Luceria and *Venusia* were reduced to correspond with the reduction at Rome, but the other Apulian cities continued to issue bronze coins without marks of value and with Greek legends.

By degrees these Greek bronze coins were superseded by the Roman sextantal and uncial systems with marks of value.

The marks of value being **NII** = double nummus.
N = the nummus. The five dots **OOOOO** = the Quincunx.
OOOO = the Triens, **OOO** = the Quadrans.
OO = the Sextans **OS** = the Sescuncia.
O = the Uncia and **Σ** = the Semuncia.

ARPI.

Arpi, one of the oldest and most important of the Apulian cities, was situated in the midst of the great northern plain on a branch of the river Candelaro flowing into the Adriatic, near Sipontum, which was about 20 miles distant from Arpi. The nearest city of importance was Luceria, about thirteen miles to the west. The few remains of the city still existing are to be seen about five miles north of the modern town of Foggia. Ptolemy called it Ἄρπαι, Pliny Arpanus, and Livy Arpinus.

The Greek legend of its foundation by Diomedes was the origin of the Greek name Argyrippa by which it was called by Strabo (VI. Casaub 283, c III, § 9): "It was originally called Argos Hippium then Argyrippa, and then again Arpi". But we have no other evidence that the natives ever called their city Argyrippa, and their coins all bear the name Ἄρπανοί; moreover the city was not a Greek colony, and is not mentioned in the list of such colonies made by Scylax or Scymnus Chius.

Böckh (explicat. ad Pind. Nem. X, p. 463) conjectured that Diomed is an ancient name of a Pelasgian divinity, afterwards confounded with the Greek hero of that name, who is said to have come to Italy after the siege of Troy, and to have died in Daunia. The legend agrees with the fact that very early Greek settlements were made in Italy.

The names of two magistrates of Arpi, Dasius and Pullus, are found upon the coins. Dasius seems to have been a not uncommon name. The Dasius of Salapia mentioned by Livy (XXVI, 38) who was killed in a massacre of the Punic garrison by Blattius is however probably the same man. Besides the Attinius Blasius of Arpi Livy mentions a Dasius who was in command of the garrison at Clastidium in 213 B.C. The name may perhaps mean "the irritable one", or "the biter", from ὀδάξω, the first letter being omitted, as in the adverb δάξ for ὀδάξ. In the year 213 B.C. Fabius the Consul came into Apulia, and Altinius Dasius came into his camp from Arpi by night attended by three slaves and offered to betray Arpi to him for a reward. As Dasius had deserted from the Romans after the defeat at Cannae and drawn Arpi into revolt, some of the officers thought he should be scourged and slain as a deserter, but Fabius, the father of the Consul, suggested that he should be bound and kept at Cales.

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When Hannibal found out what had happened he summoned the wife and children of Dasius to his camp, and having burnt them alive, seized all the property of the wealthy traitor (Livy, XXIV, 45).

The legends ΓΟΥΛΛΙ, or ΓΥΛΛΟΥ, or ΓΥΛΛΥ, represent the Roman name Pullus. In 249 B.C. L. Junius Pullus was Consul with P. Claudius Pulcher in the first Punic War. As this name (Pullus) does not seem to be at all common — the only other known as bearing this cognomen being Q. Numitorius Pullus of Fregellae, who betrayed his native town to Opimius in 125 B.C. — it seems probable that Junius Pallus may have been the Roman governor of Arpi at the time when these coins were issued. He is chiefly known by his naval misfortunes, which were attributed to his neglect of the auspices.

The story is told by Valerius Maximus (I, 4, §3): "P. Claudius in the first Punic War, being ready to join battle, yet being willing to know the signs after the old custom, when he that kept the birds told him that the chickens would not come out of their pens, commanded them to be cast into the sea, saying: 'If they will not eat, let them drink!'"

The same legend ΓΥΛΛΟΥ occurs on coins of Salapia. In the year 214 B.C. Hannibal was at Arpi with his main army, watched by Tiberius Gracchus confronting him with four legions using Luceria as their base. The Roman generals, Q. Fabius and M. Marcellus, were besieging Capua. In the following year the Romans recovered Arpi, whose citizens helped the Roman soldiers against the Carthaginian garrison. Hannibal had gone to endeavour to raise the siege of Capua, and from thence down to Tarentum. In 207 B.C. Hannibal was encamped first at Canusium, then at Venusia, about forty-two miles south of Arpi followed by Nero. It was to this last camp that the head of Hasdrubal was brought, after the defeat of his army, after which Hannibal retreated to Bruttium, leaving Apulia in peace.

(To be continued.)

BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900.

(Including the names of several hitherto unpublished artists.)

One hundred and fourth-third article.

(Continued from col. 11667.)

REGOMMIER, ISAAC (*French*). Général des Monnaies, 1626.

REGULSKI, F. J. (*Pol.*). This Medallist of the second half of the eighteenth century is mentioned by Bolzenthal, who states that Warsaw was the place of his activity, and that his signature occurs on a Presentation medal of that city to Count Friedrich Wilhelm von Buxhövden, 1795.

REHN, BERNHARD (*Germ.*). Goldsmith of Bamberg, who in 1584 made a cast reproduction of Valentin Maler's medal of Ernst von Mengersdorf, bishop of Bamberg (Erman, *op. cit.*, p. 58, note).

REHNEN, HEINRICH VON (*Germ.*). Mint-master, Medallist, and Die-cutter of the latter part of the sixteenth century and first two decades of the seventeenth. He was a native of Oldenburg, and his name occurs also as **VON REHNE**, or **VON REHN**. As early as 1584 he worked for Duke Augustus of Saxony, and in that same year he was transferred to Coburg in the service of Duke John Casimir. In 1587 we find him employed at the Dresden Mint as 'Conterfecter' and Die-cutter. Ten years later (1597) he was appointed by the Margrave of Brandenburg Joachim Frederick, Mint-master at Cöln-on-the-Spree (Berlin). On a Half Thaler of 1595, with busts of Christian II., John George and Augustus of Saxony, he signed HR, but his usual signature at that period, and on the currency of Brandenburg, is a swan with closed wings. On the death of Hans Biener, Mint-master at Dresden, Heinrich von Rehnen was called upon to succeed him, and he filled this post from 1605 to 1611. There he signed HR.

Among this clever Medallist's works I have noted: 1586/7. Augustus, Prince Elector of Saxony; ℞. Christian (Æ. gilt. Gotha Museum); — 1591 (?). Anna Maria, Consort of Frederick William, Duke of Saxony (Æ. Altenburg); — 1591 (?). Frederick William and Anna Maria (Æ. Weimar); — 1592. Portrait-badge of Frederick William; ℞. DOMINE CONSERVA ME IN VERBO TVO. Shield of arms (Æ. Tentzel, L. E., 27, III); — 1593. Oval Portrait-medal of Frederick William (Æ. Tentzel, L. E., 27, V.); — 1594. John George, Prince Elector of Brandenburg (Æ. gilt. Gotha); — 1604 and 1605. Portrait-badges in gold of Christian II.; — 1606. Oval Portrait-medal of Christian II. and his consort Hedwig (Tentzel, 26, III; *illustrated*); — Undated. Princess Electress Hedwig; —

Portrait-badge of Christian II. and Hedwig.

(1604). Oval Portrait-medal of Duke John George of Saxony (Tentzel, 32, III; *illustrated*).

John George I. of Saxony.

Heinrich von Rehmen's successor as Mint-master at Dresden was Hans Jacob, installed on 27. July 1624. Among the coins he issued, and possibly prepared the dies of, are the second to sixth type of Christian II., Duke of Saxony's series, as well as the first to third types of John George I.

BIBLIOGRAPHY. — Tentzel, *op. cit.* — Nagler, *op. cit.* — Erbstein, *Erörterungen auf dem Gebiete der sächsischen Münz- und Medaillen- Geschichte*, Dresden, 1888. — Pick, *Medaillen Katalog*, &c.

REICH, DAVID (*Swiss*). Goldsmith, Medallist and Coin-engraver of St. Gallen, born in 1715, died there in 1771. He was employed at the Mint there, and his initials **D. R.** occur on a Half Batzen of 1766 and undated Kreuzers. He also engraved some medals, and made a model of the abbey of St. Gall.

BIBLIOGRAPHY. — Nagler, *op. cit.*

REICH, GEORG (*Germ.*). Mint-master to Duke Albrecht von Wallenstein at Sagan, 1629. Possibly this name has been misread for **GEORG REICHARDT** (*q. v.*).

REICH, GEORG (*Swiss*). Medallist and Coin-engraver at St. Gallen, where according to Schlickeysen he filled the office of Mint-master from 1729 to 1738. The initials **GR** occur, undoubtedly as those of

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the Engraver, on a Quarter-Thaler or Half-Gulden of 1738, issued by Schinner, Master of the Mint, whose arms are on the obv.; also on Fifteen Kreuzer pieces of 1730, 1732 and 1738; Six Kreuzer pieces of 1732; and on Half Batzen of 1730.

30 Kreuzer piece of St. Gallen, 1736.

BIBLIOGRAPHY. — Poole, *Swiss Coins in the South Kensington*. — Corraggioni, *op. cit.* — Tobler, *op. cit.* — Dr Brun, *Schweizerisches Künstler Lexikon*.

REICH, JOHANN CHRISTIAN (*Germ.*). Medallist, born at Eisenberg (Saxe-Altenburg) about 1740, settled at Fürth in 1758, and died in 1814. He probably began as an assistant to a Counter-manufacturer, but started business on his own account about 1770, as shown by various counters bearing his name, some of which refer to the famine of 1771/1772. He had a factory of organs, clocks, mathematical instruments, musical boxes, and other objects in copper. Of that period is a series of medals by him dated 1771 and 1772, and commemorating also that famine (Hauschild, *Beytrag zur neueren*

Portrait-medal of J. C. Reich.

Münz-und Medaillengeschichte vom XV Jahrhundert bis jetzo (1805), nos 2863-2869. — Pfeiffer and Ruland, *Pestilentia in nummis*, nos 133-159); further a tin medal of better work, dated 1773, with Hope and Noah's ark on obv. and on ℞. Altar with obelisk, and another, undated, obv. 'Hörst Du Böses schweige still. Sags nicht nach es schadet viel'. A mouth and two ears; and ℞ 'Wer ohne Hader leben will muss hören viel und schweigen still. Denn darum ist der Mensch gebohren mit einem Mundt und zweyen Ohren'.

But the first medallic works, really worthy of the name, which Reich executed, are two medals, dated 1773, on the Abolition of

Defence of Gibraltar, 1783.

the Order of Jesuits and their Expulsion from Prussia, both with the portrait of Pope Clement XIV. (Ampach, nos 6521-22). Then follow numerous other medals, among which I will only name the following which have come under my notice: Memorial medal of Clement XIV., 1774; — Election of Pius VI., 1775; — Accession of Pius VI., 1775; — Peace of Teschen, with busts of Emperor Joseph II. and King Frederick II., 1779; — Remission of the Edict of Tolerance by Joseph II., 1782 (3 var.); — Defence of Gibraltar, with bust of George Augustus Elliot, Lord Heathfield, 1783 (*illustrated*); — Memorial medal of Duke Max Julius of Brunswick, 1785 (3 or 4 var.); — Portrait-medal of the aeronaut Blanchard, 1785; — Memorial medals of Frederick the Great, 1786 (several varieties. I have seen an unfinished proof struck in steel); — Accession of King Frederick William II. of Prussia, 1786 (2 or 3 var.); — Birth of Charles Louis, Crown Prince of Bavaria, 1786; — Proclamation medal of the same King, 1786 (Aus den Flammen wieder auflebend); — Annexion of the Principalities of Ansbach and Bayreuth, 1791; — Frederick William II. as Margrave of Ansbach and Bayreuth, 1792; — Memorial medal of the Prussian strategist Joh. Joachim von Zieten, 1786; — Catherine II., Czarina of Russia, 1787; — Duke Charles William Ferdinand of Brunswick, on his suppression of the riots in Holland and capture of Amsterdam, 1787 (2 var.); — Prince Frederick Josiah of Coburg's Victory over the Turks at Foksan, 1789; — K. K. General Field Marshal Laudon's Capture of Belgrade, 1789; — Archduke Charles of Austria (℞. SEINEM HERMANN DAS DANKBARE VATERLAND); — Pope Pius VI., 1789; — Coronation Medal of Leopold II., 1790 (a large medal); — Leopold II.'s Coronation as King of Hungary, 1790; — Coronation at Prague of Leopold II. as King of Bohemia, 1791; — Convention of Pillnitz, 1791 (2 var.); — Leopold II. and Frederick William II., 1791, with their busts, on the same Convention, 1791; — View of Eisenberg, the Medallist's native town, on his Visit, in 1788 (*obv. illustrated*); — Coronation of Emperor Francis II,

View of Eisenberg.

at Frankfort-on-Main, 1792 (sev. var.); — Freiherr Prince von Hardenberg, 1792; — Landgrave William IX. of Hesse-Cassel, on the recapture of Frankfort from the French, 1792; — Counters with busts of Louis XV., Louis XVI., Marie Antoinette, etc.; — Memorial Medal of Louis XVI., 1793 (sev. var.); — Visit of Frederick William III. of Prussia with Queen Louise to Fürth, 1799; — Peace of Luneville; — Napoleon at Austerlitz; — Frederick William III.; — Napoleon I.; — Nelson; — Suvarow; — etc. Some of these medals were engraved in conjunction with Johann Christian Reich's son, Johann Martin, by whom is the ℞. of the artist's Portrait-medal, reproduced above.

To the above list I might add still further: — Coronation of Joseph II., 1764 (signed: **R. F.**); — School for the poor at Fürth, 1775; — Thanksgiving Jeton, 1773; — Peace of Kutschuk Kainardschi, between Russia and Turkey, 1774; — Preliminaries of the Peace of Foksan, 1774; — State of the World in 1778; — Peace of Teschen, 1779; — Edict of Tolerance promulgated, 1782; — End of the American War of Independence, 1783; — Drought of 1784 (sev. var.); — Member's Jewel of the famous Lodge 'Minerva of the three Palms', Leipzig; — Peace of Luneville, 1801; — Stadthauptmann Majer of Hall in Suabia; — Alexander, Margrave of Brandenburg; — St. Rupert; — Jetons for Salzburg, Uffenheim, etc.; — Charles, Primate of the Rhine Confederation, 1807; — Nic. Schlimbach, 1808; — Peace of Versailles, etc., and numerous Personal medals, also Portrait-medallions in wax, one of which I have seen of Alexander von Humboldt.

J. C. Reich's signature occurs in various forms on his medals: **R.**; — **R. F.**; — **REICH**; — **I. C. REICH FE.**; — **I. C. REICH F.**; — **IOH.**

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CHR. REICH and on J. M. Reich's Portrait-medal of his father he is designated : **IOH. CHRIST. REICH**. H(och). F(ürstlich). **ANSPACH. HOF. METALLIER** (*sic!*).

One can only confirm Bolzenthal's appreciation of this Medallist's work, that it does not rank very high in artistic merit.

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REICH, JOHANN MATTHIAS (*Germ.*). Medallist ; son of Johann Christian Reich, and his collaborator from about 1789 to 1800, was born at Fürth in 1768. Meissner states that many of the medals signed **R.** or **REICH**, and issued between 1789 and 1800, as well as numerous Counters, were the work of both father and son conjointly. The signatures **I. M. R.** and **I. M. REICH** occur on the ℞. of Johann Christian's Portrait-medal, 1789 : **DES VATTERS WERTH VOM SOHN VEREHRT-DENKMAL KINDLICHER LIEBE VON I. M. REICH 1789**. The Portrait on the obv. (*illustrated* under J. C. Reich) is by the father. Hennin ascribes to the son Memorial medals of Louis XVI. and Marie Antoinette, 1793, signed **R.** (sev. var.); Louis XVI., 1793 ; Louis XVII., etc. and says that he emigrated in 1800 to the United States, settling at Philadelphia.

BIBLIOGRAPHY. — *As above*.

REICHARDT, GEORG (*Germ.*) of Saalfeld (Thuringia); Mint-master at Sagan, *circ.* 1639-1660; contracted also for the coinage of Breslau, Oppeln, 1654 and 1658; Neisse, 1657 and 1660; and Oels, 1661. His special mark on the coins issued by him is a Swan.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

REICHEL, JOHANN JACOB (*Germ.*). Medallist at Warsaw, towards the end of the eighteenth century. He signed his medallic productions : **I. R.** or **I. I. R.** He is probably the same Engraver, whom Schlickeysen calls **JACOB REICHEL**, and who was working at St. Petersburg, *circ.* 1815. There is by this artist a series of Portrait-medals of the Kings of Poland, and one of Sigismund III., King of Sweden, is described in Hildebrand's *Catalogue of Swedish medals*, I, p. 72, n° 49.

REICHER (*Austr.*). Moneyer at Vienna, 1382- †1397.

REICHER, HANS (*Austr.*). Son of the preceding; Moneyer at Vienna, 1404-1406.

REIFFEL, ADAM (*Germ.*). Seal- and Gem-engraver, who was occasionally employed at the Munich Mint, *circ.* 1625.

REIHL, CHRISTOPH (*Germ.*). Mint-warden at Mannheim, 1746.

REIMANN, MARTIN (*Germ.*). Mint-master at Coburg, 1633-1639; possibly the same, or his son, of the same name, was Mint-master at Saalfeld, 1658-1672. The coins (Thaler, Ducat, Gulden), dated 1673, and reproduced in Tentzel (*Saxonia numismatica*, Pl. I, n°s III, IV and VI), are signed **MR**, except the Ducat. They belong to the time of Ernest the Pious, after Duke Frederick had undertaken the regency of the newly annexed Altenburg district. Reimann may have been the Engraver as well as the Issuer of these coins.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — B. Pick, *Die Schaumünzen Friedrichs I. von Sachsen-Gotha und Altenburg*, 1904, pp. 2, 5.

REIMAR, ANDREAS (*Germ.*). Mint-master at Wismar, 1580-1597. His coins are usually signed **ℝ**.

REIMER, HANS (*Germ.*). Goldsmith of Munich, a native of Mecklenburg, who worked *circ.* 1557-1598 for Dukes Albert V. (1550-1579) and his successor, William V. (1579-1598). He cannot properly be called a Medallist, but he cast Presentation medals (possibly after his own models) and mounted them as Pendants, &c.

Between 1557 and 1597 the Bavarian National Archives contain many records of payments made to him for all kind of goldsmith's and medallic work : 1560 (20 'Eerpfenninge', one of the weight of 5 Ducats), 1561 (10 large gold 'Gnadenpfenninge' with portrait of Albert V., and several other medals), 1562 (10 'Gnadenpfenninge'), 1565 (15 'Gnadenpfenningen'), 1566 ('Ehrpfenning für den Ruedolf'), 1567 (1 'Gnadenpfenning' of a value of 10 Kronen), 1568 (various 'Ehrenpfenninge'), 1569, 1570, 1571 ('Gnadenpfenninge'), 1573 (10 large and 10 small 'Gnadenpfenninge', etc.), 1574 (various 'Gnadenpfenninge', etc.), 1575 ("zur Giessung etlicher guldiner Pfenning"), 1576 (3 'Ehrpfenninge'; also 19 large and 23 small 'Ehrpfenninge', and a gold "Pfenning' dedicated to the Princely Counsellor Sebastian Ridler in Burghausen), 1578 (30 large and 50 small 'Gnadenpfenninge' with the Duke's portrait), 1581 ("per mererlei Arbeit" for Duke William), 1585 ("per Macherlohn etlicher goldner Pfenninge mit Bildniss Herzogs Wilhelm. One of these Portrait-medals may have been used in the Pendant of the three brothers, illustrated above), 1589 ('Ehr' or 'Gnadenpfenninge' with portrait of Duke William), 1591 (24 'Gnadenpfenninge'), 1594, 1596, 1597 (for goldsmith's work), etc.

From comparison with a honestone Medallion, signed **HR** in the Ducal Library at Gotha, Dr Habich has been able to ascribe to Hans Reimer a medallic jewel of Duke Ernest of Bavaria, archbishop of Cologne (1583-1612) and bishop of Liège (1581-1612). This medal (*Medaillen und Münzen des Gesammthauses Wittelsbach*, I, p. 82, n° 565 ; obv. *illustrated*) which forms part of a Presentation

Jewelled Medallic Badge, attributed to Hans Reimer.

Pendant of the three brothers, Dukes William V., Ferdinand, and Ernest, to the Duchess their mother, has on obv. a bust of Duke Ernest, and on ℞. Orb and a representation of the Fall.

Dr Julius Cahn has further attributed to Hans Reimer a Medallic Jewel, in the British Museum, of the Emperor Rudolf II., 1584; signed ·**H·R**·, lozenge shaped, 30 × 30 mill. (*Berliner Münzblätter*, pp. 329-331 ; *Numismatic Chronicle*, 1904, p. 59, Pl. VI, 5).

Following the suggestions of J. V. Kull, P. J. Meier, A. Erman and other writers, I said (Vol. II, p. 369) that the monogram **IA** on Portrait-medals of Duke Albert V. of Bavaria, 1554, has been misread for **HR** and that these medals, as well as those of Margarethe von Fraunhofen (Beierlein, *Berühmte Bayern*, part. V, Pl. I, 10), Wilhelm Prant von Pranthausen (in Vienna Medal Cabinet), and Hans von Pfaffenhausen, † 1563 (medal known to exist, but of which no specimen has yet been found) were the work of Hans Reimer. Dr Habich, who has had the opportunity of carefully examining several specimens of these medals is absolutely convinced that the monogram is **H·Γ** and the attribution to Hans Reimer therefore falls to the ground. The name of **HANS AESSLINGER**, sculptor to the court of Albert V. has been suggested as that of the artist, by the same writer, but without any material proof in evidence.

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As to the Portrait-medal of Frankenstein (Erman, Pl. VIII, 5) which is also signed **H. R.**, the work is again quite different to that

Portrait-medal of Albert V. of Bavaria, by the artist **HA**, possibly *Hans Aesslinger*.

of Hans Reimer, and Erman's attribution to Hans Reinhard Junior is possibly, or even probably, correct.

Hans Reimer was undoubtedly a very clever and gifted craftsman.

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REIMS, CLAUDE DE (*French*). Général des Monnaies, 1578.

REINARTUS (*Germ.*). Moneyer at Coburg, 1338-1348.

REINBURG, JOHANN WENZEL VON (*Bohem.*). Mint-master-general for Bohemia, 1678-1681.

REINECKE, HEINRICH ALBERT (*Germ.*). Mint-master at Quedlinburg, *circ.* 1676.

REINEL, JOHANN BAPTIST (*Germ.*). Sculptor of the second half of the eighteenth century, and the modeller of a Portrait-medal of the physician J. C. Pelloutier, Berlin, 1763 (Bolzenthal, p. 276).

REINEMER UND SPIEGEL (*Austr.*). Manufacturers and Medal-publishers of Vienna, whose signature *R. & Sp.* I have noticed on two Rifle Meeting Prize Medals of Schwechat, June 1900 (Erster Niederösterreichischer Verbandschiessen) and Vienna, August 1900 (Secessionistischer Anhänger auf das Kaiserschiessen des Niederösterreichischen Landes-Schützenverbandes). Both medals are neatly executed in Renaissance style.

REINHARD (*Bohem.*). Moneyer, or Mint-master at Prague, 1300.

REINHARDUS (*Germ.*). Monetarius consul et cives at Arnstet (Arnstadt, Schwarzburg), 1320.

REINHARD, BALTHASAR (*Germ.*). Warden of the Mint at Cassel, 1765-1774, and Mint-master there, 1775-1783; later, Mint-master at Detmold, 1789-1811. His initials **B. R.** occur on the coins he issued at both mints. I have noticed them on Thalers and subsidiary currency of Frederick William Leopold, Prince of Lippe, 1791, and Prize Gulden of 1793.

REESE & CO (*Amer.*), issued a brass token as follows:

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Badges
Door Plates
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&c. &c.

The above firm is still in existence at 44 Vesey St. N. Y. City.

REINHARD, HANS (*Germ.*). One of the best known of German Renaissance medallists, whose works, so far as they exist, range from 1535 to 1568. To Dr E. G. Gersdorf is the honour due of having discovered his name, in the Annals of the Leipzig Corporation of Goldsmiths, as the author of fine medallic works, the earliest of which were executed in commission for Dukes Johann Friedrich and Maurice of Saxony, and Cardinal Albrecht von Brandenburg. These fine productions are variously signed: **H.R.**, or **HR**, and also · HR, which letters, on Tentzel's suggestion, had formerly been attributed to a certain Heinrich Reitz, an altogether imaginary person.

Portrait-medal of Hans Reinhard (?) probably by himself, 1568.

Hans Reinhard the Elder was probably born at Wittenberg, not much later than 1510; he spent there his early life, and may have been a pupil of Lucas Cranach, whose influence is strongly felt in

Johann Frederick, Duke of Saxony, 1535.

his works; he settled at Leipzig at latest in 1539, where he married a widow with fair means, became a pupil of the goldsmith Treutler, and 1547 was made himself a 'Meister'. He is supposed to have died on 29. January 1581.

Cardinal Albrecht von Brandenburg, 1536.

His medallic productions occur in box-wood medallions, silver, bronze, and lead medals. The list of his works I am able to give here is far from complete, but it comprises all that is known up

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to the present, including the most recent additions which Prof. Dr Pick has been kind enough to bring to my knowledge.

1535. Johann Friedrich der Grossmütige, Duke of Saxony; box-

The Fall.

wood medallion, with reverse (Gotha Museum); — The same, in silver, gilt in parts, with mount and loop for suspension (Weimar); — The same; Reverse type only (Leipzig University); — Another, (Berlin; *obv. illustrated*; *Trésor de num.*, 20, 5); — Another,

The Fall and Crucifixion, 1536.

unpublished variety, was sold at Messr. Sotheby, Wilkinson, Hodge, Hawkins sale, 31. March 1909, for £ 8.15.0; — Boxwood Portrait-medallion of the same (Gotha Museum); — Cardinal Albrecht von Brandenburg, archbishop of Mayence (Berlin; Heraeus, *Bildnisse der regierenden Fürsten und berühmter Männer*, Wien, 1828; Pl. 1, 9; *obv. illustrated*); — 1536. The Fall and

Emperor Charles V., 1537.

Crucifixion; executed in commission for Prince Elector Johann Friedrich (Berlin; *two varieties illustrated*). Numerous varieties and dates exist of this medal, which is known in two sizes, 66 and 54 mill. A proof or trial-piece in lead without any chasing and engraved inscription, was exhibited by Dr Pick at the '3. *Deutsche Kunstgewerbe-Ausstellung, Dresden, 1906*', from the Gotha Museum,

Frederick Myconius.

with three other specimens, one in silver, lettering cast with the type, &c., the second, silver gilt, undated, engraved inscription, and in unfinished state, and the third, without border and with inscription in field 1536; — 1537. Charles V. (Berlin; *illustrated*; *Trésor*, 20, 5). This medal occurs in silver and copper alloy; — Charles V. and his brother, king Ferdinand. These portraits, although of beautiful execution, were evidently done after paintings, and not from life; — 1538-1539. Various Religious Medals: Moses and the burning bush; ℞. Adoration of the three

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holy Kings (Berlin). Several varieties known (*one illustrated*); — Abraham's sacrifice of his son Isaac; ℞. The Crucifixion (Dresden Exhibition, from the Steeger collection; Æ. gilt, with loop and ring for suspension). A specimen, dated 1539, was represented in the Felix collection. — 1539. Allegorical Representation from the Apocalypse; obv. Christ as judge of the World; ℞. God enthroned amidst the saints (Berlin Museum); — 1539. Friedrich Myconius, a theologian of Gotha (Æ. specimen in Gotha; ℞. by

Moses and the Adoration.

another artist; another, in Berlin Museum); — King Ferdinand (Berlin; *Trésor*, 23, 7); — 1541. Christian III., King of Denmark; — 1547. Satirical medal, described by Gersdorf, but not by Erman; Cardinal and Fool (*vide* Dr Pick's monograph); — Charles V. (Berlin Museum). Several varieties are known. One lozenge-shaped was sold at Nuremberg, October 1906 (Sale Catalogue C. F. Gebert,

Charles V., Portrait-badge, 1547.

lot 545; *illustrated*); — 1544. The so-called "Dreifaltigkeitsthaler"[3] executed in commission for Duke Maurice of Saxony. Cast in silver; some of the figures being soldered on and the details having been finished with the chisel. Only seven originals are known to Dr Jul. Cahn (June 1905); those in the cabinets of Weimar, Gotha, Dresden, and Berlin; the Engelhardt specimen (Catal., nº 242), and that of the Pogge-Dr Belli collections, now in the cabinet of Herr Carl Nathan Mayer of Offenbach. I may add an eighth specimen, which was exhibited at the Burlington Fine Arts Club 1906

The so-called 'Dreifaltigkeit' Medal, by Hans Reinhard.

Exhibition of German Renaissance Art. This medallion was imitated in the seventeenth century in the Netherlands, in the technique of Pieter van Abeele or his school, and it is evident that the specimens reproduced by Van Mieris, *Nederlandsche Vorsten*, III, p. 87, and Bolzenthal, Pl. XII, were such copies and not originals. It is however now known also that Hans Reinhard himself made reproductions, of three different years, for Duke Maurice's successor, Prince Elector Augustus of Saxony; one is dated 1561 (in Mr. Ad. E. Cahn's cabinet, June 1905; described in *Bl. für Mzfreunde*, 1905, p. 3341; 103 mill. diam.; weight: 272, 5 gr.); a second one, of 1569 (in the Victoria and Albert Museum, South

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Kensington, London) shows various alterations, and the body of Christ much larger; diam. 116 mill.; and the third one, with date 1574 (Metzler-Frankfurter Kunstgewerbevereins collections) is entirely modified in the type as well as in the inscriptions (reproduced by Dr Jul. Cahn, *Katalog der Sammlung Metzler*, Pl. XIII, 71). This specimen is signed HR and appears to be the last known work of the great Master. — To his son, Hans Reinhard junior, another 'Dreifaltigkeits' medal, made by order of Ulrich Mordeisen a Leipzig lawyer, is attributed by Dr B. Pick; this has on the ℞. Christ with the banner of Victory. — At the Dresden Fine Arts Exhibition, 1906, a silver gilt specimen of the 1544 'Dreifaltigkeitsthaler', from Gotha, was shown; the crucifix and scepter are soldered on this piece, which is very much chased.

Charles V.

Dr Pick suggests that Hans Reinhard executed his 'Trinity Medal' while serving at Leipzig as an apprentice under Treutler.

Dated 1544 is also a Portrait-medal of Hieronymus Loter, architect to the Leipzig Council (lead; Gotha) which has been tantatively attributed to Reinhard; a reverse of a similar medal, in silver, is in the Werner collection at Leipzig. Of the same year Erman describes another satirical medal by the Master, with Cardinal's Head and Head of a Fool; "effigies cardinum mundi" (Dannenberg).

Between 1547 and 1581 there are no signed medals by Hans Reinhard, but Dr Pick suggests the attribution to him of a medalet, dated 1568, bearing the Master's own portrait (AR. gilt. Gotha; *illustrated* from a plaster cast kindly sent me by Dr Pick).

In the Erbstein Sale Catalogue a Portrait-medal of Marcus Krampf, 1562, is described as in the art of Hans Reinhardt.

Domanig gives to this artist a medal of King Ludwig II. of Hungary and consort Maria, and another of King Christian II. of Denmark, but neither is signed, and I find no other writer confirming this attribution. Hans Reinhard found many imitators, especially of his religious medals. Among the best of these imitations are those by the "Joachimsthal Masters".

"An artist well-acquainted with the technicalities of goldsmith's work could alone have produced such works as those of Hans Reinhard", says Bolzenthal, and Dr B. Pick remarks that "he is the only Saxon artist, of the best period of German Medallic Art, whose works are worthy to be placed by the side of those of his contemporary of South Germany". Pinchart calls him the cleverest German Chaser of the time.

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REINHARD, HANS (the Younger) (*Germ.*). Son of the last, who took the civic oath at Leipzig, 10. November 1584, as 'Hans Reinhard, aurifaber, Johannis filius', and was still living on 22. November 1619. He continued his father's business, but does not appear to have produced anything remarkable. The 'religious medals', modelled by Hans Reinhard the elder were imitated a great deal in various places, and most successfully by the so-called "Joachimsthaler Masters". Some of the imitations may have been issued by Hans Reinhard junior, to whom Erman ascribes a Portrait-medal, dated 1582, of Paul Frankenstein (Berlin Museum; *illustrated*), the style of which bears analogy to a Portrait-medal

Paul Frankenstein.

of the Breslau ecclesiastic Ambrosius Moiban and his consort Anna.

Dr Pick in his Catalogue of German Medals exhibited at the 'Dresden Kunstgewerbe-Ausstellung', 1906, has described under the name of Hans Reinhard the younger the following medals: 'Dreifaltigkeitsmedaille' (℞. Christ with the banner of Victory), Medal executed by order of Ulrich Mordeisen, a Leipzig lawyer (AR); — Christian I. and Sophia (℞. John George and Elizabeth of Brandenburg, 1588). This medal, says the writer above-named, is attributed by some, Erman amonsgt them, to the Court-goldsmith

John George of Brandenburg and consort.

Heinrich Rapusch of Berlin. Bolzenthal, on the other hand, ascribed it to Heinrich Reitz Junr = Hans Reinhard Junior. It is signed HR. This mononogram occurs on medals, with portraits of Charles I. of Great Britain, and his Queen, 1636, commemorating the 'Treaty between the English and Dutch by which the latter were to pay £ 30,000 for the permission to fish in the British seas'. The British Museum possesses four varieties (*one illustrated*). They are all cast and chased. The compilers of *Medallic Illustrations*, &c., and of the portfolios of Plates XXIII, nos 5, 6, ascribe them to Heinrich Reitz junior = Hans Reinhard Junior.

To the same artist may belong also a Memorial Medal of Charles I., 1649 (*Med. Ill.*, I, $\frac{350}{209}$) with busts of the King and Queen similar to those on the Dutch Fishery Medal, 1636. The Portrait of Charles I., cut from one of these medals, sometimes occurs, having possibly served as an ornament to a snuff-box or book cover.

Bolzenthal states that Heinrich Reitz Junr = Hans Reinhard Junior flourished during the first half of the seventeenth century, and that he worked chiefly for Princes of the Houses of Branden-

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burg and Brunswick. He mentions several medals of the Dukes of Brunswick, as executed by him, and among them, a Memorial of Duke Heinrich Julius, and another of Duke Friedrich Ulrich, on the Siege of Brunswick, 1615,

Dutch Fishery Medal, 1636.

A Marriage medal, dated 1626, of the Emperor Ferdinand II. and Eleonora of Mantua, is likewise signed **HR**.

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REINHARD, STEPHAN ANDREAS (*Germ.*). Medallist of the first quarter of the eighteenth century, born at Goslar, and a pupil of Christian Wermuth. He worked chiefly for the House of Brunswick, *circ.* 1704-1718. His best known medal, which is signed with his monogram **SR** commemorates the Death at the Battle of Schellenberg of Duke Augustus Ferdinand of Brunswick-Bevern, 1704 (2 var.; Brit. Mus.).

According to Ammon he was also a Coin- and Seal-engraver, and signed variously : **R.**;—**S.R.**;—**SR**;—**REINHARD.FEC.**

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REINISCH, J. (*Austr.*). Contemporary Medallist of Warnsdorf, by whom I have seen : Second Centenary of Reichenberg K.K. Priv. Schützencorps), 1870; — Memorial of Emperor Ferdinand I., 1875; — Silver Wedding of Emperor Francis Joseph and Empress Elizabeth, 1879, etc.

REINMANN, FRITZ (*Germ.*). Mint-master at Nuremberg, 1422, Frankfort and Nördlingen, 1423.

REIS, CARLOS (*Portug*). Contemporary Sculptor, born at Torres Novas; pupil of the School of Fine Arts of Lisbon.

At the Paris Salon of 1904 he exhibited a medallion in bronze, 'En Prière'.

REISEN, KARL CHRISTIAN (*Dan.*). Son of a Danish Engraver, and himself a Gem-engraver of note, born in 1685, died in 1725, at the early age of forty. His father was one of the artists who settled in England in the suite of William III.

He has left, says King, a considerable number of works, among which one of the best is a Portrait of Charles XII. of Sweden, three-quarter face, the drawing of which is correct. A veiled head of Faustina Senior (cornelian intaglio); — Head of Lucius Verus (cornelian intaglio); — Head of Charles I. of England (cornelian intaglio) are also known from Tassie's reproductions, but, remarks King, " all Reisen's intagli are much deficient in finish, owing to the excessive rapidity of his mode of execution ".

Seaton, his pupil, surpassed him greatly. Claus, and Smart, are also said to have been apprenticed with him.

It has been suggested that Reisen also cut coin-dies, or at least a silver Pattern for a Neuchâtel Pistole, 1712, signed **R.** (Von Schroetter, *Die Münzprägung in Neuenburg*, etc., Zeits. f. Num., XXII, p. 73, note 2).

BIBLIOGRAPHY. — King, *Antique Gems and Rings*, London, 1872. — Mariette, *op. cit.* — Raspe, *Tassie Gems*, 1791. — Nagler, *op. cit.* — Babelon, *Pierres gravées*, 1894.

REISKER, CASPAR (*Germ.*). Mint-master at Teschen, 1695.

REISNER, MELCHIOR (*Pol.*). Mint-master at Lublin, 1597-1598; Superintendent of that Mint, 1599-1601. His coins bear his initials **M. R.**

REISNER, JOSEPH (*Austr.*). Third Engraver at the Mint of Kremnitz, appointed in 1892. The Korona of 1892, issued at Kremnitz, is one of his productions. As a Medallist, he is known to have engraved the die of the ℞ of the commemorative medal of the Mining Congress, 1894, at Nagybanya (Hungary).

REISS (*Germ.*). Medallist at Gmünd, 1838.

REISS, ALBERT (*Germ.*). Contemporary Sculptor and Medallist, residing at Leipzig. At the Berlin Kunst-Ausstellung, 1907, he exhibited the following Portrait-medallions and plaques : Dr Härtel; — Fr. Hofmeister; — Ilse Schmidt; — An elderly gentleman; — An elderly lady; — Toilette; — C. Brose, sculptor; — Bismarck; — King Frederick Augustus of Saxony; — Young girl at play, etc.

REISSLÄNDER, ABRAHAM (*Germ.*). Warden of the Mint at Salzburg, *circ.* 1636.

REITSAMER (*Austr.*). Medallist of the middle years of the nineteenth century, by whom are various Centenary medals of the Birth of Mozart, 1856.

REITZ, JOHANN GEORG (*Swiss*). Chaser and Die-sinker, a native of Suhl in Saxony, settled at Berne in 1736.

REITZNER, MAX (*Hung.*). Mint-director at Kremnitz, appointed in 1891.

REIZ, BERNHARD (*Germ.*). Mint-warden at Heidelberg, 1590.

REIZENSTEIN AUF SELBITZ, HANS HEINRICH VON (*Germ.*). Mint-contractor at Schauenstein, Rehau, etc., 1622.

REMER (or **REHM**) (*Germ.*). Mint-master at Augsburg, *circ.* 1457.

REMI, BENOIT (*French*). Goldsmith of Troyes, appointed Mint-engraver there in 1414 and in office until 1422.

REMI, L'ORFÈVRE (*French*). Mint-engraver at Sainte-Menehould, *circ.* 1394-1402.

RÉMOND-TOURNIOL, Mme LUCIE (*French*). Contemporary Sculptor, born at Limoges; pupil of Chéret and Descat. By her are Portrait-medallions, cast in bronze.

REMSHARD, ABRAHAM (*Germ.*). Manufacturer ('Silberdrechsler') of Medallic Boxes ('Schraub-medaillen') at Augsburg, during the third quarter of the eighteenth century. His productions are numerous, but among the best known is one commemorating the Second Centenary of the Augsburg Confession, 1755. These Medallic Boxes contain usually a series of coloured wood engravings, representing celebrated personages, or events connected with the subject of the medal, and some are most interesting. The signature is : **ABR. REMSHART EXC.** A common Medallic Box has on obv. a Bust of Ferdinand III. and on ℞ a View of Augsburg. Thalers of an earlier date were frequently used by Remshart, whose date is given by Schlickeysen as 1763-1765.

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REMY, HENRY (*French*). Contemporary Sculptor, born at Paris; pupil of Jouffroy. At the Salon of 1882 he exhibited a Portrait-medallion of a Lady.

RENARD, CLAUDE (*French*). Contemporary Sculptor, born at Rheims, but residing in Paris. At the Salon 1905 he exhibited a Portrait-medallion in bronze of his Father.

RENARD, Mme LUCIE GABRIELLE (*French*). Contemporary Sculptor, born at Meaux; pupil of Paul Aubé. Among her Portrait-medallions, there is one entitled " Marie la Normande ".

RENAUD, Mlle (*French*). Medal, and Gem-engraver of the early part of the nineteenth century, who at the Salon of 1812 exhibited three medals in wax, and also some gems. Chavignerie et Auvray state that this is all they know about this lady artist.

RENAUD, C. M. (*French*). This signature occurs on two Clichés, representing the Napoleon Museum, 1804; one showing the Laocoon, in one of the salons, and the other the Apollo Belvedere (Edwards, *Napoleon Medals*, p. 17; Pl. v, 8-9; Bramsen, *op. cit.*, nos 369, 372). Possibly the modeller of these clichés was Jean Martin Renaud (*q. v.*).

RENAUD, JEAN MARTIN (*French*). Named *Renard* by Rondot; Sculptor and Medallist, born in 1746 at Sarraguemines, settled in Paris about 1771, and died there in 1821. He was for many years employed as a Modeller at the Sevres Manufactory. He exhibited the following productions: 1787. Birth of Sculpture; — Mme Dauberval; — Venus asleep on a bed of roses aroused by Satyr; — M. Vestris Junr, in Panurge; — 1797. 21 Medallions in wax representing various subjects; — 12 Portrait-medallions in terra-cotta; — 1798. Full-length Portrait of Corbel Senr; — 1799. Citizen Robertson; — Lady's Portrait; — Venus playing with Eros; — The artist's Wife; — Solar Eclipse; — Timocleos before Alexander; — The Continence of Scipio; — The artist's Son; — Young Lady; — Head of Satyr; — Three home-life scenes; — 1801. Two bas-reliefs representing Theseus fighting the Amazons; — 1802. Eight bas-reliefs: Peace having unhorsed Mars' Chariot of Victory leading Bonaparte to Immortality; — Herakles pacifying the army of Amazons; — Antiope concluding peace with Theseus; — Marriage of Theseus and Antiope, queen of the Amazons; — Venus and Cupid; — Eternal Love; — Horse grazing; — Leda in the midst of her family; — Several Portrait-medallions; — 1804. Portrait-medallions in wax; — 1806. Various bas-reliefs, mythological and historical subjects; — 1808. Portrait-medallions; — 1810. Engraved Gems representing Portraits and other subjects; — 1812. Portraits and other subjects in wax and stone; — 1814. Various Medals; — 1817. Bas-reliefs in wax, etc.

Several of this artist's busts are exhibited at the Versailles Museum and in the Museum at Valenciennes are four bas-reliefs: Crushing of the Titans; — Niobe's family; — Feast of the Olympian gods; — Nymphs dancing.

The Hague Medal Cabinet possesses two Portrait-medallions in terra cotta by J. M. Renaud of J. D. Van der Capellen, 1784 (Van Loon, 611), and Marx (*Les Médailleurs modernes à l'Exposition universelle de 1900*, Pl. 2) reproduces nine models by this artist: Head of Lysimachus; — Leda and the Swan; — Bust of the Empress Josephine (?); — Head in Phrygian helmet; — Satyr, full-length, holding thyrsus and wine-cup; — Male Portrait; — Female head, from the antique; — Mask, facing; — Head of Priam.

In the Crignon de Montigny collection were formerly several terra cotta medallions by this artist; Abbé Duvenet; — Baron Vivant-Denon, and others.

Bibliography. — Chavignerie et Auvray, *Dictionnaire général des Artistes de l'École française*. — Rondot et De La Tour, *op. cit.* — R. Marx, *op. cit.* — *Sale Catalogue Crignon de Montigny.*

RENÉ I. (*French*). Titular King of Naples, born at Angers, son of Louis II., Duke of Anjou and Count of Provence. On the death of his father-in-law, Duke of Lorraine, he in 1431 claimed the dukedom; was defeated and imprisoned; bought his liberty and the dukedom in 1437, in which year he also made an ineffectual attempt to make good his claim to the throne of Naples and Sicily; settled down in Provence and devoted himself to literature and art and to developing the country (1409-1480).

King René is said to have engraved Medals as well as Gems, and M. Babelon (*Pierres gravées*, 1894, p. 266) makes the following statement: " Une opinion qui ne manque pas d'une certaine vraisemblance prétend que le roi René d'Anjou lui-même s'exerça à la gravure sur pierres fines. Des camées exécutés de son temps ornaient un beau reliquaire de Saint-Nicolas-du-Port, près de Nancy, et l'on a quelques raisons de croire que René les avait sculptés ou, tout au moins, en avait donné le dessein ou le modèle. Ce qui est bien certain, c'est que le bon roi, protecteur si ardent des lettres et des arts, grava des médailles, et nous savons que ce genre de gravure va presque toujours de pair avec la glyptique. René, qui aborda tous les genres, la peinture, la sculpture, la miniature, a dû d'autant moins négliger la glyptique que très souvent les personnages de ses compositions picturales ont leurs vêtements ornés de camées. Dans son tableau du *Buisson ardent*, à la cathédrale d'Aix, un camée où figure le Christ bénissant, brille sur le casque de saint Maurice; la fibule du manteau de l'archange saint Michel est un camée représentant Adam et Eve; l'Enfant Jésus, enfin, tient à la main un camée à l'effigie de sa Mère. N'est-il pas démontré par là que le roi René, comme Charles V et le duc de Berry, affectionnait particulièrement les pierres gravées? Et comme il joignait à ses goûts d'amateur les talents d'un artiste consommé, n'est-il pas naturel de penser qu'il s'essaya en ce genre d'ouvrage comme dans tous les autres? L'Inventaire du Château de Pau, rédigé en 1561, renferme la mention d'un camée avec son portrait: " Une agathe où est enlevé le roy René de Cécyle, et douze petis esmerauldes alentour ".

The Italian medallists Pietro da Milano, and Francesco Laurana, who worked at the court of King René, executed Portrait-medals of him and his Queen, but I do not think, any medals or gems, known to be his work, have as yet come to light, although there are many in existence of his period and which probably originated at his court.

Bibliography. — Babelon, *op. cit.* — Ibid., *Les Origines de la Médaille en France*. — Ibid., *Histoire de la Gravure sur Gemmes en France*, Paris, 1902 (pp. 109-123).

RENKIN. *Vide* **RANKIN.** British Medallist, *circ.* 1820.

RENNEBAUM, FRIEDRICH (*Germ.*). Mint-master at Hop. 1622.

RENMANN (or **REINMANN**), **FRITZ** (*Germ.*). Mint-master at Nuremberg, 1422, Frankfort and Nördlingen, 1423.

RENNER, JOHANN KONRAD (*Germ.*). Mint-engraver at Munich, 1622.

RENNESCH, MICHAEL (*Germ.*). Mint-master to the Counts of Reuss, 1623. He signed **M. R.**

RENTON AND WARNER (*Brit.*). Seal-engravers, Die-sinkers, and Crystal Engravers, established in London. Renton, who is the author of a little book on *Intaglio-engraving*, was a clever worker. His successor is Alfred E. Warner (*q. s. infra*).

RENTSCH, JOHANN (*Germ.*). A native of Gräfenthal; Mint-master at Amberg, Kulmbach, Neustadt a. Aisch, and Gundelfingen-Stockau, 1621-1622.

Bibliography. — Gebert, *Die Brandenburg-Fränkischen Münzstädten*. — Habich, *Münzen und Medaillen des Gesammthauses Wittelsbach*, I. 136.

RENTSCH, TOBIAS (*Germ.*). General Mint-warden of the District of Upper Saxony at Saalfeld, about 1599.

REPARAT, RAYMOND (*French*). Mint-master at Grenoble, 1508.

REPHUHN, JOHANN (*Germ.*). A native of Calw; Mint-master to the Counts of Hohenlohe at Neueustein, 1623-1624.

REPHUHN, JOHANN ADAM (*Germ.*). Mint-master at Darmstadt, 1693-1705. I have noticed his initials **IA—R** on a Half Thaler of Landgrave Ernest Ludwig of Hessen, 1693.

RESCH, J. (*Austr.*). This signature occurs as that of the Designer on both sides of the Silver Wedding Medal of King Carol I. and Queen Elizabeth of Roumania, 1894; obv. die engraved by F. X. Pawlik; ℞ by R. Neuberger.

RESEK (*Austr.*). Contemporary Sculptor and Medallist, by whom

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I have seen a Portrait-medal, undated, of the Singer Jenny Lutzer, † 1877.

RESSER (*Germ.*). Contemporary Sculptor and Medallist, by whom I have seen a Portrait-medal, dated 1868, of the Frauenkirche at Munich (Beierlein III, n° 67).

RESTALL, J. A. (*Brit.*). Die-sinker and Medallist of Birmingham, partner in the firm of J. A. Restall & C°, silversmiths and medallists. He is a clever Die-sinker, by whom are Jubilee Medals of Queen Victoria, 1887 and 1897; — Accession of Edward VII., 1901; — Coronation of Edward VII. and Alexandra, 1902; — R^t Hon. Joseph Chamberlain; — Sir Henry Irving, 1906, etc. By him are also the dies of New Years' Tokens issued at various times by the token collectors W. J. Davis of Birmingham, and S. H. Hamer, of Halifax.

In his Illustrated Catalogue, Mr. Restall states that he has 2000 dies in stock for all descriptions of medals, badges and buttons for Athletic Sports, Bicycling, Swimming, Football, Cricket, Rowing, Shooting, Volunteers, Regattas, Fire Brigades, etc.

RESTELLI, A. (*Ital.*). Contemporary Medallist of Turin. Among his productions I have come across: Opening of the Mont-Cenis Tunnel, 1871 (signed: **A. RESTELLI INC. TORINO**); — Opening of the Railway from Turin to Rivoli, 1871 (Al Cavaliere Giovanni Colli); — Tommaso Vallauri; — Cav. Castigloso; — Luigi Pissavini; — F. de Lesseps, 1869, etc.

BIBLIOGRAPHY. — A. Moyaux, *Les Chemins de fer et leurs médailles commémoratives*, 1905. — R. Ratto, *Sale Catalogues*.

RETEKE (or **RETECKE**), **JOHANN CHRISTOPH** (*Germ.*). Medallist at Hamburg, *circ.* 1664-† 1720. He was in the service of the Species-Bank (1664-1693), for which he engraved numerous dies for Portugalöser. A Portrait-medal of John George II., Prince Elector of Saxony; ℞. SVRSVM DEORSVM, undated, but struck about 1666, and signed **I. R.** is ascribed to this Engraver by Erbstein, *Cat. Engelhardt*, p. 239, Dr B. Pick, and other writers (oval, 38 × 46 mill.). A Portugalöser (on the four European Banks of Hamburg, Amsterdam, Nuremberg, and Venice) at the Hague Museum, is similarly signed **I. R.**, and likewise also the Portugalöser described in Köhler's *Ducaten-Cabinet*, under n°s 2888, 2891, 2894, 2896, 2900, 2903, 2905, etc., and Madai's, *Thaler Cabinet*, under n°s 4916 and 5942. By him are further: Duke Christian Albert of Schleswig-Holstein-Gottorp; oval, 41 × 34 mill.; — Johann Adolf Kielmann; oval, 40 × 33 mill.; — John George II. of Anhalt-Dessau and Henrietta Catherine, 1681; — Prince Elector Palatine Philip William, undated (?), etc.

Langemann has published a list of Retecke's productions for the Hamburg Species Bank.

In 1722 he was appointed Mint-master at Eutin, on account of his experience in cutting dies, by Bishop Christian August.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — J. T. Köhler, *Ducaten-Cabinet*, Hannover, 1760. — Madai, *Vollständiges Thaler-Cabinet*, Koenigsberg, 1766. — Nagler, *op. cit.* — Domanig, *Die Deutsche Medaille*, 1907. — *Chr. Lange's Sammlung schleswig-holsteinischer Münzen und Medaillen*, Berlin, 1908.

RETHE, JOHANN (*Swed.*). Medallist at Stockholm, *circ.* 1632-1657. His signature **J. R.** occurs on the following medals: Christina, Queen of Sweden (℞. AETHEREVM NUMEN DIADEMATA CELSA TVETVR); — Queen Christina's Coronation at Stockholm, 1650 (sev. var.; one with the ℞. legend AVITAM ET AVCTAM); — Accession of Charles Gustavus, 1654 (sev. var.; ℞. A. DEO. ET. CHRISTINA); — Coronation of Charles Gustavus (℞. IN יהוה SORS MEA IPSE FACIET); — Marriage of King Charles Gustavus with Princess Hedvig Eleonora of Holstein-Gottorp, 1654; — Birth of Prince Charles, 24. November, 1655, etc.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

RETTENMAIER, E. (*Germ.*). Contemporary Sculptor and Medallist of Frankfort-on-Main. At the Exhibition of Modern Medal's at Frankfort, April 1900, I saw a Bronze Portrait-plaquette of Prince Bismark by this artist.

RETTER (*Brit.*). This signature occurs on a Portrait-medal of the famous British actor, William Henry West Betty, 1804, copied from one by Westwood, and probably made for sale in the streets.

REUB (*Germ.*). Ammon states that this signature is found on a large medal, dated 1700, of episcopal Hildesheim, and refers to Flad's *Berühmte Medailleurs*, p. 27.

REUSS, ERASMUS THOMAS (*Germ.*). Medallist and Mint-engraver at Berlin, *circ.* 1646-1668. He signed his productions **E. T. R.** He worked for the Prince Elector of Brandenburg, and was released by him in 1668. His three principal medals commemorate the Marriage of Frederick William, Prince Elector of Brandenburg with Louise Henrietta of Orange, 1646; — Visit of the Prince Elector to the Emperor at Prague and Return, in 1652 (signed: **T. R.**); — and Birth of Prince Charles Emile of Brandenburg, 1655. The work on these is mediocre and the design is of poor taste.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Nagler, *op. cit* — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, I. — Menadier, *op. cit.*

REUSS, GEORG CHRISTIAN (*Germ.*). Mint-master and Engraver at Bremen, 1708-1710. The coins he issued bear his initial **G. C. R.**

REUSS, JOHANN (*Germ.*). Medallist of the second half of the seventeenth century. Bolzenthal states that he was in the service of Johann Georg. I. and II., Prince Elector of Saxony, and Ammon that his signature: **J. REUS F.** occurs on a Religious Double Thaler, showing events from the lives of Samson and Goliath.

REUSS, JOHANN WILHELM (*Germ.*). Gem-engraver and Line-engraver, born at Coburg in 1787.

REUTER, ERHART (*Austr.*). A native of Vienna, appointed Mint-engraver at Prague, 1563.

REVELOYS, JACQUES (*French*). Goldsmith and Engraver of Paris, who in 1582 applied for the post of Engraver-general of the French coins. By him are Jetons engraved for Raoul Lecomte, King's councillor, 1583.

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — Rondot, *op. cit.*

REVERCHON, CHARLES (*French*). Son of François and Louise Reverchon; Gem-engraver, born at Paris. Among his productions are: 1872. Youthful head of River-god, cameo; — 1873. Portrait of M. S. M. L***, onyx cameo; — 1874. Portrait of General Ducros, onyx cameo; — 1876. Portrait of Colonel Jaquelot de Moncet, shell cameo; — Mgr the Duc d'Aumale, onyx cameo, etc.

REVERCHON, FRANÇOIS JOSEPH CHARLES (*French*). Gem-engraver and Medallist, born at Meudon, 11. April 1829; pupil of Caillouette, David d'Angers, and A. Lebas. He excelled in engraving shell cameos. Between 1857 and 1881 he was an almost continual exhibitor at the annual Paris Salons, and among the items Chavignerie mentions the following: 1857. Head of Silenus, shell cameo; — 1864. Two shell cameos: Portrait of Mme B***; — Portrait of M. Delangle, vice-president of the Senate; — 1865. Two shell cameos: Child's head; — Portrait of Baron T***; — 1866. Two shell cameos: Portrait of M. Boitelle, senator; — Portrait of Mme Boitelle; — 1867. Two shell cameos: Portrait of Marquis de La Rochejacquelin, senator; — Portrait of D. Nisard, of the French Academy; — Universal Exhibition of 1867. Napoleon III.; — Duc de Morny; — E. Drouin de Lhuys; — Queen Amelie; — Mme Alix B***; — 1868. Two shell cameos: Napoleon III., Emperor of the French; — Empress Eugénie; — 1869. Two shell cameos: The Imperial Family; — Fantaisie; — 1870. Four shell cameos: Mme J. Hunnebelle; — M. J. Hunnebelle; — M. Maurice-Richard, minister of Fine Arts; — M. de Parieu, president of the Conseil d'Etat; — also two Portrait-medallions: Baron Haussmann; — Mgr. Boudinet, bishop of Amiens; — 1872. Two shell cameos: Mlle Moisset, of the Opéra-Comique; — Giraud fils; — 1873. M. B. S***, shell cameo; — 1874. Marshal Mac-Mahon, duke of Magenta, president of the Republic; — Mgr. Bouvinet, bronze medal; — Mme la Princesse A. K***, bronze medal; — 1875. Three shell cameos: Mme la Duchesse de M***; — Mgr le Duc de Nevers; — M. H. G***; — 1876. Marshal Mac Mahon, bronze medal; — Admiral de Montaignac, senator, cameo; — Head of Medusa, cameo; — 1877. Three shell cameos: Duc Decazes; — Mme de K***; — W. H. Waddington, minister of Public Instruction and Fine Arts; — 1878. Léon Say; — Mme X***; — Dom

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Pedro II., Emperor of Brazil; — 1879. Portrait of Jules Grévy, président of the Republic; — 1880. Head of the French Republic; — Portrait of Jules Ferry; — Portrait of Cazot, minister of Justice; — 1881. Portrait of Augier, of the French Academy; — Admiral Cloué, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

REVERCHON, Mme LOUISE (*French*). Wife of the former, and his pupil; also an Engraver of shell-cameos. At the Salon of 1866 she exhibited two Portraits of M. Ybry, and Mme Backer, and in 1868 two more of Marquis de B***, and Comte de W***.

REVERE, Colonel **PAUL** (*Amer.*). Originator and Designer of a rare Pattern Massachusetts Halfpenny, known as the "Janus Copper"; obv. Three heads combined; ℞. Goddess of Liberty; 1776. Revere was an Engraver of Plates for continental paper money. Crosby states that the Pine tree Cent and the "Janus Copper" Halfpenny sufficiently resemble each other in their workmanship to be considered the work of the same artist.

Col. Paul Revere designed also a medalet of 1766 (?), with bust of William Pitt on obv., and Lion on ℞. with legend: WHO ROUZE (*sic*) THE BRITISH LION (*Betts*, p. 230, 518). The Engraver is said to have been a Mr Smithers of Philadelphia.

BIBLIOGRAPHY. — S. S. Crosby, *The Early Coins of America*, Boston, 1875. — Dickeson, *American Numismatic Manual*, 1859. — Betts, *op. cit.*

RÉVILLON, AIMÉ JEAN (*French*). Sculptor, born at Paris, 1. July 1823; pupil of Lequien. He is the author of some Portrait-medallions, among them one of Paul Révillon.

RÉVILLON, ERNEST (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of his father, and Aimé Millet. The following medallic productions have been exhibited by him at the Paris Salons since 1885: Portrait-medallion of Pierre Mignard; — 1870. 13 Medals, belonging to MM. Duval and Le Turcq; — 1891. Mme Régine de ***; — La Princesse des Deux-Siciles; — 1895. St. Hubert medal; — 1897. St. Michael; — Mont St. Michel; — 1898. St. George medal; — N. D. de Lourdes; — Universal Exhibition, 1900. 12 Medals; — 1902. Christmas; — 1903. St. Michel; — Genius of the City of Paris; — 1904. 7 Portrait-plaquettes: Jean François Millet; — Cléo de Mérode; — Four Danseuses of the Opéra, and Opéra-Comique; — La Moune; — 1905. Ave Maria; — Dancers of the Opera; — La Moune; — 1908. Pater noster; — Ave Maria; — Industries; — Mechanics; — Electricity; — Chemistry, etc.

BIBLIOGRAPHY. — *Catalogues du Salon*, 1882-1905.

REVOIR, JEAN (*French*). King Louis XIV.'s sword furbisher and Engraver, *circ.* 1664-1680. He is said by Rondot to have engraved medals for the King.

REVOIR, JEAN II (*French*). Son of the last, born in 1629, and holding the same office as his father from 1680 until his death in 1704 (12. October). He also engraved medals in commission for the King: Restoration of the Order of St. Lazarus, 1687; — Demolition of the Temples, 1688; — Capture of Freiburg, 1692.

BIBLIOGRAPHY. — Rondot, *op. cit.* — J. J. Guiffrey, *La Monnaie des Médailles*, 1889.

REY, SUZAN (*French*). Medallist, Seal- and Gem- engraver of the last quarter of the seventeenth century, domiciled at Rome. He enjoyed a certain notoriety for executing all kinds of subjects in gem-engraving. By him is a Portrait-medal of Cardinal de Bouillon, † 1715 (signed: **SVZAN. DIT. REY. F.**) and particularly admired were his Portrait-gem of Carlo Albani, brother of Pope Clement XI., and the Seal of Marchese Castel-San-Vito.

BIBLIOGRAPHY. — Mariette, *op. cit.* — King, *op. cit.* — Babelon, *Histoire de la Gravure sur Gemmes en France*, Paris, 1902. — Rondot, *op. cit.*

REYMANN, GEORG (*Germ.*). Mint- master at Würzburg, 1571. Leitzmann calls him Naumann, and also Neumann.

REYMOND DE BROUTELLES, MAURICE (*Swiss*). Contemporary Sculptor of Geneva; pupil of Chapu. He is the author of Portrait-medallions in bronze. His exhibit at the Paris Universal Exhibition, 1900, was very much admired.

REYNARD, P. (*French*). A Portrait-medal of Johann Konrad von Reinach, bishop of Basle (1705-1737), with bust on obv. and on ℞. map of the diocese, is signed **PR**. Townshend (*Swiss Coins in the South Kensington*, p. 20) suggests that this medal may be by a French medallist of the name of Reynard.

REYNAUD (*French*). One of the Engravers who competed for the engraving of the coinage of the Second Republic in 1848. He issued a Pattern 5 Franc piece, which is reproduced in De Saulcy, *Souvenirs numismatiques de 1848*, Pl. 46, 4, and Dewamin, *Cent ans de numismatique française*, Pl. 69, 2.

REYNEVELT, JOHAN VAN (*Dutch*). Mint-master at Utrecht, 1663-1673.

REYNIERS, ADRIEN (*Flem.*). Illuminator and Engraver at Brussels, *circ.* 1555. He was ordered to make a seal and Counter Seal for the King of England (Philip II.) 'for his possessions on this side' (Pinchart, *Biographies des graveurs belges*, Rev. de la num. belge, 1855, p. 104).

REYNOLDS, JOHN (*Brit.*). Assay-Master at the Royal Mint, London, 1607.

REYNOLDS, SIR JOSHUA (*Brit.*). 1723-1792. This famous English Portrait Painter deserves mention here, as the Designer of the reverse of Mossop's 1789 Union Penny, which wa made during

℞. of Mossop's 'Union Penny'.

the Viceroyalty of the Marquis of Rockingham. An impression of the model is in the Royal Irish Academy.

REZET, JEAN DE (*Ital.*) of Moncalieri; Mint-master at Chambéry, 1405, under Amadeo VIII.

REZETTO, GIOVANNI DA. *Vide* **REZET** *supra.*

R. F. *Vide* **RAIMUND FALTZ.** 1658-1703. Medallist at Augsburg and Berlin.

R. F. *Vide* **RICHARD FEHR.** Medallist at Heidelberg, eighteenth century.

R. F. *Vide* **I. V. RIESING.** Medallist at Würzburg, 1763-1798.

R. F. *Vide* **I. C. REICH.** Medallist at Fürth, 1755-1814.

R. F. *Vide* **REMIGIUS FEHR.** Mint-master at Darmstadt, 1772-1809; † 1810.

R. F. (*Ital.*). Signature of an Italian Medallist, on a Portrait-medal of Pietro Vettori, a Florentine savant (1499-1585). It is dated 1580, and shows on ℞. the Dispute between Pallas and Neptune; diam. 40 mill. (Armand, *op. cit.*, I, p. 282).

R. G. *Vide.* **ROLANDO GASTALDO.** Mint-master at Dezana, 1580-1586.

R. H. (*Germ.*). Engraver's, or Mint-masters's initials on a Silesian Gröschl of Ferdinand II., 1624 (Friedensburg und Seger, *Schlesiens Münzen und Medaillen der neueren Zeit*, 1901, p. 5, n° 183).

RHEIN, J. (*Germ.*). Contemporary Medallist, by whom is a medal of Goethe, 1899, of which two varieties exist, one signed **J. RHEIN NACH J. K. STIELER**, and the other only **J. R.**

RHODES, ROWLAND (*Brit.*). Contemporary Sculptor, born at Newcastle; studied chiefly in Paris, where at the Salon of 1890 he exhibited a Portrait-medallion, cast in bronze, of very good style.

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R. I. or **R. IVN.** *Vide* **JOHANN MATHIAS REICH JUNIOR.** Medallist at Fürth, 1790-1800.

RIBALDI, AGOSTINO (*Ital.*). Mint-master at Milan, 23. April 1639 to 17. February 1644.

RIBEAUCOURT, FIRMIN DE (*French*). Mint-engraver at Amiens, 1750-1765.

RIBEIRO, GASPAR (*Port.*). Engraver of distinction, who cut the dies of coins issued by Don Antonio, prior of Crato, and struck at Angra, 1582-1583.

RIBEIRO, MANUEL GONÇALVES (*Port.*). Mint-engraver-assistant at Lisbon, 1700.

BIBLIOGRAPHY. — A. C. Teixeira de Aragão, *op. cit.*

RIBEMONT, ALBAN (*French*). Contemporary Sculptor, born at Vendôme; pupil of Leduc. A Portrait-medallion of Léon Dumas, which he exhibited at the Salon of 1885, is not without merit.

RIBEROLLES, BASTIEN DE (*French*). Mint-master at Paris, 1544-1550.

RIBERON (*French*). Contemporary Sculptor and Medallist, residing at Paris. He modelled the 'Médaille d'honneur', instituted by *Le Matin* newspaper, 1905.

RIBOURT (*French*). Die-sinker of the first half of the nineteenth century, and the Engraver of the well-known General Bertrand St. Helena Medal of Napoleon I., with Rℓ. legend : *A | ses | Compagnons | de gloire | sa dernière | pensée. | Ste Hélène | 1 Mai | 1821.* Napoleon's bust which is taken from Andrieu's model is surrounded by a wreath of laurel and surmounted by a crown. This badge was issued about 1840. By him is also a *repoussé* Portrait-plaque of Napoléon I. (*Bramsen*, II, 1022).

(*To be continued.*)

UNA MEDAGLIA COMMEMORATIVA DEL CENTENARIO DI U. FOSCOLO A PAVIA.

Col'appoggio del Comitato per le onoranze centenarie ad U. Foscolo i signori cav. dott. Gerolamo Dell'Acqua e Mario Ghisio, segretario del Comitato suddetto, hanno preso l'iniziativa e attendono all'attuazione del conio di una medaglia d'argento commemorativa del centenario della dimora e dell'insegnamento di U. Foscolo a Pavia.

Oltre che dal lato artistico, questa medaglia interesserà notevolmente gli amatori numismatici e per il ristretto numero degli esemplari, che è limitato al centinaio, e per l'importanza storica che le allegherà, per la benevola concessione del Municipio di Firenze, la riproduzione dell'effigie di U. Foscolo come appare dal busto originale del Poeta esiste in Palazzo Vecchio a Firenze, da lui stesso donato alla « Donna gentile ».

Il conio sarà donato al Civico Museo di Storia Patria di Pavia appena ultimata la riproduzione delle cento medaglie.

Le medaglie saranno distribuite a primi cento sottoscrittori entro il 15 novembre p. v.

A norma degli interessati gli schiarimenti per le sottoscrizioni si possono avere presso il sig. Mario Ghisio, C. V. E. 16, in Pavia.

AN EXTREMELY RARE VARIETY OF THE BRITISH IMPERIAL BRONZE PENNY

My esteemed friend, Mr. James Walls Cursiter, of Kirkwall, Orkney, Scotland, very kindly sent me for inspection on Tuesday, January 26th, 1909, a specimen of the British Imperial bronze Penny of the second type of Queen Victoria, dated 1863, with the numeral 4 below the date. This coin is similar to one in the collection of Mr. William Norman, of Newcastle-on-Tyne, which was chronicled in the "Numismatic Circular" for August, 1907.

A British Imperial bronze Penny with the numeral 3 beneath the date was sold in London by Messrs. Sotheby, Wilkinson, and Hodge, on Wednesday, December 3rd, 1890.

I believe that British Imperial bronze Pence were minted in the year 1863 with the numerals 1 and 2 under the date on the reverse, although I have not seen a specimen of either.

Undoubtedly the numeral beneath the date is a die number. In the year 1863 the Royal Mint authorities commenced to number the working dies and a portion of the British Imperial sovereigns, half sovereigns, florins, shillings, sixpences, and doubtless also some of the bronze coins of that year's date were impressed with the die number. I think that in the case of the bronze coinage the practise was soon discontinued. Half sovereigns with the die number on the reverse were minted in 1880 but I have not seen any silver coins impressed with the die number after the year 1879. I may add that the die number is on the obverse of the florins but on the reverse of the other denominations.

Henry GARSIDE.

NUMISMATIC SOCIETIES, MUSEUMS, &c.

SOCIÉTÉ FRANÇAISE DE NUMISMATIQUE.

Séance du 3 avril.

La Société a entendu une communication du commandant Babut, sur la Caisse d'Escompte créée sous Louis XV; et une de M. Bordeaux, sur les treizains du mariage.

Lecture a été donnée ensuite de notes : de M. Reuilhac, relative à un coin monétaire mérovingien conservé au Musée de Niort; de M. Van Vyvère Colens, sur les points secrets de l'atelier de Paris de Louis XIV à Louis XVI; de M. Aubrey, sur une pièce frappée à Marseille.

Le docteur Bailhache s'est occupé d'un écu frappé à Bourges.

*
* *

Séance du 6 juin.

M. Bordeaux présente le sceau en bronze du prieuré de Saint-Michel de Duilhac, et un sou d'or de Constans II, sorti de l'atelier de Carthage.

Le docteur Bailhache appelle l'attention sur le très remarquable piéfort du douzain de Charles X, roi de la Ligue, conservé au Cabinet de France.

M. Dieudonné lit un mémoire sur les piéforts au moyen âge.

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* *

NUMISMATIC CLUB OF NEW YORK PRESENTS ITS COINS.

Two of the Issue for the Celebration Given to Dr. Leeuwendam.

A committee of the American Numismatic Club waited on Mynheer Dr. W. F. Leeuwendam, Burgomaster of Amsterdam, Holland, at the Plaza Hotel yesterday and presented to him a gold and silver reproduction of the "Hendrik Hudson Daalder," issued by the club members to commemorate the celebration.

Mr. Frank C. Higgins, President of the club, designed the coins, which were modelled by Monsieur J. E. Roiné, of the French National Ecole des Beaux-Arts. They are finished in dull gold and silver. On the obverse side is a reproduction of the features of the navigator, with the words "Hendrik Hudson" in raised letters around the outer surface. At the beginning of the word "Hendrik" there is a small half moon, and under it a star. A similar decoration is placed at the end of the word "Hudson". At the bottom of the portrait is the date "1609".

On the reverse side is a reproduction of the Half Moon under full canvas. On the smaller of the two sails there is a raised half moon, and half moons are on either side of the words "Nieuw Amsterdam", which enclose the reproduction of the ship. At the bottom is the date "MCMIX", and under it the designation of the coin as "1 Daalder".

"The two pieces you are so good as to accept", said President Higgins, in making the presentation, "have just been issued through private enterprise for the purpose of filling a gap in what should be

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true numismatic recognition of such great events as the one which has brought you here".

The coins were not minted without considerable difficulty, and the unwinding of yards and yards of red tape. The fact that such an issue was contemplated came to the attention of the Secret Service branch of the Government, and the New York office was instructed to investigate. Voluminous correspondence passed between the Club and the Federal authorities before the coins were finally allowed to be minted.

(*The World.*)

REVIEWS.

Historical Roman Coins. By G. F. Hill, M. A. (of the British Museum). Demy 8vo, 190 pp. + 15 Plates.

10*s.* 6*d.* *net.*

This volume is intended as a companion to 'Historical Greek Coins' published three years ago and has been eagerly expected by students. Like the former it reveals the extraordinary importance and interest of coins as historic mementoes and the valuable aid their evidence affords in the elucidation of many obscure points of history which have been passed unnoticed or wrongly interpreted by ancient writers. Collectors of Roman Coins especially must welcome Mr. Hill's book, which beside much that is entirely new will supply them with useful information of no easy access otherwise, and that cannot be gleaned from existing manuals or from Cohen's standard work.

The chapter on the earliest Roman Coinage and the Romanization of Campania is worthy of particular notice. The author has adopted Dr Haeberlin's new theories, which have so entirely revolutionised former ideas on this subject, and to which the Rev. A. W. Hands has lately drawn attention in the columns of the *Numismatic Circular* (October 1909), giving there a brief and clear summary of the views expounded in *Systematik des ältesten römischen Münzwesens.*

From their style, the earliest Roman coins, which consist of bronze, do not date back earlier than the middle of the fourth century. The Unit, the Pound or *libra*, contained 12 Ounces or *Unciae*. The coin denomination corresponding to the Pound was the As, the mean weight of which was about 273 grammes. Subdivisions of the As were the Semis, Triens, Quadrans, Sextans and Uncia. The second stage of the Roman Coinage begins after the Samnite War, the crushing of the Campanian revolt, and completion of the Via Appia connecting Rome with Capua. This period, which extends from circ. B.C. 312 to 290, is not marked by any great change in the coinage at Rome itself, but at Capua, where silver and bronze coins were minted already in the previous period for currency in the Campanian dominion, four new issues of silver didrachms (not to mention drachms and small bronze) came into existence, in addition to which we find new series of heavy bronze or *aes grave* and bar-money or quadrilateral "bricks", known by numismatists under the appellation of *aes signatum*. The reverse type of the *aes grave* is a wheel, which is suggested to symbolize the internal communication established between Rome and Capua by the completion of the Appian way. The quadrilateral 'bricks' may have been used as currency, or as a mediun of exchange, but the theory that they served ceremonial purposes seems more plausible. The coinage of this second period demonstrates the gradual Romanization of Campania and Latium, the silver being issued on a Roman standard, and the personification of Roma becoming the leading type. The third period is one of transition and marks the final subjection of Italy. The *as* is reduced in weight, an event which Dr Haeberlin associates with a public remission of debts. The decimal replaces the duodecimal system of weights. The semi-libral *as* becoming the equivalent in bronze of the silver scruple which was divided decimally into ten libellae, it followed as a matter of course that the subordinate unit, the bronze *as*, should be divided in the same way. During this period, we find a departure in the mode of production of the bronze coins which hitherto were always cast; henceforward the Sextans, Uncia, ½ and ¼ Uncia, reduced in weight, are struck. The heavy Janus-Mercurius and the heavy Apollo series of aes grave also belong to this period, towards the end of which Capua minted gold coins (6, 4 and 3 scruples, the 4 scruples bearing the mark of value XXX = 30 Asses of Italic weight), silver quadrigati, and a quantity of bronze coins. The introduction of the *denarius* in 268 B.C. inaugurates the Imperial coinage, and for five hundred years this coin held its sway in Rome and her vast empire.

It would take too much space to go into further details, but among the 'historical' coins described by Mr. Hill, I may refer, as of particular interest, to those commemorating: The Acquisition of Corcyra, 229 B.C; Hannibal in Capua, 216-215 B.C; The Granting of Charters of liberty; The Surrender of Jugurtha by Bocchus; The Achievements of C. Coelius Caldus, 107-94 B C.; The Cornlaw of Saturninus, 100 B.C.; The Social Wars; The Lex Papiria; Sulla in Greece, 87-84 B.C.; Pompey in Africa, 81 B.C.; The Subjection of King Aretas, 62 B.C.; Events connected with Caesar, Brutus, Cassius, M. Antony and Augustus, etc.

Every page of Mr. Hill's work affords fresh proof of his vast erudition and of a considerable amount of research. The book will not fail to appeal, more particularly to students and collectors, but also to many who may find in these pages their first introduction to one of the most fascinating studies, that of ancient numismatics.

L. F.

NUMISMATIC BOOKS, MAGAZINES, CATALOGUES, &c.

Revue suisse de Numismatique. Tome XV. 2e livraison 1909.
Eug. Demole, *Le tir à l'oiseau de Ferney du 25 août 1775, à propos d'une médaille inédite de Voltaire.* — Dr Gustav Grunau, *Zwei schweizerische militärische Verdienstmedaillen (Schluss).* — *Mélanges.* — *Bibliographie.*

Bollettino Italiano di Numismatica e di Arte della Medaglia.
Prof. Paolo Orsi, *Ripostiglio di monetine del Basso Impero rinvenuto a Siracusa.* — Avv. Giovanni Pansa, *Un denaro inedito della zecca di Citta-ducale.* — Ing. A. Agostini, *Altra moneta inedita di Castiglione delle Stiviere.* — A Cunietti-Cunietti, *Alcune varianti di monete di zecche italiane.* — *Medaglistica.* — *Notizie Varie.*

Médailles suisses nouvelles.

Boson, roi de Provence et l'atelier monétaire d'Arles, par Émile Bonnet.

Förteckning öfver en Samling Munt, Munt Plätar och Svenska Privat Personers Minnes Penningar da Offentlig Auktion Mandagen den 25 och Tisdagen den 26 Oktober 1909. 388 Lots.

Mynt och Minnes Penningar. September 1909 till salu hos T. G. Appelgren, Frejgatan 67 Stocklolm Va. 1329 Lots.

Mitteilungen der Oesterr. Gesellschaft für Münz- und Medaillenkunde. Bd. v. No 8. August 1909. No 231.
Alois Richter, *Die Jubiläumsprägungen des Jahres 1908.* — *Vereinsnachrichten.* — *Verschiedenes.* — *Anzeigen.* — *Einläufe an die Gesellschaft.* — *Inserate.*

Verzeichnis von Gold, Silber, -und Denkmünzen darunter grosse Reihen von Nürnberg und Regensburg, moderner Kunst-Medaillen, Doppeltaler, Kometenmedaillen, etc., welche am Dienstag, den 5. Okt. 1909 durch den Experten Carl Friedrich Gebert-Nürnberg gegen Barzahlung versteigert werden. 1632 Lots.

Verzeichnis von Römische u. Griechische Münzen, die durch den Experten Dr Eugen Merzbacher Nachf. versteigert werden. 3237 Lots mit 30 Tafeln Abbildungen.

Le Musée. Vol VI. No 8. Août 1909.
Maisons de campagne. — C. Enlart, *L'Art gothique français à la cathédrale de Gênes.* — *Le carnet de l'Amateur.* — *Bulletin numismatique:* E. Seltman, *Les médaillons d'Agrigente.* — A. Sambon, *Recueil des monnaies de l'Italie méridionale depuis le VIIe siècle jusqu'au XIXe.*

Rassegna Numismatica. No 5. Settembre 1909.
Veritas vincit. — *Pro e contro i medaglioni di Aboukir.* — *Rassegna bibliografica.* — *Trovamenti.* — *Varietà.*

Vente de la Collection de feu M. L. G. Brouwer aux enchères publiques, à Amsterdam, au bureau de l'expert J. Schulman. 2419 Lots.

Numismatische Mitteilungen. No 122. September 1909.
Aus dem Vereinsleben. — *Nürnberger Hochwasser Medaillen.* — *Literatur.* — *Neue Medaillen.* — *Bevorstehende Münzauktionen.*

Auctions-Catalog verschiedener Münzsammlungen, die durch den Experten Adolph Hess Nachf versteigert werden; 1625 Lots mit 4 Tafeln Abbildungen.

Sammlung Erbstein. III Abteilung. Münzen und Medaillen der altfürstlichen Häuser, die unter Leitung des Experten Adolph Hess Nachf versteigert werden. Lots 7275-12582, mit 8 Tafeln Abbildungen.

Verzeichnis verkäuflicher Münzen und Medaillen, von Sally Rosenberg. 837 Lots.

Monatsblatt der Numismatischen Gesellschaft in Wien. VIII Band. September 1909. No 314.

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Hofrat v. Ernst, *Über grosse und ungewöhnlich grosse Bergwerksmedaillen (Schluss).* — *Besprechungen.* — *Verschiedenes.* — *Anzeigen.*

Sir John Evans, K. C. B. 1823-1908. Biographie et Bibliographie, par L. Forrer.

Le denier de Saint-Pierre (Peter's Pence) en Angleterre, par L. Forrer.

Catalogue de monnaies et médailles, en vente chez L. Fuldauer. Septembre 1909. 653 Lots.

Blätter für Münzfreunde. Oktober 1909. N° 10.
Plaketten auf das grossherzogliche Paar von Hessen. — *Eine bisher unbekannte Medaille Herzogs Wilhelm V. von Bayern.* — *Bamberger Kunigunden-pfennige.* — *Augsburger Pfennigfund der mittleren Staufenzeit.* — *Deutsche Reichsmünzen.* — *Münzfunde.* — *Neue Münzen und Medaillen.* — *Modernes Geld- und Münzwesen.* — *Sammlungen und Versteigerungen.* — *Gelehrte Gesellschaften und Vereine.* — *Personalnachrichten.* — *Literatur.* — *Nachweis zu Tafel 183.*

Frankfurter Münzzeitung. 1. Oktober 1909. N° 106.
Paul Joseph, *Die ältesten Medaillen des Hauses Solms.* — K. K. Regierungrat Dr. K. Domanig, *Zur Flötnerfrage.* — *Neue Münzen und Medaillen.* — *Kleine Mitteilungen.* — *Nekrologe-Litteratur.* — *Numismatische Gesellschaften.* — *Bevorstehende Versteigerungen.* — *Anzeigen.*

Vente aux enchères publiques de la Collection de feu Mgr le baron Félix de Béthune, comprenant des monnaies, médailles, jetons et méreaux, chez l'expert Ch. Dupriex, à Bruxelles.

Revue belge de numismatique, quatrième livraison. 1909.
J. N. Svoronos, *Leçons numismatiques, les premières monnaies.* — M. Alph. de Witte, *Un jeton inédit des receveurs de Bruxelles pour l'année 1405.* — Ch. Gilleman et A. Van Werveke, *Numismatique gantoise.* — M. L Naveau, *Sceau-matrice de Marie d'Argenteau, vicomtesse de Looz.* — *Mélanges.* — *Procès-verbaux.*

Verzeichniss verkäuflicher Münzen und Medaillen, von Zschiesche, u. Koder in Leipzig. 7290 lots.

CATALOGUE

OF

COINS and MEDALS for SALE

Special attention is directed to the fact that every coin or medal catalogued in the following lists is guaranteed to be absolutely genuine (except when expressly stated in the description to be otherwise) and if not approved of can be returned, when the full amount paid will be refunded.

Collectors will also kindly note that every care is taken when compiling the catalogues not to overrate the condition of the pieces but to faithfully represent them according to their merits.

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(*For further particulars see first page of this Circular.*)

ABBREVIATIONS.

N. = Gold. — *Æ.* = Silver. — *Æ.* = Bronze & Potin. — Mm. = Mint-mark — Mill. = Millimeter. — Gr. = Grains troy. — Obv. = Obverse. — ℞. = Reverse. — F. D. C. = Fleur de coin. = Mint state. — E. F. = Extremely fine. — V. F = Very fine. — F. = Fine. — M. = Mediocre. — P. = Poor. — S. = Scarce — *R.* = Rare. — *RR.* = Very rare. — *RRR.* = Extremely rare. — *H.* = Head, *Historia Numorum.* — *B.* = Babelon, *Monnaies consulaires.* — *C.* = Cohen, *Monnaie. impériales, 2e édition.* — *M.* = Mionnet, *Monnaies grecques et romaines.* — *Ev.* = Evans, *Ancient British coins.* — *K.* = Kenyon. *Gold coins of England.* — *Hks.* = Hawkins, *Silver Coins of England.* — *Rud.* = Ruding, *Annals of the Coinage.* Ed. 1840. — *A.* = Atkins, *British Colonial coins.* — *T.* = Tancred, *Historical Record of War Medals.* — *M.I.* = *Medallic Illustrations of English History,* Franks and Grueber, — *Mad.* = Madai, *Münzcabinet.* — *S. R.* = Schulthess-Rechberg *Thaler-cabinet.* — *Rm.* = Reimmann, *Sale Catalogue.* — *B. M. Cat.* = British Museum Catalogue.

GREEK COINS.

(*Continued from col. 11676.*)

COINS OF MAGNA GRAECIA.

HERACLEA.

70304 Æ. Diobol (Circ. B.C. 380-300). Obv. Head of Herakles on lion's skin. ℞. HP... Herakles contending with lion (*H.*, p. 60). V. F. » 17 6

70305 Æ. Didrachm (Circ. B.C. 300-268). Obv. ΑΛΕ. Head of Pallas to right, wearing crested helmet, to r.; behind ΕΥ beneath Ι. ℞. ΗΡΑΚΛ.. Herakles standing, facing, holding club downwards in r., and strung bow in l.; over left arm, lion's skin; in field to l., owl flying to r. (*Carelli*, CLXI, 21).
An exceedingly fine specimen, from the Strozzi Sale. The ℞. is gem-like in the finish and delicacy of the modelling and features of Herakles. E. F. 50 »

70306 Æ. Didrachm. Obv. ΗΡΑΚΛΕ.. Head of Pallas in crested helmet to r.; behind Κ. ℞. ΗΡΑΚΛΗΙΩΝ. Herakles standing, facing, as before; in l. he holds bow and two arrows; in field, to l. one-handled vase and ΑΘΑ (*B. M. Cat.*, 33). V. F. 3 10

70307 Æ. Didrachm of same type. *Chisel cut on obv. and head of Herakles rubbed, otherwise a very fine coin.* F. 2 2

70308 Æ. Didrachm. Obv. Head of Pallas to r., in plain crested helmet. ℞. ΗΡΑΚΛΕΙΩΝ. Herakles, naked, standing towards left, resting on club; lion's skin hanging over l. arm; crowns himself with r.; in field to l., aplustre and ΗΑ; to r. ΦΙΛΩ (Cf. *B. M. Cat.*, 50).
From the Nervegna sale. A desirable coin of great rarity. V. F. 12 »

70309 Æ. Didrachm. Similar type, with ΗΑ behind head of Pallas; on ℞. only ΗΡΑΚΛΗΙ (*Hunter Cat.*, I, VI, 11). V. F. 4 »

70310 Æ. Diobol. Head of Pallas in crested helmet adorned with griffin. ℞. ΗΡ. Herakles contending with lion. *Fine style.* E. F. 2 15 »

70311 Æ. Diobol. Same type. *Beautiful style.* V. F. 2 » »

70312 Æ. Diobol. Same type; head of Pallas adorned with Scylla. ℞. ΗΡΑΚΛΗΙ. V. F. » 17 »

70313 Æ. Diobol. Same type, with ΗΡΑΚΛΗΙΩΝ. V. F. » 16 »

LAÜS.

70314 Æ. Sixth Stater (B.C. 500-450). Obv. ϟΑΛ. Bull to left looking back. ℞. ΛΑ. Bull to r. *R.* F. 1 1 »

70315 Æ (B.C. 400-350). Obv. Female head of very fine style, to r. ℞. ΚΟ—ΜΟ. Crow to r. *H.*, p. 61. *Fine green patina.* E. F. » 16 »

METAPONTUM.

70316 Æ. Stater (Circ. B.C. 550-480). Obv. Ear of corn in high relief; to r. ΜΕΤ. ℞. Ear of corn, incuse. F. » 12 »

70317 Æ. Stater. Obv. Ear of corn in high relief between ΑΤ—ΜΕ; cable border enclosing dots. ℞. Ear of corn, incuse; radiated border. *B M. C.*, 14. *A perfect specimen.* F. D. C. 3 3 »

70318 Æ. Stater. Same type; ΜΕΤ to l. of ear of corn; border of dots. E. F. 1 15 »

70319 Æ. Stater. Same type; ΜΕΤΑ to r. of ear of corn; border of dots between two lines. *B. M. C.*, 9. V. F. 2 15 »

70320 Æ. Stater. Same type; ΜΕΤΑΥΛ. *B. M. C.*, 13. F. » 12 6

70321 Æ. Stater. Same type; ΜΕΤ to l. of ear of corn; dotted border. V. F. 1 15 »

70322 Æ. Stater. Type of last, with two leaves on stern. E. F. 2 15 »

70323 Æ. Stater. Similar coin. V. F. 1 15 »

70324 Æ. Stater. ΜΕΤΑ (round Α) to r. *Chipped.* F. » 15 »

70325 Æ. Stater. ΜΕΤ to l., no leaves to stern; small dots in border (*B. M. C.*, 3). V. F. 1 10 »

70326 Æ. Stater. ΜΕΤ to l., leaves on stern; large dots on raised border. E. F. 2 10 »

70327 Æ. Stater. Type of n° 70324, but smaller (*B. M. C.*, 9). V. F. 1 10 »

70328 Æ. Stater of lumpy fabric. Obv. Ear of corn; to r. ΜΕΤΑ: border of dots. ℞. Same type incuse; radiated border (*B. M. C.*, 17). E. F. 1 10 »

70329 Æ. Stater. Similar, with ΜΕΤΑΥ (round Α). *Almost V. F.* F. » 15 »

70330 Æ. Stater. Similar, with ΜΕΤΑ. V. F. » 18 »

70331 Æ. Stater. Similar type; ΜΕΤ to l.; to r., lizard upwards (Cf. *B. M. C.*, 28). V. F. 1 10 »

70332 Æ. Stater. Similar; ΜΕΤΑ; cable border. V. F. 1 15 »

70333 Æ. Stater. Similar; ΜΕΤΑ to r.; symbol(?) in field to l. F. » 14 6

70334 Æ. Stater. Same type; Wt.: 124½ grs. *Ex. Delbecke sale.* V. F. 1 8 6

70335 Æ. Stater (struck on a very thick flan). Type of last; to r. ΑΤΕΜ (*B. M. C.*, 22). E. F. 2 2 »

70336 Æ. Stater. A variety of last. E. F. 2 10 »

70337 Æ. Diobol. Obv. Ear of corn; to l. ΜΕΤ. ℞. Bucranium (*B. M. C.*, 39). V. F. » 4 6

70338 Æ. Diobol (Circ. B.C. 400-350). Obv. Young head with ram's horn to l. ℞. Ear of corn with leaf to r. on which owl (?); to r. ΜΕΤ; to r. Π. *R.* F. 1 7 6

70339 Æ. Didrachm. Obv. ..ΛΕΥΘ... Head of Zeus, to r. ℞. ΜΕΤΑ. Ear of corn with leaf to l., above which indistinct symbol.
From the Martinetti sale; in fair state and very rare. F. 2 » »

70340 Æ. Didrachm. Obv. Female head to r., hair turned up behind, bound with narrow diadem, behind, cross bar. ℞. ΜΕΤΑ. Ear of corn with leaf to r., above which ΗΗ. Wt.: 120 grs. (*Not in B. M. Cat.*).
From the Philipsen sale. RR. V. F. 17 10 »

70341 Æ. Didrachm. Obv. Female head to r., hair bound with double

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fillet crossed. ℞. ΑΛΕΞΑ. Ear of corn with leaf to l. (Cf. *B. M C.*, 66).
From the Delbecke Collection. E. F. 14 » »

70342 ÆR. Didrachm. Same type; but the obv. has suffered through oxidization. V. F. 1 10 »

70343 ÆR. Didrachm (ascribed to the artist Philistion). Obv. Head of Demeter to r., bound with wreath of corn, wearing earring and necklace, and transparent veil. ℞. ΜΕΤΑ to r. of ear of corn with leaf to l. on which a field-mouse; above in field Φ (Cf. *B. M. C.*, 122). *Exquisite style. RR.* V. F. 16 » »

70344 ÆR. Didrachm. Similar type. *Has been oxidized* V. F. 1 15 »

70345 ÆR. Didrachm. Same type. F. 1 » »

70346 ÆR. Didrachm. Obv. Female head to r., hair in sphendone, wearing earring and necklace; behind, Κ ℞. ΜΕΤΑΠ. Ear of corn with leaf to l.
From the Sale at Genoa, May 1909, lot. 871, 110 frs. *R.* F. 4 » »

70347 ÆR. Didrachm. Obv. Head of Hygiaea to r., hair turned up behind bound with double fillet, crossed, wearing earring and necklace; on edge of neck, ΗΥΓΙΕΙΑ. ℞. Ear of corn with leaf to l.; to r. ΜΕ (*B M.C.*, 62). *R.* E. F. 5 5 »

70348 ÆR. Didrachm. Obv. Young Dionysiac head to r.; on truncation ΑΓΟΛ. ℞. Ear of corn with leaf to r.; to l. ΜΕΤΑ (*B M.C.*, 93). *Not very well centred.* V. F. 3 3 »

70349 ÆR. Didrachm (Circ. B.C. 350-330). Obv. Head of Leukippos to r., bearded, wearing Corinthian helmet, plain; behind, lion's head. ℞. ΜΕΤΑ. Ear of corn with leaf to l., on which, club (?) (*B. M.C.*, 76). E. F. 4 15 »

70350 ÆR. Didrachm. Similar type; behind head of Leukippos, cross-headed torch; on ℞. Ι- above leaf to r. (*B. M. C.*, 81). *Fine style.* V. F. 3 3 »

70351 ÆR. Didrachm. Similar type; behind head on obv., dog seated; ℞. Dove on leaf and ΑΜΙ in field (Cf. *B. M. C.*, 79). V. F. 2 7 6

70352 ÆR. Didrachm. Similar type; lion's head symbol on obv. ℞. Club on leaf, beneath which ΑΜΙ. *Almost V. F.* F. 1 15 »

70353 ÆR. Didrachm (Circ. B.C. 330-300). Obv. Head of Persephone to l., wearing wreath of corn, earring and necklace. ℞. Ear of corn with leaf to l. on which figure of Artemis running to r.; to r., ΜΕΤΑ (Cf. *B. M.C.*, 113). ℞. *E. F.* V. F. 4 » »

70354 ÆR. Didrachm. Similar type. ℞. ΜΕΤΑ to r. of ear of corn with leaf to l., above which fly, and beneath, ΔΙ *B. M.C.*, 101. V. F. 3 3 »

70355 ÆR. Didrachm. Similar type. ℞. ΜΕΤΑ to r. of ear of corn, above which, agricultural fork and beneath, Α (*B. M. C.*, 111). V. F. 2 17 6

70356 ÆR. Didrachm. Similar coin. *Almost V. F.* F. 2 » »

70357 ÆR. Didrachm. Obv. Head of Persephone to r., wearing wreath of corn, earring and necklace. ℞. ΜΕΤΑ to l. of ear of corn with leaf to r. above which a star; in field to l. ΑΥ (*B. M. C.*, 102). *R.* E. F. 14 10 »

70358 ÆR. Didrachm. Obv. ΔΑΜΑΤ. Head of Demeter to r., bound with wreath of corn; wears earring and necklace; on back of head transparent veil. ℞. ΜΕΤΑ. Ear of corn with leaf to r. above which dove; to l. ΑΡΙ. *RR.* V. F. 40 » »

70359 ÆR. Drachm. Obv. Head of Pallas to r. in plain crested Corinthian helmet. ℞. ΜΕΤΑ. Ear of corn (*B. M.C.*, 148). V. F. 1 17 6

70360 ÆR. Diobol. Similar type. F. » 4 6

70361 ÆR. Didrachm. Obv. Head of young Dionysos three-quarter face to r. ℞. ΜΕΤΑ. Ear of corn with leaf to r. (*H.*, p. 66). F. 2 » »

(To be continued.)

ROMAN CONSULAR.

(Continued from col. 11677.)

ROSCIA.

70362 *L. Roscius Fabatus* (B.C. 64). ÆR. Obv. L. ROSCI. Head of Juno wearing goat's skin. ℞. FABATI. Young girl standing to r. and feeding dragon erect in front of her. *B.* 1. Symbols. Nº 3. V. F. » 2 6

70363 ÆR. Similar type. Symbols. Nº 4. V. F. » 1 9

70364 ÆR. Similar type. Symbols. Nº 13. V. F. » 2 »

70365 ÆR. Similar type. Symbols. Nº 16. E. F. » 4 »

70366 ÆR. Similar type. Symbols. Nº 35. E. F. » 4 »

70367 ÆR. Similar. V. F. » 2 »

70368 ÆR. Similar type Symbols. Nº 37. V. F. » 2 6

70369 ÆR. Similar type. Symbols. Nº 40. V. F. » 2 6

70370 ÆR. Similar type. Symbols. Nº 75 var. V. F. » 3 »

70371 ÆR. Similar type. Symbols. Nº 78 var. E. F. » 9 »

70372 ÆR. Similar type. Symbols. Nº 80. V. F. » 3 6

70373 ÆR. Similar type. Symbols. Nº 83. E. F. » 3 »

70374 ÆR. Similar type. Symbols. Nº 100. V. F. » 2 »

70375 ÆR. Similar type. Symbols. Nº 104. E. F. » 3 6

70376 ÆR. Similar type. Symbols. Nº 121. E. F. 3 » »

70377 ÆR. Similar type. Symbols. Nº 123. V. F. » 3 »

70378 ÆR. Similar type. Symbols. Nº 144. F. » 1 6

70379 ÆR. Similar type. Symbols, standards and vase. V. F. » 2 6

70380 ÆR. Similar type. Symbols, club and kantharos. V. F. » 3 »

70381 ÆR. Similar type. Symbols, helmet. E. F. » 4 6

70382 ÆR. Similar type. Symbol, prow of vessel and hook. V. F. » 2 6

70383 ÆR. Similar type. Symbol, ladder (?) and bird. V. F. » 2 6

RUBRIA.

70384 *L. Rubrius Dossenus* (B.C. 83). ÆR. Obv. DOS. Helmeted bust of the goddess of Rome to r. ℞. L. RVBRI. Quadriga to r. *B.* 3. E. F. » 3 »

RUSTIA.

70385 *L. Rustius* (B.C. 71). ÆR. Obv. S.C. Helmeted head of Mars to r.; in front star. ℞. L. RVSTI. Ram standing to r. *B.* 1. E. F. » 7 6

70386 ÆR. Similar type. V. F. » 3 6

70387 *Q. Rustius* (B.C. 19). ÆR. Obv. Q. RVSTIVS. FORTVNAE ANTIAT. Conjoined heads of *Fortuna victrix* and *Fortuna felix*, to r., on basis terminated by ram's head. ℞. CAESARI AVGVSTO EX. S.C. Altar inscribed FOR. E. *B.* 3. V. F. » 15 »

RUTILIA.

70388 *L. Rutilius* (B.C. 79). ÆR. Obv. FLAC. Helmeted head of Roma to r. ℞. L. RVTILI. Victory in biga to r. E. F. » 3 6

70389 ÆR. Similar type. V. F. » 2 6

70390 ÆR. Similar type. E. F. » 4 »

SANQUINA.

70391 *M. Sanquinius* (B.C. 17). ÆR. Obv. M. SANQVINIVS III VIR. Laureated head of Julius Caesar to r.; above, comet. ℞. AVGVSTVS DIVI F. Bare head of Augustus to r. *B.* 3. E. F. 2 » »

SATRIENA.

70392 *P. Satrienus* (B.C. 74). ÆR. Obv. Helmeted head of Roma to r.; behind, XXXV. ℞. P. SATRIENVS ROMA. Wolf advancing to l. E. F. » 12 6

70393 ÆR. Similar type. V. F. » 3 6

SAUFEIA

70394 *L. Saufeius* (B.C. 200). ÆR. Obv. Helmeted head of Roma to r.; behind, X. ℞. L. SAVF. ROMA. Victory in biga to r. *B.* 1. F. D. C. » 4 »

70395 ÆR. Similar type. V. F. » 2 »

SCRIBONIA.

70396 *L. Scribonius Libo* (B.C. 54). ÆR. Obv. BON. EVENT. LIBO. Diademed head of *Bonus Eventus* to r. ℞. PVTEAL SCRIBON. The Scribonian well. *B.* 8. E. F. » 2 6

70397 ÆR. Similar type. V. F. » 2 »

70398 ÆR. Obv. PAVLVS LEPIDVS CONCORD. Diademed, and veiled head of Concord to r. ℞. PVTEAL SCRIBON LIBO. The Scribonian well. *B.* 9. E. F. » 2 6

(To be continued.)

ROMAN IMPERIAL.

(Continued from col. 11679.)

MAXIMINUS.

(A.D. 235-238).

70399 ÆR. Obv. IMP MAXIMINVS PIVS AVG. Laur. and draped bust to r. ℞. FIDES MILITVM. Military Fidelity holding two standards. *C.* 7. F. D. C. » 5 »

70400 ÆR. Obv. MAXIMINVS PIVS AVG. GERM. Similar bust. ℞. FIDES MILITVM S.C. Military Fidelity holding two standards. *C.* 13. V. F. » 7 6

70401 ÆR. Obv. IMP. MAXIMINVS PIVS AVG. Laur. and draped bust to r. ℞. PAX AVGVST. Peace standing to l. *C.* 31. V. F. » 2 »

70402 Æ². Obv. Similar legend and bust. ℞. PAX AVGVSTI S.C. Peace standing to left. *C.* 82. *Fine green patina.* V. F. » 7 6

70403 Æ². Similar type. E. F. » 10 »

70404 Æ². Obv. Similar legend and bust. ℞. PROVIDENTIA AVG. S.C. Providence standing to left, holding cornucopiae; at her feet to l., a globe. *C.* 76. E. F. 1 5 »

70405 Æ². Similar type. *C.* 81. *A desirable specimen.* V. F. » 8 6

70406 ÆR. Obv. IMP. MAXIMINVS PIVS AVG. Laur. and draped bust to r. ℞. P.M.TR.P.II.COS.PP. The Emperor standing between two standards. *C.* 46. F. D. C. » 3 »

70407 ÆR. Obv. Similar. ℞. SALVS AVGVSTI. Salus seated to l. feeding a snake. *C.* 85. F. D. C. » 4 »

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70408 ℟. Another. similar. E. F. » 3 »
70409 Æ¹. Obv. MAXIMINVS PIVS AVG.GERM. Laur. and draped bust to r. ℞. SALVS AVGVSTI S.C. Salus seated to l. feeding a snake. *C.* 92. V. F. » 9 »
70410 ℟. Obv. IMP.MAXIMINVS PIVS AVG. Laur. and draped bust to r. ℞. VICTORIA AVG. Victory to r. holding wreath and palm-branch. *C.* 97. E. F. » 3 6
70411 ℟. Similar type. F. D. C. » 4 »
70412 Æ¹. Obv. IMP.MAXIMINVS PIVS AVG. Laur. and draped bust to r. ℞. VICTORIA AVG.S.C. Victory to r. *C.* 100. V. F. » 10 6
70413 Æ². Similar type. *C.* 101. V. F. » 7 6
70414 ℟. Obv. IMP.MAXIMINVS PIVS AVG. Laur. and draped bust to r. ℞. Within wreath : VOTIS | DECENNA | LIBVS. C. 117 (20 frs.). *R.* F. D. C. 1 5 »

PAULINA.

(*Consort of Maximus*).

70415 ℟. Obv. DIVA PAVLINA. Veiled bust to r. ℞. CONSECRATIO. Paulina riding on peacock to r. *C.* 2. *R.* V. F. 3 3 »
70416 ℟. Obv. Similar. ℞. CONSECRATIO. Peacock in splendour. *C.* 1. *R.* V. F. 2 10 »
70417 ℟. Apotheosis of the Empress. *C.* 2. *R. Brilliant.* F. D. C. 3 15 »

MAXIMUS.

70418 ℟. Obv. IVL. VERVS MAXIMVS CAES. Bare head to r. ℞. PIETAS AVG. Sacrificial implements. *C.* 1. *R.* F. D. C. 1 1 »
70419 Æ¹. Obv. MAXIMVS.CAES.GERM. Bare head draped to r. ℞. PIETAS AVG.S.C. Sacrificial implements. *C.* 6. E. F. 1 15 »
70420 Æ². Similar type. *C.* 7. *Green patina.* V. F. » 15 »
70421 ℟. Obv. Similar. ℞. PRINC.IVVENTVTIS. Emperor to l.; behind him, two standards. *C.* 10. *R.* V. F. » 12 6
70422 Æ¹. Similar type, but obv. legend, MAXIMVS CAES.GERM. *C.* 14. *Patinated.* V. F. 1 5 »
70423 Æ¹. Another, similar. *Ex. Weber and Mackerell sales. A good coin.* V. F. 1 17 6
70424 Æ¹. Another, similar. *Ex. Bizot sale.* V. F. 1 5 »

(*To be continued.*)

CONTINENTAL COINS

(*Continued from col. 11679.*)

ITALIAN SERIES

FULIGNO.

70425 Æ. 2½ Baiocchi of 1796. Obv. .S.P.APOSTOLORUM PRINCEPS. Bust to l. ℞. XXX | BAIOCCHI | DVÆ E MEZZO | FVLIGNO | 1796. E. F. » 3 6

GENOA.

70426 **Republic**. *A.* Genovino. (XV. cent.). Obv. + CONRADVS. REX.ROMA.CS. Cross in circle. ℞. + DUX.ET.GUBER.REIPV. GEN. Castle. E. F. » 19 »
70427 *A.* Genovino. Similar type, with + DUX.ET.GUBR REIPV.GENV. E. F. » 19 »
70428 *A.* Genovino of *Simone Boccaneyra* (1339-44). Obv. ✠ CONRADVS : REX : ROMANORVM. Cross in tressure, ℞. ✠ DVX : IANVENSIV QVARTVS. Castle in tressure. V. F. » 15 »
70429 *A.* Quartino. Obv. + × CVNRADVS × REX × Cross. ℞. + I × A × N × Y × A. F. D. C. » 9 6
70430 ℟. Crosazzo, 1676. Obv. + DVX * ET * GVB * REIP * GENV * Cross in angles of which, stars. ℞. * ET * REGE * EOS * 1676 * I.L.M. * B. Virgin and Child in clouds. V. F. » 10 »
70431 ℟. Crosazzo, 1689. Similar type, with date 1689. F. » 5 »
70432 ℟. Mezzo Crosazzo, 1652. Similar type, with 1652 * I * A * B * * V. F. » 5 6
70433 ℟. 4 Lire, 1793. Crowned shield of arms and St. John Baptist. V. F. » 3 6
70434 Æ. 3 Denari. Obv. Cross. ℞. 3. in field. V. F. » » 6
70435 *A.* 96 Lire, 1796. Obv. DUX ET.GUB.REIP.GENU. Crowned shield of arms with supporters. ℞. ET : REGE.EOS.1796. B. Virgin and Child on clouds; beneath : L.96. *Brilliant.* F. D. C. 4 » »
70436 ℟. 4 Lire, 1796. Type of nº 70433. V. F. » 3 6
70437 ℟. 8 Lire, 1799. Obv. LIBERTA EGUAGLIANZA. Two figures standing side by side; exergue : 1799. ℞. REPUBBLICA LIGURE. ANNO.II. L.8. Shield of arms in wreath. V. F. » 7 6

GUASTALLA.

70438 *Ferdinand II.* (1595-1630). ℟. Scudo of 1620. Obv. * FERDINANDVS.GONZAGA : CAESARIS.FILIVS : Bust to r. in cuirass between 16—20. ℞. OMELFICTI.PRINCEPI.GVASTALLAE.COM : Crowned shield of arms. *R.* F. D. C. 3 15
70439 ℟. Litra. Obv. SANCTVS : PETRVS : IANITOR : COELI. Standing figure of Saint. ℞. FERDINANDVS : GON : GVAS : DN. Crowned shield of arms. *Zan.* III, t. 2, 25. *R.* V. F. » 19

GUBBIO.

70440 *Federigo II da Montefeltro* (1444-82). ℟. Bolognino. Obv. * FEDER (eagle) COMES around C.U.S.I. ℞. * DE * EU * GU * BI * around Ā. *Zan.*, I, p. 25. E. F. » 2

(*To be continued.*)

GERMAN SERIES.

GRAND DUCHY OF BADEN.

70441 *Charles Lewis Frederick.* ℟. Kronenthaler, 1813. Obv. GROSHERZOGTHUM BADEN 1813. Crowned and draped shield of arms. ℞. Within wreath : 1 | KRONEN | THALER; beneath : D. F. D. C. » 14
70442 *Lewis.* *A.* Pistole, 1830. Obv. LUDWIG GROSHERZOG VON BADEN. Head to r. ℞. FÜNF THALER 500 KREUZER 1830. Crowned shield of arms within wreath. E. F. » 17
70443 *Leopold.* ℟. Double Thaler, 1841 (by *C. Voigt*). Obv. LEOPOLD GROSHERZOG VON BADEN. Head to r. ℞. VEREINSMÜNZE-VII EINE F. MARK. Within wreath : 3½ | GULDEN | 2 | THALER | 1841. V. F. » 8
70444 ℟. Gulden. 1843. Obv. Similar. ℞. Within wreath : 1 | GULDEN | 1843. F. D. C. » 2
70445 ℟. Double Gulden, 1846. Obv. Similar. ℞. ZWEI GULDEN 1846. Crowned shield of arms supported by two eagles. F. D. C. » 7
70446 ℟. Double Gulden. 1852. Similar type. F. D. C. » 4

BAMBERG.

70447 *Franz Ludwig von Erthal.* ℟. Thaler, 1779. Obv. FRANC.LVDOV. D.G.EP.BAMB.ET WIRC S.R.I.PR.FR.OR.DUX. Bust to r.; beneath : R *f.* ℞. IO.EINE FEINE MARCK.1779. Crowned and draped shield of arms. F. D. C. 1 7 6
70448 ℟. Thaler, 1786. Obv. Similar. ℞. MERCES LABORUM. Genius emptying the contents of a cornucopiae near a table on which are a map, globe, book, etc.; on either side : 17—86; ex. : X.EINE.FEINE.MARCK. *S. Brilliant.* F. D. C. » 17 6
70449 *Christoph Franz von Buseck.* ℟. Thaler, 1800. Obv. CHRISTOPH FRANZ BISCHOP ZU BAMBERG DES.H.R.R.FÜRST. Crowned and draped shield of arms between 18—00. ℞. NACH DEM CONVENTIONSFUSSE. View of Bamberg; above, within wreath : X EINE FEINE MARCK; ex. : BAMBERG. *Sch.* 4092. V. F. » 10 »
70450 *A.* Commemorative Ducat. Obv. CONCORDIA HAEC PROSPERA FIRMAT. Palm-tree on either side of which a figure standing holding a shield; exergue : NOVA SPES FRANCONUM. ℞. Within wreath : SENATUS | POPULUSQUE | BAMBERGENSIS | IN REUNIONEM | FRANCONIAE CUM | BAVARIA. E. F. » 15 »

BAVARIA.

70451 *Louis* (1343-1382). *A.* Florin. Obv. + LODOV·ICI RЄX. Fleur-de-lys. ℞. S·IOHA—NNES B. St. John the Baptist standing, facing. *Cappe*, XII, 188. V. F. 1 » »
70452 *Charles Albert* (1726-1744). *A.* Pistole, 1726. Obv. C.A.V.B.& P.S.D.C.P.R.S.R.I.A.&.E.L.L. Head to r.; beneath, * ℞. IN TE SPERANTIB.CLYPEVS OMNIB.1726. Virgin and Child seated, and holding crowned shield of arms. *Rm.* 451. *S.* E. F. 1 14 »
70453 *A.* Pistole, 1734. Obv. C.A.D.G.V.B.& P.S.D.C.P.R.S.R.I. A.& E.L.L. Draped bust to r. ℞. Similar to last; in exergue, 1734. F. D. C. 1 5 »
70454 *Charles Albert* and *Charles Philip.* ℟. Vicariatsthaler, 1740, by *Schega.* Obv. D.G.CAR.ALB.& CAR.PHIL.S.R.I.ELECTORES EIUSQ. Jugate busts to r. ℞. IN.PART.RHEN.SVEV.& FRANC. IUR.PROVISORES ET VICARY 1740. Two shields of arms on double-headed eagle. *Wittelsbach*, 1755. F. D. C. 3 10 »
70455 *Maximilian Joseph* (1745-1777). *A.* Double Ducat. 1767. Obv. D.G.MAX.IOS.U.B.&.P.S.D.C.P.R.S.R.I.A.&.L.L. Bust to r. ℞. IN THE SPERANTI CLYPEUS OMNIBUS. Virgin and Child holding shield; ex. : 1767. *S.* V. F. 1 4 »
78456 *Charles Theodore* (1764-1799). ℟. Thaler, 1799. Obv. CAR.TH. D.G.C.P.R.V.B.D.S.R.I.A.&.EL.D.I.C.&.M. Bust to r. ℞. PATRONA BAVARIÆ.1795. Virgin and Child in rays of glory. E. F. » 9 »
70457 ℟. Gulden of 1793. Obv. CAR.TH.D.G.G.P.R.V.B.D.S.R.I.A. D.& EL.PROV.& VICAR. Bust to r.; beneath: A.S. ℞. IN. PART.RHENI.SVEV.& IVR.FRANCON.1793. Double eagle surcharged with arms. *S.* V. F. » 4 »
70458 *Maximilian Joseph* (1799-1825). ℟. Thaler, 1807. Obv. MAXIMILIAN IOSEPH KÖNIG VON BAIERN. Bust to r. ℞. FÜR GOTT UND VATERLAND 1807. Crowned shield of arms supported by two crowned lion. *Witt.* 2591. F. » 5 »

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70459 Æ. Gulden (undated). Obv. *Maximilian Joseph König von Baiern.* Bust to r. ℞. Within oak-wreath : *Lohn des Fleisses.* F. D. C. » 6 6

70460 Æ. Thaler of 1812. Obv. MAXIMILIANUS JOSEPHUS BAVARIAE REX. Bare head to r. ℞. PRO DEO ET POPULO 1812. Crown above sword and sceptre in saltire. E. F. » 4 6

70461 Æ. Kronenthaler of 1815. Obv. MAXIMILIANUS IOSEPHUS BAVARIAE REX. Bare head to r. ℞. PRO DEO ET POPULO 1815. Crown above sword and sceptre. Inscription on edge : BAIERISCHER KRONENTHALER. F. D. C. » 5 »

70462 Æ. Another, similar. E. F. » 4 6

70463 Æ. Kronenthaler, 1816 Same type. *Witt.* 2594. E. F. » 5 »

70464 Æ. Conventionsthaler of 1818. Obv. Same legend; but laureated to r. ℞. MAGNUS AB INTEGRO SÆCULORUM NASCITUR ORDO. Quadrangular stone inscribed : CHARTA MAGNA BAVARIÆ. Ex. : XXVII MAII MDCCCXVIII. *Sch.* 631. E. F. » 4 6

70465 Another, similar. *Brilliant.* F. D. C. » 6 6

70466 Another, similar. *Brilliant.* F. D. C. » 7 6

70467 *Louis I.* (1825-1848-† 1868). Æ. Conventionsthaler of 1828, on the Royal Family. Obv. LUDWIG I KOENIG VON BAYERN. Bare head to r.; below : C. VOIGT and ZEHN EINE FEINE MARK. ℞. SEGEN DES HIMMELS 1828. Portraits of Queen Theresa and eight children. *Sch.* 639. *Brilliant.* F. D. C. » 14 »

70468 Æ. Conventionsthaler of 1830. "Bavaria's Loyalty". Obv. Similar. ℞. BAYERNS TREUE 1830. Bavaria seated to l. *Sch.* 652. *Brilliant.* F. D. C. » 10 6

70469 Æ. 'Zollvarein' Thaler of 1833. Obv. LUDWIG I KOENIG VON BAYERN—ZEHN EINE TEINE MARK. Head to r.; beneath : C.VOIGT. ℞. ZOLLVEREIN MIT PREUSSEN, SACHSEN, HESSEN U. THÜRINGEN. Fortune standing to l.; ex. : 1833. F. D. C. » 9 6

70470 Æ. Conventionsthaler of 1834. The Monument of Oberwittelsbach. Obv. Similar. ℞. DENKMAHL DER ANHÆNGLICHKEIT BAYERNS AN FEINEN HERRSCHERSTAMM | ERRICHTET ZU OBERWITTELSBACH 1834. Monument. *Rm.* 1199. *Brilliant.* F. D. C. » 9 »

70471 Æ. Conventionsthaler of 1835. The Monument of Aibling. Obv. Similar. ℞. DENKM. DER TRENNUNG DER KŒN. THERESE VON IHREM SOHNE DEM KOEN. OTTO | ERRICHTET BEI AIBLING VON BAYERISCHEN FRAUEN. 1835. Monument. *Sch.* 648. *Brilliant.* F. D. C. » 9 »

70472 Æ. Conventionsthaler of 1835. Building of the "Hypotheken-Bank". Obv. Similar. ℞. ERRICHTUNG DER BAYERISCHEN HYPOTHEKEN-BANK. Securitas leaning against pillar; below : 1835. *Sch.* 649. *Brilliant.* F. D. C. » 10 »

70473 Æ. Conventionsthaler of 1835. Monument to King Maximilian Joseph. Obv. Similar. ℞. DENKMAHL DES KOENIGS MAXIMILIAN JOSEPH | ERRICHTET VON DER HAUPTSTADT MUNCHEN. Monument. Ex. : 1835. *Sch.* 650. *Brilliant.* F. D. C. » 10 »

70474 Æ. Conventionsthaler of 1836. Building of the "Ottokapelle" at Kiefersfelden. Obv. Similar. ℞. BAYERN ERRICHTETEN DIE H. OTTOKAPELLE ZU KIEFERSFELDEN ZUM ANDENKEN AN KOEN. OTTO'S ABSCHIED V. SEINEM VATERLANDE. Chapel. Ex. : 1836. F. D. C. » 10 »

70475 Æ. Double Thaler of 1840. Statue of Albrecht Dürer. Obv. Similar. ℞. STANDBILD A. DURER'S ERRICHTET ZU NURNBERG 1840. Statue of Dürer. Inscription on edge : DREYEINHALB GULDEN × × VII E.F.M. *Rm.* 1209. *Brilliant.* F. D. C. 1 4 6

70476 Æ. Double Thaler, 1840. Obv. LUDWIG I KOENIG VON BAYERN. Head to r.; beneath : C. VOIGT. ℞. VEREINSMÜNZE—VII EINE F. MARK. Within oak-wreath : 3 ½ | GULDEN | 2 | THALER | 1840. E. F. » 10 6

70477 Æ. Double Thaler, 1842. Building of the Walhalla. Obv. Similar. ℞. WALHALLA. 1842. View of the Walhalla. *Brilliant.* F. D. C. » 15 »

70478 Æ. Another, similar. E. F. » 12 6

70479 Æ. Double Thaler of 1842. Obv. Similar. ℞. MAXIMILIAN KRONPR. V. BAYERN U. MARIE C. PRINZ. V. PREUSS. VERM. D. 12. OCTB. 1842. Conjoined heads of the Royal Prince and Princess. *Brilliant.* F. D. C. » 14 6

70480 Æ. Another, similar. F. D. C. » 12 6

70481 Æ. Double Thaler, 1843. University of Erlangen. Obv. Similar. ℞. HUNDERTJÄHRIGE GRÜNDUNG DER HOCHSCHULE ZU ERLANGEN | DURCH D. MARKGR. FRIEDR. V. BRANDENB. BAYR. 1843. Statue of the Margrave. *Witt.* 2757. F. D. C. » 4 »

70482 Æ. Double Thaler, 1844. "Feldherrnhare". Obv. Similar. ℞. FELDHERRNNALLE—1844. View of a colonnade. *Witt.* 2758. F. » 7 6

70483 Æ. Double Gulden, 1845. Obv. LUDWIG I KOENIG VON BAYERN. Head to r.; beneath : C. VOIGT. ℞. ZWEY GULDEN 1845. Crowned shield of arms with two lions as supporters. F. D. C. » 5 6

70484 Æ. Half Gulden. F. D. C. » 1 6

70484a *Maximilian II.* (1848-1864). Æ. Double Thaler of 1854. Obv. MAXIMILIAN II KOENIG V. BAYERN. Head to r.; beneath : C. VOIGT. ℞. ALLGEMEINE AUSSTELLUNG DEUTSCHER INDUSTRIE UND GEWERBS-ERZEUGNISSE—MÜNCHEN-1854. View of the Exhibition buildings. *Brilliant.* F. D. C. » 10 6

70485 Æ. Vereinsthaler of 1862. Obv. Similar. ℞. EIN VEREINTHALER × XXX EIN PFUND FEIN. 1862. Crowned shield of arms with supporters. Inscription on edge : GOTT SEGNE BAYERN. V. F. » 4 »

70486 *Louis II.* (1864-1886). Æ. Marienthaler of 1867. Obv. LUDOVICUS II BAVARIAE REX. Bare head to r.; below : C. VOIGT. ℞. PATRONA BAVARIÆ. 1867. Madonna and child. Inscription on edge, XXX EIN. PFUND. FEIN. E. F. » 5 6

70487 Æ. Siegesthaler of 1871. Obv. LUDWIG II KOENIG V. BAYERN. Head to r.; beneath : J. RIES. ℞. DURCH KAMPF UND SIEG ZUM FRIEDEN. Peace seated to l.; ex. : FRIEDENSCHLVSS etc. V. F. » 4 »

70488 *Otto.* Æ. Thaler of 1908. Obv. OTTO KOENIG VON BAYERN. Head to l. ℞. * DEUTSCHES REICH 1908 * DREI MARK. Crowned imperial eagle. V. F. » 4 »

RECENT ACQUISITIONS.

70489 **Breda** (Siege of) 1625. Æ. 20 Sol piece. Uniface. Obv. BREDA. OBSES. 1625. Arms of city; two punch marks, 20 and rose. Struck on a lozenge-shaped flan. *Maill.* XVIII, 14. V. F. » 6 6

70490 Æ. Obsidional Double Sol 1625. Uniface. .II. | BREDA | OBSESSA | . Arms between 16-25. *Maill.* XVIII, 15. V. F. » 3 »

70491 Æ. Obsidional Sol 1625. Uniface. .B. | 1625 | I Arms s. *Maill.* XVIII, 16. V. F. » 3 »

70492 **Cambrai.** Æ. 20 Patards 1595. Uniface. HENRICO PROTECTORI. Crowned shield of arms between XX—P; beneath, shield of arms. Struck on an octagonal flan. *Maill.* XXII, 12. *From the Rower and Hazlitt Cabinets, R.* V. F. 1 10 »

70493 Æ. 2 Patards. Uniface. Same legend. Fleur-de-lys in centre. V. F. » 3 6

70494 **Campen.** Daalder of 1654. Obv. (Lis). MONE. NO. CIVITATIS. IMPE. CAMPENSIS. Castle and 1654. ℞. FERD. III. D. G. ELEG. RO. IMP. SEM. AVG. Crowned imperial eagle. *Verk.* 160. 1. E. F. » 16 »

70495 Æ. Daalder, undated, with title of Rudolf II. F. » 5 »

70496 Æ. 30 Stuivers 1692. Obv. .MO. NO. AR. IC. CAMPEN. Crowned shield of arms between two lions; beneath : 30. ST. ℞. AVXILIANTE. DEO. 1692. Warrior standing to l.; in front, crowned arms of city. *Verk.* 163. 4. E. F. » 6 6

70497 Æ. 30 Stuivers 1692. Similar piece. F. » 3 »

70498 **Deventer.** Obsidional Æ 4, 2 and 1 Sol pieces 1578. *Maill.* XXXVII, 8, 9, 11. *The set.* E. F. » 15 »

70499 **East Friesland.** *Edzard II.* (1540-98). Æ. Thaler. Obv. × MO × AR × EDZ × CR × IO ⁂ C × E × D × PARI × OR ×. Half-length bust to l., holding shield of arms and spear. ℞. × FERDI × ROMA × IMPER × SEM × AVGVST × Crowned imperial eagle. *Mad.* 4330. E. F. 1 17 6

70500 **Holland.** Æ. Pattern 28 Stuiver piece 1694. Obv. HAC NITIMVR — HANC TVEMVR. Standing figure of Liberty between 28 ST; beneath 1694. ℞. FLOR. ARG : ORD : FÆD : BELG : HOLL. Crowned shield of arms. *Verk.* 54. 4. F. D. C. » 8 6

70501 Æ. Gulden of 1713. Obv. MO : ARG : ORD : FÆD : BELG : HOLL. Crowned shield of arms between I G. ℞. HANC TVEMVR HAC NITIMVR. Liberty standing; beneath : 1713. V. F. » 2 »

70502 *Louis Napoleon.* Æ. Pattern 20 Sols. 1807. Obv. NAP. LODEW. I. KON. VAN HOLL. Head to r. ℞. KONINGRIJK HOLLAND. Crowned shield of arms between 50—S⁵; beneath, 1807 and bee. E. F. 1 5 »

70503 **Utrecht.** *Jean d'Arkel* (1342-64). Æ. Groot. Obv. + ION : ꞮPꞮ : TRA × IꞮCTꞮNSIS. Facing bust of Bishop, beneath which shield of arms. ℞. × IN NOMꞮN etc.; inner legend : MONꞮTA DAVBNT. Cross with eagle in one angle. V. F. » 6 6

70504 Æ. Dute of 1739. Obv. STAD | UTRECHT | 1739. ℞. Crowned shield of arms with two lion supporters. F. D. C. » 1 6

70505 Æ. Half Ducaton 1763. Obv. MO : NO : ARGI CON — FOE : BELG : PRO : TRAI. Horseman to r.; beneath, shield of arms. ℞. CONCORDIA RES PAR VAR CRESCUNT. Crowned shield of arms with two lions as supporters; beneath, 1763. *Verk.* 100, 4. F. D. C. » 4 9

70506 Æ. Half Ducaton 1787. Similar type. F. D. C. » 5 »

70507 **Sweden.** *Charles XI.* Æ. Four Marks 1691. Obv. CAROLVS. XI. D. G. REX. SVE. Bust to r. ℞. DOMINVS. PROTECTOR. MEVS. 1691. Crowned shield of arms between 4—M. E. F. » 10 6

70508 *Charles XII.* Æ. Thaler of 1718. Obv. CAROLVS XII. D. G. REX SVECIÆ. Bust to r. in cuirass. *Med. Gudz. hielp.* Crowned shield of arms with supporters; beneath, 1718. *A very desirable portrait coin.* F. D. C. 1 5 »

70509 **Denmark.** *Christian IV.* Norwegian Thaler of 1633. Obv. * CHRISTIANUS IIII D G DANI NORG REX. Crowned bust to r.; around : REGNA FIRMAT PIETAS. ℞. BENEDICTIO DOMINI DIVITES × FACIT. Norwegian lion to l. and 1633. E. F. 1 15 »

70510 *Christian V.* Norwegian Crown of 1680. Obv. CHRISTIAN. V. D. G REX. DAN. NOR. VA. GO. Standing figure of King to r. ℞. IIII MARCK DANSKE 1680. Crowned shield of arms between. G. S. *A beautiful coin.* F. D. C. 2 10 »

(To be continued.)

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CONTINENTAL MEDALS.

NAPOLEONIC MEDALS.

1804.

70511 *The Civil Code*. Æ. by *Brenet*. Obv. NAPOLEON EMPEREUR. Laureated statue of Napoleon in Roman costume, to l. ℞. EN L'AN XII. LE CODE CIVIL EST DECRETÉ ✱ Minerva of Velletri. 41 mm. F. D. C. » 5 »

70512 *Coronation*. Æ. by *Jeuffroy*. Obv. NAPOLEON EMPEREUR. Laureated head to r. ℞. Senator and soldier holding Napoleon on a shield, in field to l. a book with words LOIS twice written; to r ploughshare exergue; AN XIII, beneath, DENON DIR. JEUFFROY. F. 40 mm. F. D. C. » 4 »

70513 Æ. Similar. Exergue ANDRIEU. 32 mm. F. D. C. » 3 »

70514 Æ. Similar type. Exergue AN XIII. 14 mm. F. D. C. » » 6

70515 Æ. Similar. ℞. in field to l. DENON. D. to r. GALLE F. 26 mm. F. D. C. » 1 6

70516 *Pius VII in Paris*. Æ. by *Droz*. Obv. Bust of Pius VII to r. PIUS VII P.M. HOSPES NEAPOLIONIS IMP. Beneath, DROZ F. AN XIII. ℞. IMPERATOR SACRATUS. View of Notre-Dame in Paris. In field to l. A.M. (mon.). Exergue PARISIIS. II. DEC. M. DCCCIV. XI. FRIM. AN. XIII. JALEY FECIT. 40 mm. F. D. C. » 4 6

70517 *Distribution of Eagles*. Æ. by *Droz and Jeuffroy*. Obv. NAPOLEON EMPEREUR, beneath DENON. DROZ. Head of Napoleon to l. ℞. DRAPEAUX DONNES A L'ARMEE PAR NAPOLEON IER. Napoleon distributing colours to soldiers from a curule chair. Ex. AU CHAMP DE MARS LE 14 FRIM. AN XIII. 27 mm. F. D. C. » 2 »

70518 *Coronation Festivities*. Æ. by *Galle and Jeuffroy*. Obv. NEAPOLIO IMPERATOR. Bust of Napoleon to l. ℞. TUTELA PRAESENS. Napoleon seated, receiving turreted female representing the City of Paris. Ex. EPVLVM SOLLEMNE(!) IMPERATORIS IN CYRIA VRBANA. FRIM. A. XIII. 68 mm. F. D. C. » 12 6

70519 — Æ. by *Brenet*. Obv. NAPOLEON JOSEPHINE. Superposed busts of Napoleon laur. and Josephine diad. ℞. FIXA PERENNIS IN ALTO SEDES. Eagle laur. sitting in nest. Ex. FÊTES DU COURONNEMENT DONNÉES A L HOTEL DE VILLE. AN XIII. 36 mm. F. D. C. » 4 6

70520 — *Vaccination*. Æ. by *Andrieu*. Obv. NAPOLEON EMP. ET ROI. Bust of Napoleon to r. ℞. Æsculapius by the side of Venus of Médicis whose l. arm is bandaged; in field to l. a cow, to r. a lancet and tube. Ex. LA VACCINE MDCCCIV. 40 mm. F. D. C. » 7 6

1805.

70521 *Visit of the Pope Pius VII*. Æ. by *Droz*. Obv. Pius VII P.M. HOSPES NEAPOLIONIS IMP. Bust of the Pope to r. ℞. EN JANVIER MDCCCV. S.S. PIE VII A VISITÉ LA MONNAIE DES MEDAILLES. Above, a baldaquin, beneath, keys of St Peter. 40 mm. F. D. C. » 4 »

70522 *Coronation at Milan*. Æ. by *Jaley*. Obv. NAPOLEON EMPEREUR. Laur. bust of Napoleon to r. ℞. NAPOLEON. ROI. D'ITALIE. The iron crown of Lombardy with inscription AGILVLFVS. GRATIA DEI. GLORIOSUS. REX. Ex. COURONNÉ. A. MILAN. LE XXIII. MAI. M. DCCCV. 40 mm. F. D. C. » 5 »

70523 *Union of Liguria to France*. Æ. by *Brenet*. Obv. NAPOLEON EMP. ET ROI. Laur. head of Napoleon to r. ℞. Napoleon in Roman attire receives the submission of Liguria; in field to l. an eagle, to l., the prow of a vessel. Ex. LA LIGURIE RÉUNIE A LA FRANCE MDCCCV. F. D. C. » 5 6

70524 *Monument of Desaix on the St Bernard*, by *Droz and Brenet*. Æ. Obv. NAPOLEON EMPEREUR. Bust of Napoleon to l. ℞. NAPOLEON AUX MANES DE DESAIX; funereal monument with a bas-relief depicting the death of the general. Ex. IERE PIERRE POSÉE PAR L'EMPEREUR LE XXV PRAIRI. AN XIII. 26 mm. F. D. C. » 1 6

70525 *Monument of Desaix on the St Bernard*, by *Brenet*. Æ. Obv. LE XXV PRAIRIAL AN XIII-XIV. IUIN MDCCCV. NAPOLEON POSE LA IERE PIERRE DU TOMBEAU DE DESAIX. AU MONT ST BERNARD. Above, is a branch of leaves to l. and of olives to r. ℞. NAPOLEON AUX MANES DE DESAIX. Funereal monument as in no 70524. Ex. IERE PIERRE POSÉE PAR L'EMPEREUR LE XXV PRAIRI. AN XIII. F. D. C. » 1 6

70526 *Schools of Medicine*, by *Jouannin*. Æ. Obv. NAPOLEON EMP. ET ROI. Laur. bust of Napoleon to r. ℞. ECOLES DE MEDECINE. Æsculapius standing with his son Telesphorus by his side. 40 mm. F. D. C. » 6 »

70527 *Break up of the Camp at Boulogne*, by *Brenet*. Æ. NAPOLEON EMP. ET ROI. Laur. bust of Napoleon to r. ℞. L'EMPEREUR COMMANDE LA GRANDE ARMÉE. Imperial throne with eagle in front; above, fulmen. Ex. LEVEE DU CAMP DE BOULOGNE LE XXIV AOUT MDCCCV. PASSAGE DU RHIN LE XXV SEPBRE MDCCCV. 40 mm. F. D. C. » 5 »

70528 *Allocution to the Army on the Bridge of the Lech*, by *Andrieu*. Æ. Obv. NAPOLEON EMP. ET ROI. Bust of Napoleon to r. ℞. Napoleon on horseback in Roman attire, addresses his soldiers advancing over a bridge. Above, flies Victory about to crown Napoleon. Below the bridge, the river-god holds an urn with words LECH, and pours water into the river. Ex. ALLOCUTION A L'ARMÉE. L'ARMEE FAIT SERMENT DE VAINCRE. 11 OCTOBRE MDCCCV. 40 mm. F. D. C. » 5

70529 *Capitulation of Ulm and Memmingen*, by *Jaley*. Æ. Obv. NAPOLEON EMP. ET ROI. Laur. bust of Napoleon to r. ℞. Napoleon in Roman attire driving Biga, with Victory above about to crown him. Ex. XVII. OCTOBRE. MDCCCV CAPITULATION D'ULM. DE MEMMINGEN. LX MILLE PRISONNIERS. 40 mm. F. D. C. » 5

70530 *Military Colours retaken at Innsbruck*, by *Brenet*. Æ. Obv. NAPOLEON EMP. ET ROI. Laur. bust of Napoleon to r. ℞. Napoleon in Roman attire holding Victory in his r. hand, in the l. a standard with R.F. thereon; in field to l. LES AUTRICHIENS VAINCUS. to r. LES DRAPEAUX FRANÇAIS REPRIS. EX: INSPRUCK LE XVI BRUMRE AN XIV. MDCCCV. 40 mm. F. D. C. » 5

70531 *Capture of Vienna*, by *Galle*. Æ. Obv. NAPOLEON EMP. ET ROI. Laur. head of Napoleon to r. ℞. Napoleon upright as Hercules, at his feet two diademed figures present each a key to him. Ex. PRISE DE VIENNE ET DE PRESBOURG MDCCCV. 40 mm. F. D. C. » 5

70532 *Battle of Austerlitz*, by *Jaley*. Æ. Obv. NAPOLEON EMP. ET ROI. Laur. bust of Napoleon to r. ℞. BATAILLE ✱ D'AVSTERLITZ. Winged fulmen surmounted by a figure of Napoleon seated with sceptre and orb. Below, II. DEC. M. DCCCV. XI. FRIM. AN. XIV. F. D. C. » 6

70533 — by *Andrieu*. Æ. Obv. BATAILLE D'AUSTERLITZ. Laur. bust of Napoleon to r. ℞. ALEXANDRE I. FRANCOIS II. The laur. heads of the two emperors facing each other. 40 mm. F. D. C. » 5

70534 *Interview at Urschütz*, by *Andrieu*. Æ. Obv. NAPOLEON EMP. ET ROI. Laur. head of Napoleon to r. ℞. The Empereur Francis of Austria advances toward Napoleon in Roman attire who holds out his r. hand towards the Emperor, with the other on the handle of his sword. 40 mm. F. D. C. » 5

70535 *Deputation of the Mayors of Paris at Schœnbrunn*, by *Galle and Brenet*. Æ. Obv. PANNONIA. SVBACTA. Napoleon in Roman attire with cloak over his shoulder, and laurel branch in r. hand and sword in l. stands on estrade, in front of Murat, and receives a congratulatory address from the Mayors of Paris presented by two of them. A Nymph lies at foot of estrade next to urn with word of SCHOENBRVNN written thereon. Ex. AEDILES. PARIS. IMP. NEAPOLIONI. A. VICTORIA. REDVCI. IN. SVBVRBANO. CAESARUM GRATIS. AGUNT. PR. 10 DECEMBER. MDCCCV. Obv. DE GERMANIS. Figure of Renown sounding a trumpet holds in her r. hand scroll with words IMP. VRBI. SVAE. At her feet various military implements. Ex. PRIMITIAE. BELLI. ARMA. ET. SIGNA. MILITARIA E. MANVBIIS. VERTINGENS. CIVITATI. DONATA VI. I.D. OCT. MDCCCV. 68 mm. F. D. C. » 15

70536 *Peace of Presbourg*, by *Andrieu*. Æ. Obv. NAPOLÉON EMP. ET ROI. Laur. bust of Napoleon. ℞. Closed Temple of Janus, on frieze TEMPLVM. JANI. Ex. PAIX DE PRESBOURG XXVI. DECEMBRE MDCCCV. 40 mm. F. D. C. » 5 6

70537 *Venice returned to Italy*, by *Brenet*. Æ. Obv. NAPOLEON EMP. ET ROI. Laur. head of Napoleon to r. ℞. View of the Bridge of Rialta over the Grand Canal at Venice. Ex. VENISE RENDUE A L'ITALIE XXVI DECEMBRE MDCCCV. 40 mm. F. D. C. » 5 6

70538 *Thanksgivings in the Cathedral at Vienna*, by *Brenet*. Æ. Obv. NAPOLEON EMP. ET ROI. Laur. head of Nap. to r. ℞. ACTIONS DE GRACES POUR LA PAIX. View of the Cathedral of St Stephen in Vienna. Ex. ORDONNÉES A VIENNE PAR L'EMPEREUR NAPOLEON LE XXVIII DECEMBRE MDCCCV. 40 mm. F. D. C. » 5 »

70539 *Column of the "Grande Armée"*, by *Brenet*. Æ. Obv. NAPOLEON EMP. ET ROI. Laur. head of Napoleon to r. ℞. COLONNE DE LA GRANDE ARMÉE, below, The place Vendome and the column with the statue of Napoleon in Roman attire. Ex. CAMPAGNE DE MDCCCV. F. D. C. » 4 »

1806.

70540 *Conquest of Istria*, by *Brenet* Æ. Obv. NAPOLEON EMP. ET ROI. Laur. head of Napoleon to r. ℞. TEMPLE D'AUGUSTE APOLA. View of the Temple. On the frieze ROMAE ET CAESARI AUGUSTO. Ex. L'ISTRIE CONQUISE AN MDCCCVI. 41 mm. F. D. C. » 5

70541 *Conquest of Dalmatia*, by *Brenet*. Æ. Obv. NAPOLEON EMP. ET ROI. Laur. head. of Napoleon to r. ℞. TEMPLE DE JUPITER A SPALATRO. View of the Temple. Ex. LA DALMATIE CONQUISE EN MDCCCVI PAR LA PAIX DE PRESBOURG. 41 mm. F. D. C. » 5 6

70542 *Conquest of Naples*, by *Brenet*. Æ. Obv. NAPOLEON EMP. ET ROI. Laur. head of Napoleon to r. ℞. Victory flying about to place crown on human headed bull, walking towards r. Ex. CONQUÊTE DE NAPLES MDCCCVI. 41 mm. F. D. C. » 5 6

70543 *Marriage of the Prince of Baden*, by *Andrieu*. Æ. Obv. NAPOLEON EMP. ET ROI. Laur. head of Napoleon to r. ℞. STEPHANIE NAPOLEON — C. F. LOUIS DE BADE, in centre the Prince and the Princess as Jacob and Rachel, unite their hands beneath the Napoleonic star. Ex. ALLIANCE MDCCCVI. 41 mm F. D. C. » 4 6

70544 *Kingships granted*, by *Andrieu*. Æ. Obv. NAPOLEON EMP. ET ROI. Laur. bust of Napoleon to r. ℞. Imperial Throne before a table on which are lying a number of crowns. Above, an eagle with outstretched wings. Ex. SOUVERAINETÉS DONNÉES MDCCCVI. F. D. C. » 5 »

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70545 *The Arc de Triomphe of the Carrousel*, by *Brenet*. Æ. Obv. NAPOLEON EMP. ET ROI. Laur. head of Napoleon to r. ℞. The Arch of Triumph surmounted by Quadriga. Ex. AUX ARMÉES MDCCCVI. F. D. C. » 5 »

(*To be continued.*)

PAPER MONEY

OLD BRITISH & FOREIGN BANK NOTES

Prices vary according to state of preservation and cleanness.

70546 ANDOVER OLD BANK. One Pound. 31. July 1820. N° 1407. V. F. » 2 6
70547 — One Pound. 21. September 1819. N° U 5838. V. F. » 2 6
70548 — One Pound. 17. October 1821, N° 5802. V. F. » 2 »
70549 — One Pound. 4. October 1824. N° 8842. V. F. » 3 »
70550 — One Pound. 16. October 1824. N° 9470. V. F. » 3 »
70551 — One Pound. 19 July 1824. N° 8054. V. F. » 2 »
70552 — One Pound. 18. June 1824. N° 7998. E. F. » 3 6
70553 — One Pound. 5. October 1820. N° 3195. V. F. » 2 6
70554 BILSTON STAFFORDSHIRE. One Pound. 3. December 1814. N° 396. E. F. » 3 6
70555 BURTON UPON TRENT BANK. One Pound. 28. October 1817. N° J 1141. V. F. » 3 6
70556 — One Pound. 12. August 1817. N° H 5745. V. F. » 2 6
70557 — One Pound. 18. October 1817. N° J 476. V. F. » 2 6
70558 — One Pound. 11. October 1817. N° H 6696. V. F, » 1 9
70559 — One Pound. 7. October 1817. N° H 6519. V. F. » 3 »
70560 — One Pound. 20. December 1817. N° J 2194. V. F. » 3 »
70561 CARMARTHEN BANK. Five Pounds. 23. August 1830. N° 149. F. » 2 »
70562 CHIPPING NORTON BANK. One Pound. 10. May 1813. N° C 9148. V. F. » 3 6
70563 FAVERSHAM BANK. One Pound. 17. August 1814. N° 3990. E. F. » 3
70564 — One Pound. 1. October 1812. N° 498. V. F. » 2 »
70565 — One Pound. 1. October 1812. N° 767. V. F. » 1 9
70566 — Five Pounds. 19. November 1812. N° 9089. V. F. » 3 »
70567 — Ten Pounds. 12. October 1812. N° 8836. V. F. » 3 6
70568 GOLDSITHNEY CORNWALL. One Pound. 30. April 1819. N° 115. V. F. » 2 6
70569 LUTON BANK. One Pound. 1. January 1822. N° 6758. V. F. » 3 »
70570 MAFEKING SIEGE. Issued by authority of Colonel R. S. S. Baden Powell. March 1900. One Pound. N° 153. Blue. E. F. » 15 »
70571 — Ten shillings. With the mistake *Commaning* for *Commanding*. Green on white. *R.* E. F. 1 15 »
70572 — — The Correct note. N° 6328. E. F. » 10 »
70573 MAURITIUS GOVERNMENT. Pattern Note. N° 000 001. One Pound. 13. August 1860. E. F. » 4 6
70574 PLYMOUTH DOCK BANK. One Pound. 21. July 1823. N° D 1892. F. » 1 6
70575 — One Pound. 1. September 1823. N° D 3274. F. » 1 6
70576 SHREWSBURY BANK. Five Pounds. 5 June 1813. N° A 812. F. » 2 »
70577 OLD BANK STAFFORDSHIRE. One Pound. 8 October 1825. N° 2108. F. » 1 9
70578 TAMWORTH BANK. One Pound. 24. January 1815. N° K 944. F. » 2 »
70579 WANTAGE BANK, One Pound. 1. February 1815. N° 7237. V. F. » 3 »
70580 WEALD OF KENT BANK. Five Pounds. 19. November 1813. N° 3513. E. F. » 2 6
70581 — Five Pounds. 20. September 1813. N° 1960. F. » 1 6
70582 NEW PORT BANK. One Pound. 1. July 1812. N° G 569. E. F. » 2

⁂

70583 BUENOS AYRES. 1 Peso. 1. Enero de 1869. N° 515477. F. » » 6
70584 CITY OF NEW BRUNSWICK. Ten Cents. 1. December 1862. N° 1838. V. F. » 1 »
70585 EL BANCO MEJICANO. 25 Centavos. Chihuahua 1878. N° 179212. F. » » 3
70586 STATE OF ALABAMA. One Dollar. 1. January 1863. N° 74714. F. » » 6
70587 NATIONAL COLLEGE BANK. Two Dollars. M. » » 3
70588 CONFEDERATE STATES OF AMERICA. Five Dollars. 17. February 1864. N° 14266. V. F. » 1 »
70589 — Ten Dollars. — N° 64365. F. » » 6
70590 — Twenty Dollars. — N° 268. V. F. » 1 6
70591 — — 1 September 1661. N° 103025. » » 6

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CHINESE

BANK NOTES OF THE REIGN OF HSIEN FENG (A.D. 1853-1857)

70592 Value 500 Chien (Cash). V. F. » 1 »
70593 — 1000 — V. F. » 1 6
70594 — 1500 — V. F. » 2 »
70595 — 2000 — V. F. » 2 6

(*To be continued.*)

NUMISMATIC BOOKS

(*Continued from col. 19486.*)

WORKS ON FRENCH NUMISMATICS

70596 BLANCHET. J.-A. Nouveau Manuel de Numismatique du moyen âge et moderne. I. Paris, 1890. 16°. 3 vols.
70597 — Documents pour servir à l'Histoire monétaire de la Navarre et du Béarn, de 1562 à 1619. Dax, 1886. 4to. 1 » »
70598 — Traité des Monnaies gauloises. 2 vols. Paris. 1905. 1 15 »
70599 BELFORT A. DE. Description générale des monnaies mérovingiennes par ordre alphabétique des Ateliers. Paris, 1892. 5 vols. 4to. 5 » »
70600 BRAMSEN, L. Médaillier Napoléon le Grand. 1795-1815. Paris, 4to. Each Volume. 1 » »
70601 CARON, E. Monnaies féodales françaises (supplement of Poey d'Avant). Paris, 1882-84. Large 4to. 2 5 »
70602 CEREXHE, M. Les Monnaies de Charlemagne. Gand, 1886-87. 8vo.
70603 DEWAMIN. Cent ans de numismatique française. Paris, 1889. 3 vols. Folio. 6 » »
70604 ENGEL & SERRURE. Traité de numismatique du moyen âge et moderne. Paris, 1894. 4 vols. 4to. 2 10 »
70605 — Répertoire des sources imprimées de la numismatique française. Paris, 1887-89. 4to. 1 5 »
70606 ENGEL & LEHR. Numismatique de l'Alsace. Paris, 1887. 4to.
70607 FEUARDENT, F. Jetons et méreaux depuis Louis IX jusqu'à la fin du consulat de Bonaparte. Tome I. Paris, 1904. 4to. » 16 »
70608 GARIEL, E. Les Monnaies royales de France sous la race carolingienne. Strasbourg, 1883-85.
70609 HENNIN. Histoire numismatique de la Révolution française. Paris, 1820.
70610 HOFFMANN, H. Les Monnaies royales de France depuis Hugues Capet jusqu'à Louis XVI. Paris, 1878. 10 » »
70611 MARX, ROGER. Les Médailleurs français depuis 1789. Paris, 1889. 4to. 1 15 »
70612 — Les Médailleurs français contemporains. Paris, 1897. Folio. 1 10 »
70613 — Les Médailleurs modernes en France et à l'étranger. Paris, 1902. Folio. 1 10 »
70614 MAZEROLLE, F. Les Médailleurs français du XVe siècle au milieu du XVIIe. Paris, 1902-4. 2 vols and album. 4to. 1 18 »
70615 MILLIN & MILLINGEN. Histoire métallique de Napoléon. Paris, 1819-21.
70616 MURET & CHABOUILLET. Catalogue des Monnaies gauloises de la Bibliothèque Nationale. Paris, 1889. Folio. 2 vols. 3 » »
70617 POEY D'AVANT, F. Monnaies féodales de France. Paris, 1858-62, 4 vols 4to. 163 Plates.
70618 PROU, M. Catalogue des Monnaies mérovingiennes de la Bibliothèque nationale. Paris, 1902. 4to. 1 10 »
70619 ROBERT, P.C. Numismatique de Cambrai. Paris, 1861.
70620 RONDOT, NATALIS & H. DE LA TOUR. Les Médailleurs et les Graveurs de monnaies, jetons et médailles en France. Paris, 1904. 4to. 1 15 »
70621 SAULCY, F. DE. Souvenirs numismatiques de la Révolution de 1848. Paris, n. d. 4to. » 12 6

FRFNCH NUMISMATIC PERIODICALS

70622 REVUE NUMISMATIQUE, 1836-1877: 1883 et sq. Per annum. » 16 »
70623 ANNUAIRE DE LA SOCIÉTÉ FRANÇAISE DE NUMISMATIQUE ET D'ARCHÉOLOGIE (vol. I, 1866; II, 1867; III, 1868-72; IV, 1873-76; V, 1877-81; VI, 1882 et sq.).
70624 BULLETIN NUMISMATIQUE. Maison R. Serrure.
70625 BULLETIN INTERNATIONAL DE NUMISMATIQUE, Editor: J. Ad. Blanchet. 1903 and 1904. Bound.

(*To be continued.*)

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MISCELLANEOUS ENGLISH COINS.

Recent Purchases.

Anglo-Saxon Pennies.

AETHELRED II.

70626 **Canterbury.** ✠ ÆDELRÆD REX ANGLO. Rude bust to left. ℞. ✠ LEOFRIC MΩO CÆNT. Long cross voided. *Rud.*, Pl 22, 3. *Hks.*, 207. *Hild type* D. E. F. » 7 6

70627 **Exeter.** — ✠ ÆDELRÆD REX ANGL : Diademed bust to left. ℞. ✠ GOD ON EAXCESTRE. Small cross pattée. *Rud.*, Pl. 22, 6. *Hks.*, 205. *Hild type* A. F. » 4 »

70628 **Huntingdon.** ✠ ÆDELRED REX ANGLO. ℞. ✠ ÆLFRIC MΩO NVNT. *Rud.*, Pl. 22, 3. *Hks.*, 207. *Hild type* D. *R.* V. F. » 12 6

70629 **Leicester.** ✠ ÆDELRÆD REX ANGL. ℞. ✠ DVRVLF MO LIHER. *Rud.*, Pl. 22, 3. *Hks.*, 207. *Hild type* D. *R.* F. » 7 6

70630 **London.** ✠ ÆDELRÆD REX ANG. ℞. ✠ ÆLFPI MO LVNDEN. *Rud.*, Pl. 22, 6. *Hks.*, 205. *Hild type* A. V. F. » 3 »

70631 **Norwich.** ✠ EDELRED REX ANGLOI. ℞. ✠ HPATEMN M÷O NORDP. *Rud.*, Pl. 22, 6. *Hks.*, 205. *Hild type* A. V. F. » 7 6

70632 — Same type. ✠ EDELRED REX ANG. ℞. ✠ LEOFPINE O NORDPI. V. F. » 7 6

70633 **Sudbury.** ✠ ÆDELRÆD RE AIGLOX. Bust to left, with sceptre. ℞. ✠ ÆDELPERD MTO SVDB. Short cross voided, CRVX in the angles. *Rud.*, Pl. 22, 4. *Hks.*, 204. *Hild type* C. *S.* V. F. » 15 »

70634 **York.** ✠ EDELRED REX AIGLORVM. ℞. ✠ OVDGRIM MTO EOFRPI. *Rud.*, Pl. 22, 6. *Hks*, 205. *Hild type* A. V. F. » 6 »

70635 — Same type. ✠ ÆDELRÆD REX ANGLOR· ℞. SVM·RLEDI MT O EOF : V. F. » 6 »

70636 — Same type. ✠ EDELRED REX ANGLO. ℞. ✠ SVMERLIDI MTO EOF. V. F. » 5 »

70637 — Same type. ✠ VLFCETEL MΩO EOFRP·· V. F. » 6 »

HAROLD I.

70638 **Thetford.** ✠ HAROLD REX. Diademed bust to left, with sceptre. ℞. ✠ S[PERT]INC O DE. Long cross voided, a flower in each angle. *Rud.*, Pl. 24. 4. *Hks.*, 214. *Hild type* B. F. » 15 »

70639 — ✠ HAROLD RECX A. ℞. ✠ ELFPINE ONN : ···DEO. *R.* V. F. 1 5 »

70640 **Winchester.** ✠ HARO RECX A. ℞. ✠ SPILEMAN ON PN. V. F. 1 » »

EDWARD THE CONFESSOR.

70641 **London.** EADPARD REX AN. Crowned bust facing. ℞. ✠ ÆLFSIGE ON LVNDE. A small cross pattée. *Rud.*, Pl. 25, 31. *Hks.*, 225. *Hild type* A, *var.* C. V. F. » 4 6

70642 **Wallingford.** EADPARD XR NGLO. The King enthroned. ℞. ✠ BRIHTPINE ON PALI. Short cross voided, a martlet in each angle. *Rud.*, Pl. 24, 13. *Hks.*, 228. *Hild type* H. *R.* V. F. » 12 6

70643 **York.** ✠ EDPARED RE··X. ℞. ✠ SNEBORN ON EO. *Rud.*, Pl. 25, 29. *Hks.*, 225 *var with annulet. Hild type* A, *var.* C, *with annulet.* V. F. » 4 6

70644 — ✠ EDPRDE. Bearded bust to right, pointed helmet, sceptre terminating in cross. ℞. ✠ ARNGRIM ON EOFRPIC. Short cross voided, each limb terminating in three crescents; annulet in one angle. *Rud.*, Pl. 25, 20. *Hks.*, 227. *Hild type* F, *var with annulet.* E. F. » 6 »

70645 — ✠ EDPARD RE. Bearded bust to right, crowned, and with sceptre. ℞. ✠ O-DGRIM ON EOFRI. Short cross voided, each limb terminating in an incurved segment of a circle; annulet in one angle. *Rud.*, Pl. 24, 10. *Hks.*, 222, *var. Hild type*, G *var.* V. F. » 4 6

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WILLIAM I.

70646 **London.** *Paxs type. Hks.*, 241. ✠ BRIHTPINE ON LVN. V. F. » 6 »

70647 **Winchester.** *Paxs type.* ✠ IESTAN ON PINC. V. F. » 6 »

70648 — Same type. ✠ SPRIECLING ON PNC. V. F. » 6 »

EDWARD III.

70649 **Groat.** Open E and C in obverse legend, ✠ EDVVARD'· D'· GRA· REX·ANGL'· Z· FRANC· D· HYB'. Crowned bust facing within fleured tressure of nine arches. ℞. ✠ POSVI· DEVM· ADIVTOREM· MEV· CIVITAS LONDON. Long cross pattée with three pellets in each angle. *R.* F. » 7

70650 **Halfpenny.** ✠ EDVVARDVS REX. Crowned bust facing. ℞. CIVITAS LONDON. Long cross pattée with three pellets in each angle. V. F. » 7

HENRY V.

70651 **Florette.** HENRICVS : FRANCORV : REX. Three lis under a crown supported by two leopards. ℞ ✠ SIT : NOMEN : DNI : BENEDICTV. Cross fleury with h in centre; a crown and a leopard in two angles. *Hoffmann*, Pl. xxix, 7. *S.* E. F. » 17

HENRY VI.

70652 **Groat. Calais.** Mm. Pierced cross. HENRIC'· DI'· GRA'· REX· ANGL'· ⅄· FRANC'. ℞. POSVI· &c. VILLA CALISIE Annulet each side of neck and in two quarters of reverse. V. F. » 5

70653 **Blanc aux Ecus.** Mm. Crown (**Paris**). FRANCORVM: ET : ANGLIE : REX. Shields of France and England surmounted by HENRICVS. ℞. SIT : NOMEN : DNI : BENEDICTV. Cross calvary between lis and leopard, and above HENRICVS. *Hoffmann*, Pl. xxx, 6. V. F. » 7

EDWARD IV.

70654 **Rose Noble.** EDVVARD · DI · GRA · REX · ANGL · ⅄ · FRANC DNS · IB · The King standing in a ship and holding sword and shield; one rope from prow, three from stern; full-blown rose on side of ship; flag with E at stern. ℞. Mm. Crown. IHC · TVT · TRANSIENS · PER · MEDIVM : ILLORVM · IBAT. Floriated cross with rose on sun in centre and lion surmounted by a crown in each angle. E. F. 2 5

HENRY VIII.

70655 **Gold Crown.** Mm. Arrow. HENRIC'·VIII'·RVTILANS·ROSA·SIE'·SPIA. Crowned rose between the crowned letters h I. ℞. DEI·G'·R'·ACLIE·Z·FRANC'·DNS' : HIBERNIE. Crowned shield between the crowned letters h I. *Rud.*, Pl. v, 10. *Pierced.* V. F. » 12

70656 **Groat.** Second coinage. Mm. Rose. HENRIC'·VIII·D'·G'·R'·ACL'·Z·FRANC. Crowned bust in profile to right ℞. POSVI &c. Shield on cross fourchée. E. F. » 5

70656a — Another, with arrow mint mark. ACLIE'·Z·FRANC. V. F. » 5

70657 — Base coinage. Mm. (obv. only) K. HENRIC·8·D·G·AGL·FRA E HIB·REX. Crowned bust nearly full face. ℞. POSVI &c. Shield on cross fourchée; annulet in each fork. *Rare with the this* K *mint mark.* M. » 4

EDWARD VI.

70658 **Sovereign.** Mm. Tun. : EDVVARD'.VI : D' : G'. ACL' : FRA'.Z : HIBER' : REX : Half length figure of the King in profile to right, crowned, in armour, and holding sword and orb. ℞. IHS' : AVTEM : TRANSIE'.PER MEDI' : ILLORV'.IBAT : Royal shield, crowned, and with lion and dragon supporters; ER on a tablet below. *Inner circles on both sides. Rud.*, Pl. VIII, 6 *var. R.* V. F. 7 10

70658a — — V. F. 5 »

70659 **Angel.** Mm. Tun over Ostrich head. EDVVARD'·VI : D : G' : ACL : FRA : Z·HIB : REX·The Archangel slaying the dragon. ℞ PER CRVCE'.TVA'.SALVA. NOS'.XPE'.RED. Ship with E and a rose at sides of mast. Cf. *Rud.*, Pl. VIII, 4. *Unique of the fourth coinage.* F. 12 10

70660 **Pattern Half Sovereign.** Mm. Rose. EDVVARD'·VI·REX·ANGL·FRAN'·HIBE'·ZC. Bare-headed bust in armour, to right. ℞. SCVTVM FIDEI·PROTEGET·EVM (Rose after *Scutum*, trefoil slipped after *Eum*). A rose with stalk, crowned, and between E R. *Rud.*, Pl. VII, 12. *Med. Illus.*, I, $\frac{56}{6}$. *RR.* V. F. 12 10

70661 **Crown. 1551.** Mm. Y. : EDVVARD' : VI : D' : G' : ACL' : FRANC' : Z : HIBER' : REX. The King on horseback to right. ℞. : POSVI DEVM : ADIVTORE' : MEV' : Shield on cross fourchée. *R.* F. 1

70662 **Crown. 1553.** Mm. Tun. Similar type. EDVVARD' : VI : D' : G' : ACL' : FRA' : Z : HIB' : REX. *RR.* F. 1 10

70663 **Testoon. 1549.** No mint mark. TIMOR : DOMINI : FONS : VITE : M : D : XL : IX. Crowned bust of

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Edward VI in profile to right. ℞. EDVVARD'.VI'.D'.G'.AGL'.FRA'.Z:HIB'.REX. Oval shield of arms, garnished, between E R. *R.* M. » 7 6

70664 **Shilling**. No date. Mm. Y. : EDVVARD'.VI:D'.G'.AGL'.FRA'.Z':HIB'.REX : Crowned bust facing, between a rose and the mark of value XII. ℞. POSVI DEV.ADIVTOREM'.MEVM: Shield on cross fourchée. V. F. » 4 »

MARY.

70665 **Half-Angel**. Mm. Pomegranate. MARIA'.D'.G'.A'.FR'.Z.HIB'.REGI' The Archangel slaying the dragon. ℞. A'.DNO'.FACTV'.EST'.ISTVD'.EZ. Ship with M and a rose at sides of mast. *Rud.*, Pl. IX, 4. *A coin of great rarity.* M. 7 10 »

70666 **Groat**. Mm. Pomegranate. MARIA'.D'.G'.A'.FR'.Z.HIB'.REGI'. Crowned bust in profile to left. ℞. VERITAS TEMPORIS FILIA. Shield on cross fourchée. *Good portrait. S.* E. F. » 12 6

70666a — — V. F. » 7 6

70666b — — F. » 4 »

ELIZABETH.

70667 **Sovereign**. *Standard gold coinage.* Mm. Escallop. ELIZABETH.D'.G'.ANG'.FRA'.ET.HIB'.REGINA. The Queen enthroned; a portcullis at her feet. ℞. A.DNO'.FACTV'.EST.ISTVD.ET.EST.MIRAB.IN.OCVLIS.NRS. Square shield of arms on double rose within arched tressure. *Rud.*, Pl. IX, 8. *R.* V. F. 6 » »

70668 — Another, same type, mint mark A. *R.* E. F. 8 » »

70669 **Crown**. (AR). Mm. 1. ELIZABETH : D'.G'.ANG'.FRA'.ET : HIBER'.REGINA. Crowned bust in profile to left. ℞. : POSVI : DEVM : ADIVTOREM : MEVM : Shield on cross fourchée. *R.* V. F. 2 » »

MARY, QUEEN OF SCOTS.

70670 **Testoon. 1556** ✠ MARIA DEI G SCOTOR REGINA 1556 (No stops in legend). Shield of arms between M R. ℞. Mm. Crown. IN.VIRTVTE.TVA.LIBERA.ME.1556. Cross potent with cross in each angle. Cf. *Burns*, fig. 790. *R.* F. » 15 »

JAMES I.

70671 **Rose Ryal**. Mm. Rose. 'IACOBVS'D'·G'·MAG'·BRIT'·FRAN'·ET.HIBER'·REX. The King enthroned, a portcullis at his feet. ℞. 'A'DNO'·FACTVM'EST'ISTVD'ET'EST'MIRAB'·IN'OCVLIS'NRIS. Square shield of arms on double rose within tressure. *Rud.*, Pl. XII, 1. *R.* F. D. C. 12 » »

70672 **Crowns**. First issue. Mm. Thistle. .IACOBVS.D'.G'.ANG'.SCO'.FRAN'.ET.HIB'.REX. The King on horseback to right: ground line. ℞. .EXVRGAT.DEVS.DISSIPENTVR.INIMICI. Square shield of arms. *RR.* V. F. 4 10 »

70673 — Second issue. Mm. Lis. .IACOBVS.D'.G'.MAG'.BRIT'.FRAN'.ET.HIB'.REX. Same type as before. ℞. .QVÆ.DEVS.CONIVNXIT.NEMO.SEPARET. *R.* F. 1 5 »

70674 **Halfcrown**. Second issue. Mm. Lis. IACOBVS : D : G : MAG : BRI : FRA : ET HIB : REX. The King on horseback to right: ground line and grass. ℞. QVÆ DEVS &c. *R.* F. » 10 »

CHARLES I.

70675 **Treble Sovereign. 1642**. Mm. (Obv. only). Plume. CAROLVS : D : G : MAG : BRIT : FRAN : ET : HI : REX. Half length figure of Charles I to left, in armour, crowned, and holding sword and olive branch ; a plume behind the head. *Rud.*, Pl. XIII, 9. ℞. .EXVRGAT DEVS DISSIPENTVR INIMICI. Declaration in continuous scroll, RELIG : PROT LEGI : ANG LIBER PAR with the mark of value .III. and three plumes above, and the date below. *R.* E. F. 12 » »

70676 **Scottish Unit**. Second issue. Mm. Thistle and B (*Briot*). CAROLVS.D : G : MAG : BRITAN.FRAN.ET.HIB.REX. Half-length figure of the King to right in richly decorated armour, crowned, and holding sceptre and orb. ℞. HIS.PRÆSVM.VT.PROSIM. Crowned shield between the crowned letters C R. *Burns*, fig. 1032. V. F. 1 15 »

70677 **Tower Crowns**. *Hks., type* 1 a. Mm. Cross on step. CAROLVS D'.G'.MAG'BRI'.FRA'.ET HIB'. REX. The King on horseback to left; plume on horses head and crupper. ℞. CHRISTO AVSPICE REGNO. Shield on cross fleury. *R.* V. F. 3 » »

70678 — Mm. Castle. Similar obverse. Plume over shield on reverse. *Hks., type* 1 b. *Hks.*, fig. 473. *RR.* F. 2 5 »

70679 — *Hks., type* 4. Mm. Sun. Smaller horse and rider, and different style. Oval garnished shield on reverse. *S.* V. F. 2 5 »

70680 **Exeter Crowns**. *Hks., type* 1, fig. 478. Mm. Rose. CAROLVS'.D'.G'.MAG'.BRIT'.FRA'.ET'.HI .REX. The King on horseback to left. ℞. .CHRISTO'.AVSPICE'.REGNO. Oval garnished shield. *S.* V. F. 1 5 »

70681 — *Hks., type* 2, fig. 479. The King nearly field face. BRI : *S.* E. F. 2 10 »

70682 — *Hks., type* 3. Same obverse as preceding. ℞. Dated **1644** at end of legend. *S.* E. F. 2 10 »

70683 — *Hks., type* 4. Similar type but with the date divided by the mint mark. *R.* V. F. 2 10 »

70684 — *Hks., type* 7, fig. 480. Mm. Castle. Dated 1645 at end of reverse legend. *S.* E. F. 3 5 »

70685 — *Hks., type* 8. Mm. Castle on obverse, EX on reverse. *R.* V. F. 4 » »

70686 **Tower Sixpence**. *Hks., type* 3. Mm. Portcullis. *S.* F. » 3 »

70687 **Aberystwith Groat**. Mm. Open book. CAROLVS.D'.G'.M'.BR'.F'.ET.HI'.REX. Crowned bust to left, plume in front, IIII behind. ℞. CHRISTO.AVSPICE.REGNO. Oval shield surmounted by a plume. *Rud.*, Pl. XX, 17. V. F. » 4 »

70688 **Oxford Half-Groat**. Mm. (Obv. only). Open book. .CAROLVS.D : G : MAG : B : F : ET : H : REX. Crowned bust to left, plume in front, II behind. ℞. .EXVRGAT.DEVS.DISSIPENTVR.INIMICI. Declaration REL : PRO : | LEG : AN : | LIB : PA : with three plumes above and the date below. *R.* V. F. 1 » »

70689 **Tower Penny**. Mm? CAROLVS.D'.G'.M'.B'.F'.ET.H'.REX. Crowned bust of the King to left, in ruff and armour; I behind the head. ℞. .IVSTITIA.THRONVM.FIRMAT. Oval garnished shield. V. F. » 3 »

70690 **Tower Halfcrown struck on a shilling flan**. Mm. Eye. CAROLVS.D'.G'.MAG'.BRI'.FRA'.ET.HIB'. REX. The King on horseback to left. ℞. .CHRISTO.AVSPICE.REGNO. Oval garnished shield. *Hks., type* 3 a. 91 grains. *Unique.* F. 3 » »

70691 **Pattern Halfcrown. 1628**. Mm. (Obv. only). Rose. O REX.DA.FACILEM.CVRSVM. Charles I, crowned, on horseback to right, his sword drawn; N.BRIOT.F. in exergue. ℞. ATQVE.AVDACIBVS.ANNVE.CŒPTIS. Oval shield, crowned, dividing the date **16 28**. *Rud.*, Pl. XXII, 2. *Med. Illus.*, I $\frac{252}{32}$. *R.* E. F. 6 » »

70691a — — F. 1 10 »

70692 **Pattern Broad**. Mm. Lis. .CAROLVS.D'.G'.MAG'.BRIT'.FR'.ET.HI'.REX. Bare-headed bust to left, lace collar, armour. ℞. .FLORENT.CONCORDIA.REGNA. Oval shield of arms, garnished and crowned, between the crowned letters C and R. *Cast and chased. S.* V. F. » 15 »

70693 **Pattern Half-Groat**. CAR.D : G : MAG.BRIT.FRAN.ET.HI.R. Bare-headed bust to right; wearing ruff. ℞. FIDEI.DEFENSOR. ℭ under a crown, .B. (Briot) below. *Rud.*, Pl. XXII, 16, *var. R.* *Burnished.* V. F. » 7 6

THE COMMONWEALTH.

70694 **Crown. 1653**. Mm. Sun. .THE.COMMONWEALTH.OF.ENGLAND. Shield of England within wreath. ℞. .GOD.WITH.VS. 1653. Shields of England and Ireland surmounted by the mark of value V. *R.* V. F. 3 » »

70695 **Shilling. 1649**. Similar type. — F. » 5 »

70696 — **1651**. — — V. F. » 7 6

70697 **Cromwell Broad. 1656**. OLIVAR.D.G.RP.ANG.SCO.ET.HIB &c PRO. Laureate bust of Cromwell to left. ℞. .PAX.QVÆRITVR.BELLO. Crowned shield of arms. *R.* E. F. 6 » »

70698 **Cromwell Halfcrown. 1658**. Same type and legends as the broad. *R.* E. F. 1 15 »

CHARLES II.

70699 **Two Guineas. 1664**. Elephant below the bust. *S.* V. F. 3 5 »

70700 **Crown. 1662**. Rose under bust, date on edge. F. » 6 »

70701 — **1663**. Usual type. ANNO REGNI XV. V. F. » 12 6

70702 **Halfcrown. 1679**. TRICESIMO PRIMO. — F. » 4 »

70703 **Sixpence. 1677**. Usual type. — F. D. C. » 5 »

70703a — — E. F. » 3 »

70704 **Scots Dollar. 1676**. CAROLVS.II.DEI.GRA. Laureate bust to left; F (*Fulconer*) in front. ℞. .SCO ANG. FR ET.HIB REX. 1676. Four crowned shields arranged in the form of a cross, with ℭ in centre and a leaved thistle in each angle. *R.* V. F. 2 » »

JAMES II.

70705 **Crown. 1687**. ANNO REGNI TERTIO. *S.* F. » 10 »

70706 **Shilling. 1685**. Uusual type. — F. » 5 »

WILLIAM and MARY.

70707 **Crown. 1692**. ANNO REGNI QVINTO. *R.* V. F. 1 10 »

70708 **Halfcrown. 1692**. ANNO REGNI QVINTO. *R.* V. F. » 12 6

70709 — **1693**. ANNO REGNI QVINTO. *S.* V. F. » 7 6

70710 **Shilling. 1692**. Usual type. — *R.* M. » 2 »

70711 — **1693**. — — *R.* F. » 4 »

70711a — — — M. » 1 6

70712 **Sixpence. 1693**. — — *R.* F. » 3 »

70713 **Scots Sixty Shilling Piece. 1692**. TERTIO. *S.* F. » 10 »

WILLIAM III.

70714 **Crown. 1695**. ANNO REGNI SEPTIMO. V. F. » 12 6

70714a — — V. F. » 10 »

70715 — — ANNO REGNI OCTAVO. E. F. » 15 »

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70716 — **1696.** ANNO REGNI OCTAVO. V. F. » 10 »
70717 — **1700.** ANNO REGNI DVODECIMO. F. » 10 »
70718 **Shilling. 1695.** Usual type. — V. F. » 5 »

QUEEN ANNE.

70719 **Crown. 1703. Vigo.** ANNO REGNI TERTIO. *Gilt. R.* V. F. 1 » »
70720 — — — F. » 7 6
70721 **Crown. 1707.** Plain. — F. » 10 »
70722 — — E (Edinburgh) below the bust. F. » 10 »
70723 **Crown. 1708.** Plumes in angles on reverse. *R.* V. F. 1 » »
70724 — — — F. » 10 »
70725 **Sixpence. 1708.** Plain. — E. F. » 3 »

GEORGE I.

70726 **Five Guineas. 1716.** Usual type. — *R.* E. F. 7 10 »
70727 — **1717.** — — *R.* E. F. 7 10 »
70728 — **1726.** — — *R.* E. F. 7 10 »
70729 **Halfcrown. 1715.** Roses and plumes. *R.* M. » 4 »
70730 — **1723.** SS C (South Sea Company). *S.* M. » 4 »
70731 **Shilling. 1723.** SS C. First head. — V. F. » 2 6
70732 — — Second head. — V. F. » 2 6

GEORGE II.

70733 **Five Guineas. 1729.** E.I.C. (East India Company). Young head. — *R.* V. F. 6 » »
70734 — **1731.** Young head. — *R.* V. F. 7 » »
70735 — **1735.** — — *R.* E. F. 8 » »
70736 **Crown. 1735.** Young head. Roses. *S.* F. » 10 »
70737 — **1739.** Young head. Roses. *S.* M. » 7 6
70738 — **1741.** Young head. Roses. *S.* M. » 7 6
70739 — **1743.** Old head. Roses. *S.* M. » 7 6
70740 **Halfcrown. 1745.** Roses — *S.* V. F. » 4 »
70741 — **1745.** LIMA. — V. F. » 4 »
70742 — **1746.** LIMA. — V. F. » 4 »
70743 **Shilling. 1727.** Young head. Roses and plumes. F. » 2 6
70744 — **1736.** Same type. V. F. » 3 »
70745 — **1739.** Roses. V. F. » 3 »
70746 — **1743.** Old head. Roses. E. F. » 4 »
70746a — — — V. F. » 3 »
70747 — **1747.** Roses. — V. F. » 3 »
70748 — **1750.** Plain. — F. D. C. » 4 »
70749 — **1758.** Plain. — V. F. » 1 6

GEORGE III.

70750 **Guinea. 1784.** — — V. F. 1 5 »
70751 — **1785.** — — E. E. 1 12 6
70752 — **1786.** — — V. F. 1 7 6

GEORGE IV.

70753 **Lion Shilling. 1825.** — *S.* E. F. » 4 »
70754 — **1826.** — *S.* F. D. C. » 5 »
70755 — **1829.** — *R.* V. F. » 4 »

VICTORIA.

70756 **Pattern £5. 1839.** VICTORIA D: G: BRITANNIARUM REGINA F: D: Bust of the Queen to left. ℞. DIRIGE DEUS GRESSUS MEOS. The Queen and lion. Ex.: MDCCCXXXIX. Edge, DECUS ET TUTAMEN. ANNO REGN TERTIO. *R.* F. D. C. 10 » »
70757 **Gothic Crown. 1847.** Inscribed edge. *S.* V. F. » 10 »

ENGLISH HISTORICAL MEDALS

Silver.

70758 **Peace of Breda. 1667.** *John Roettier.* CAROLVS. SECVNDVS. DEI. GRATIA. MAG. BRI. FRAN. ET. HIB. REX. Laureate bust of Charles II to right; no drapery. ℞. FAVENTE DEO. Britannia, seated by a rock on the sea-shore, contemplates her fleet. Edge, CAROLVS SECVNDVS PACIS ET IMPERII RESTITVTOR AVGVSTVS. *Med. Illus.*, I, $\frac{535}{186}$. *Size* 2.2. *S.* V. F. 1 5 »
70758a — Another, bust with fringed mantle. *Med. Illus.*, I, $\frac{535}{185}$. V. F. 1 5 »
70759 **Union of England and Scotland. 1707.** ANNA. DEI. GRATIA. MAG: BRITAN: FRA: ET. HIB: REGINA. Crowned bust of Queen Anne to left. ℞. NOVÆ. PALLADIVM. TROIÆ. Statue of Queen Anne, as Pallas. *Med. Illus.*, II, $\frac{208}{115}$. *Size* 2.75. *A fine medal. S.* V. F. 1 10 »
70760 **Sir Isaac Newton. 1726.** *John Croker.* ISAACVS. NEWTONVS. Bust to left. ℞. FELIX. COGNOSCERE. CAVSAS. Seated figure of Science with a diagram of the solar system. Ex.: MDCCXXVI. *Med. Illus.*, II, $\frac{469}{93}$. *Size* 2. E. F. » 15 »
70761 **Church and King Club. 1790.** MAY OUR HAPPY CONSTITUTION IN CHURCH & STATE EVER CONTINUE UNIMPAIRED. Full-length figure of George III, crowned, in royal robes, resting an arm on a column inscribed BILL OF RIGHTS and MAGNA CHARTA, and holding a scroll inscribed TESTA CORPO. Ex.: CHURCH AND KING CLUB. MANCHESTER. ℞. THE THIRD ATTEMPT OF THE DISSENTERS IN THE SHORT PERIOD OF THREE YEARS TO OBTAIN A REPEAL OF THE CORPORATION AND TEST ACTS, THOSE BARRIERS OF THE BRITISH CONSTITUTION, WAS FRUSTRATED IN THE HOUSE OF COMMONS BY A MAJORITY OF CLXXXIX. MARCH II. MDCCXC. *Size* 1.8. *With silver rim and loop. R.* F. 1 » »
70762 **The Peninsular War.** ARTHUR DUKE OF WELLINGTON. Bust to right. ℞. THE ENGLISH ARMY ARRIVES IN THE PENINSULA. An allegorical display of the arrival of the British army in the Peninsula. *Size* 1.6. *S.* V. F. » 12 6
70763 **H.B.M.S. "Bellerophon".** NAPOLEON BONAPARTE. Bust in uniform to right. ℞. SURRENDERED TO H.B.M.S. BELLEROPHON. CAPT MAITLAND. The "Bellerophon" under sail. Ex.: XV JULY MDCCCXV. *Size* 1.6. *R.* V. F. 1 10 »
70764 **Princess Charlotte. 1817.** H.R.H. THE PRINCESS CHARLOTTE. Bust in profile to right. ℞. Inscription within wreath, IN MEMORY OF HER OBSEQUIES AT WINDSOR NOVR 19 1817. *Size* .85. V. F. » 3 »
70765 **Jonathan Pereira. 1804-1852.** IONATHAN PEREIRA M.D.F.R.S.F.L.S. Bust to left. ℞. Floral wreath, and inscription MATERIA MEDICA. AWARDED BY THE PHARMACEUTICAL SOCIETY OF GREAT BRITAIN. PRIZE MEDAL. FOUNDED 1854. *Size* 2.3. *S.* E. F. 1 10 »
70766 **Queen Victoria.** VICTORIA QUEEN OF GREAT BRITAIN AND IRELAND. EMPRESS OF INDIA. Crowned bust to left. ℞. IN ENGLAND'S STORY A REIGN NE'ER EQUALLED IN LENGTH OR GLORY. The Royal arms and crown, and branches of laurel and oak. *Size* 1.75. E. F. » 10 »

Bronze.

70767 **Boulton.** *Pidgeon.* MATTHAEVS BOULTON. Bust in profile to right. ℞. Wreath and inscription INVENTAS AVT QVI VITAM EXCOLVERE PER ARTIS. *Size* 2.5. *A fine portrait in high relief.* F. D. C. » 12 6
70768 **Duke of Wellington.** Bust in profile to left. WELLINGTON. ℞. View of Dover Castle. IN COMMEMORATION OF THE CINQUE PORTS BANQUET TO THE DUKE OF WELLINGTON. DOVER. 1839. *Size* 2.15. F. F. » 5 »
70769 **Earl of Bridgwater.** *Donadio.* Bust to right. No legend. ℞. FRANCIS HENRY EGERTON, EARL OF BRIDGEWATER. *Size* 1.6. F. D. C. » 7 6
70770 **Shakespeare.** *B. Wyon.* WILLIAM SHAKESPEARE BORN APRIL 23. 1564. DIED APRIL 23 1616. Bust in high relief, in profile to left. ℞. Figures of different characters in Shakespeare's plays, Falstaff, Lady Macbeth, Cardinal Wolsey, &c. Ex.: CITY OF LONDON SCHOOL. SHAKESPEARIAN PRIZE FOUNDED 1851 BY HENRY B.H. BEAUFOY F.R.S. BORN APRIL 23 1785. *Size* 3. *R.* F. D. C. 1 » »

White Metal.

70771 **Accession of George II. 1727.** *E. Hannibal.* Laureate bust to left. GEORGIVS. II. &c. ℞. NEC ASPERA TERRENT. A horse galloping over rugged ground. Ex.: SVCCESSIO ELECTORALIS MDCCXXVII. *R.* M. » 5 »
70772 **George III. Restored to Health. 1789.** GEORGIVS III MAGN. BR. FR. ET HIB. REX. Laureate bust to right; type as that on the spade guineas. ℞. LÆTITIA CVM PIETATE. View of St. Paul's. Ex.: DEO OPT MAX REX PIENTISS PRO SALVTE REST V.S.L.M.AP.23.1789. *Size* 2.15. *R.* E. F. » 10 »

PENNIES OF WILLIAM THE CONQUEROR

BRISTOL.

70773 *Two stars type. Hks.*, 238. ✠ LIFPINE ON BRIC. *R.* V. F. 2 » »
70774 *Paxs type. Hks.*, 241. ✠ BIHTPORD ON BRIC. *S.* V. F. » 12 6
70775 — ✠ BRIHTPORD ON BRIC. V. F. » 12 6
70776 — ✠ COLBLAC ON BRIC. F. » 7 6
70777 — — BRC. V. F. » 12 6

CAMBRIDGE.

70778 *Paxs type. Hks.*, 242. ✠ VLF CIL ON GRANT. *R.* M. » 12 6

CANTERBURY.

70779 *Paxs type. Hks.*, 241. ✠ GODRIC ON CNTLEI. V. F. » 6 »
70780 — ✠ SIMIER ON CNTL. E. F. » 12 6
70781 — — V. F. » 7 6
70781a — — F. » 5 »
70782 — ✠ PINEDI ON CNTLI. V. F. » 7 6
70783 — — F. » 6 »

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CHICHESTER.

70784 *Paxs type. Hks.*, 241. ✠ BRVMN ON CICES. V. F. » 10 »
70785 — ✠ BRVMĀN ON CIC. M. » 5 »
70786 — ✠ EDPINE ON CICE. V. F. » 10 »
70787 — — CICST. V. F. » 12 6
70788 — ✠ SPRIECLINC ON CI. F. » 8 6
70789 *Paxs type. Hks.*, 242. ✠ BRVMĀN ON CICST. V. F. » 10 »

DOVER.

70790 *Paxs type. Hks.*, 241. ✠ GOLDPINE ON DOFI. F. » 7 6
70791 — ✠ LVLFRIC ON DOFRI. F. » 10 »

EXETER.

70792 *Two stars type. Hks*, 238. ✠ SÆPINE ON IEXEC. *R.* V. F. 2 15 »
70793 *Paxs type. Hks.*, 241. ✠ LIFPINE ON IEXEC. V. F. » 10 »
70794 — — F. » 7 6
70795 — — IEXE. V. F. » 10 »
70796 — ✠ SEPINE ON IEXEC. V. F. » 10 »
70796a — — F. » 7 6
70797 — ✠ SEMIER ON IEXEC. V. F. » 12 6

HASTINGS.

70798 *Paxs type. Hks.*, 241. ✠ DVNIC ON HSTĀNC. V. F. » 7 6
70799 — ✠ DVNIC ON HÆSTI. V. F. » 10 »
70800 — — HÆS. V. F. » 12 6

LEWES.

70801 *Paxs type. Hks.*, 241. ✠ PINRED ON LÆPI. V. F. » 12 6

LINCOLN.

70802 *Bonnet type. Hks.*, 234. ✠ SEFPĀRD ON LIN. *S.* F. » 12 6
70803 *Paxs type. Hks.*, 241. ✠ VLF ON LINCOLNE. F. » 6 »
70804 — — LINCOLNE. V. F. » 10 »
70805 — — LINCOLN. V. F. » 10 »

LONDON.

70806 *Crowned bust to left.* ℞. *Cross fleury. Hks.*, 233. ✠ ĀLDGĀR ON LVI. *S.* F. 1 » »
70807 *Two sceptre type. Hks.*, 237. ..... NE ON LVNDI. *S.* M. » 10 »
70808 *Paxs type. Hks.*, 241. ✠ BRIHTPINE ON LVI. M. » 2 »
70809 — ✠ GODPINE ON LVND. F. » 4 6

NORWICH.

70810 *Two stars type. Hks.*, 238. ✠ GODRIIEI O NORDRI. *R.* V. F. 2 15 »
70810a *Paxs type. Hks.*, 241. ✠ EDPOLD O NORDPI. V. F. » 12 6
70810b — ✠ GODPINE O NORDI. V. F. » 10 »
70810c — ✠ HOPORD O NORDP. V. F. » 12 6

OXFORD.

70811 *Paxs type. Hks.*, 241. ✠ PVLFPI ON OXNEF. V. F. » 12 6

ROMNEY.

70812 *Crowned bust to left.* ℞. *Cross fleury. Hks.*, 233. ✠ PVLFMÆR ON RV. *R.* V. F. 2 » »
70813 *Paxs type. Hks.*, 241. ✠ PVLMIER ON RVM. *S.* V. F. » 12 6
70814 — ✠ PINDEI ON RVMN. V. F. » 12 6

SALISBURY.

70815 *Paxs type. Hks.*, 241. ✠ ESBRN ON SERBIR. V. F. » 12 6
70816 — — SERBRI. V. F. » 10 »
70817 — — SERBR. V. F. » 8 6
70818 — ✠ GODPINE ON SIERI. V. F. » 10 »
70818a — — M. » 2 6
70819 — — SIER. V. F. » 10 »
70820 — ✠ OSBERN ON SIERBI. V. F. » 10 »
70820a — — F. » 7 6

SANDWICH.

70821 *Paxs type. Hks.*, 241. ✠ GODPINE ON SĀND. F. » 10 »
70822 — — SĀN. V. F. » 15 »
70822a — — — F. » 10 »

SHAFTESBURY.

70823 *Paxs type. Hks.*, 241. ✠ IELNOD ON SCIEFT. *S.* V. F. » 15 »

SOUTHWARK.

70824 *Paxs type. Hks.*, 241. ✠ ĀLDOVLF ON SIÐ. V. F. » 7 6
70825 — — — F. » 5 »
70826 — ✠ IELDOLF ON SVÐI. V. F. » 10 »
70827 — — SVÐ. V. F. » 7 6
70828 — ✠ LIFPORD ON SVÐEP. V. F. » 7 6
70829 — — SVÐE. V. F. » 7 6
70829a — — F. » 4 6
70830 — ✠ OSMVND ON SVÐI. F. » 4 6
70831 — — SVÐ. F. » 4 6

STEYNING.

70832 *Paxs type. Hks.*, 241. ✠ ÐVRBEN ON STENI. *S.* V. F. » 12 6

SUDBURY.

70833 *Paxs type. Hks.*, 241. ✠ PVLFRIC ON SVÐ. *S.* V. F. » 15 »

THETFORD.

70834 *Paxs type. Hks.*, 242. ✠ [FO]LCIERD ON ÐTFI. F. » 7 6
70835 *Paxs type. Hks.*, 241. ✠ GODRED ON ÐTFI. F. » 7 6
70836 — ✠ IELFPINE ON ÐTFR. V. F. » 10 »
70837 — ✠ IELFPINE ON ÐTFI. V. F. » 10 »

WALLINGFORD.

70838 *Canopy type. Hks.*, 236. ✠ BRĀND ON PĀLLING.. *R.* V. F. 3 10 »
70839 — ✠ SPEĀRTLINC ON PĀ. *Edge chipped. R.* V. F. 2 » »
70840 *Two stars type. Hks.*, 238. ✠ SPIRTLIC O PĀLI. *R.* F. 1 10 »

WAREHAM.

70841 *Paxs type. Hks.*, 241. ✠ IEGLRIC ON PERE. *S.* E. F. 1 » »

WILTON.

70842 *Two stars type. Hks.*, 238. ✠ IELFPINE ON PIT. V. F. 1 15 »
70843 *Paxs type. Hks.*, 241, *var. without any ornaments on shoulders.* ✠ SEFMROI ON PITI. V. F. » 12 6
70844 — — V. F. » 10 »

WINCHESTER.

70845 *Canopy type. Hks.*, 236. ✠ LIOFPOLD ON PINCE. V. F. 3 15 »
70846 *Paxs type. Hks.*, 241. ✠ IESTĀN ON PINCI. F. » 4 »
70847 — — PINC. V. F. » 6 »
70848 — — PINCC. V. F. » 6 »
70849 — ✠ GODPINE ON PINC. E. F. » 10 »
70849a — — V. F. » 6 »
70850 — ✠ LIEFPOLD ON PINC. E. F. » 10 »
70850a — — F. » 5 »
70851 — ✠ LIFPOLD ON PINC. V. F. » 7 6
70852 — ✠ LIIIFPOLD ON PIIC. V. F. » 6 »
70853 — ✠ SPRIECLINC ON PINC. V. F. » 7 6
70854 — — V. F. » 6 »
70855 — ✠ PIMVND ON PINC. V. F. » 7 6

YORK.

70856 *Hks.*, 233. *Var with beard.* ✠ OÐOLF ON EOFRPIC. *RR.* V. F. 4 10 »
70857 *Bonnet type. Hks.*, 234. ✠ ĀIIÐOLF ON EOFE. *R.* F. 1 » »
70858 *Two sceptres types. Hks.*, 237. ✠ OVÐGRIM ON IIIFE. *R.* F. 2 5 »
70859 — — EOFR. *R.* P. » 7 6
70860 *Paxs type. Hks.*, 241. ✠ LEISINC ON EFRPI. V. F. » 10 »
70861 — ✠ ÐOIIR ON EFRPICI. V. F. » 10 »

THE COPPER TIN AND BRONZE COINS OF ENGLAND.

IAMES I.

70862 **Farthing**. (Harrington). Mm. Ā. E. F. » 2 6
70863 — — — Annulet F. » 1 »
70864 — — — Ball. F. » 1 6

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70865 — — — Cinquefoil. V. F. » 1 »
70866 — — — — F. » » 6
70867 — — — Crown. V. F. » 1 6
70868 — — — Cross. E. F. » 2 »
70869 — — — F. » » 6
70870 — — — — on both sides, legends commencing at the bottom. *R.* V. F. » 4 6
70871 — — Mm. Dagger. V. F. » 1 6
70872 — — — — F. » » 9
70873 — — — Fret. V. F. » 1 »
70874 — — — — F. » » 6
70875 — — — Lys. V. F. » 1 »
70876 — — — — F. » » 6
70877 — — — — on Obv. F. » 2 »
70878 — — — 3 Lys. F. » 1 6
70879 — — — Flower. V. F. » 1 »
70880 — — — — F. » » 6
70881 — — — Grapes. V. F. » 1 6
70882 — — — Key. E. F. » 2 6
70883 — — — — V. F. » 1 »
70884 — — — Lion. E. F. » 2 »
70885 — — — — F. » » 6
70886 — — — Lozenge. V. F. » 1 »
70887 — — — — F. » » 6
70888 — — — — Obv. only. F. » 1 »
70889 — — — Hollow lozenge. V. F. » 1 »
70890 — — — Pellet. V. F. » 1 »
70891 — — — Rose. V. F. » 1 »
70892 — — — — F. » » 6
70893 — — — Star. on Obv. F. » » 6
70894 — — — — on ℞. V. F. » 2 »
70895 — — — Sirrup. V. F. » 2 »
70896 — — — Trefoil, on Obv. V. F. » 1 »
70897 — — — — — F. » » 6
70898 — — — — on ℞. V. F. » 1 »
70899 — — — — — F. » » 6
70900 — — — — Triangle. E. F. » 2 »
70901 — — — — — F. » » 6

CHARLES I.

70902 **Farthing.** (Richmond). Mm. Ā. F. » » 6
70903 — — — Annulet with pellet. F. » » 6
70904 — — — Battle Axe. V. F. » 1 »
70905 — — — Bell, Obv. and ℞. with inner circles. V. F. » » 6
70906 — — — — F. » » 3
70907 — — — — Obv. only. V. F. » 3 6
70908 — — — — — no inner circles. V. F. » 2 »
70909 — — — — Castle. V. F. » 1 »
70910 — — — — — F. » » 6
70911 — — — Cinquefoil. F. » 1 »
70912 — — — Crescent. V. F. » 1 »
70913 — — — — F. » » 6
70914 — — — Cross on steps. F. » 1 »
70915 — — — Cross and 4 pellets. V. F. » 2 »
70916 — — — Cross-pattée. F. » 1 6
70917 — — — Dagger. F. » » 6
70918 — — — Lys on Obv. only. V. F. » 2 6
70919 — — — — both sides. V. F. » 1 »
70920 — — — — — F. » » 6
70921 — — — Obv. Lys. ℞. Portcullis. V. F. » 2 6
70922 — — — Obv. Harp. ℞. Woolpack. F. » 1 »
70923 — — — Key. F. » 1 »
70924 — — — Lion. F. » » 6
70925 — — — Hollow Lozenge. V. F. » 1 »
70926 — — — — F. » » 6
70927 — — — — with pellet. F. » 1 »
70928 — — — Martlet, both sides. V. F. » 1 »
70929 — — — Obv. Martlet. ℞. Bell. V. F. » 2 6
70930 — — — Omega. F. » » 6
70931 — — — Pear. F. » 1 »
70932 — — — Quatrefoil. F. » » 6
70933 — — — Rose. Obv. only. V. F. » 1 »
70934 — — — — F. » » 6
70935 — — — — *Square.* V. F. » 4 6
70936 — — — Rose both sides. F. » » 6
70937 — — — — Obv. only. A strip of seven. F. D. C. 1 10 »
70938 — — — Shield. F. » 1 »
70939 — — — Trefoil. F. » 1 »
70940 — — — Woolpack. Obv. only. F. » 1 »
70941 — — — — both sides. V. F. » 1 »
70942 — — — Obv. Woolpack. ℞. Portcullis. F. » 1 »
70943 — — — I. V. F. » 2 »
70944 — (Royal). CAROLV. Sceptres below crown. V. F. » 1 6
70945 — — — — behind. V. F. » [illegible]
70946 — — CAROLVS. — — V. F. » [illegible]

CHARLES II.

70947 **Farthing.** Similar to the Richmond type of the previous reign. F. » [illegible]
70948 — New type with bust, 1672. F. D. C. » [illegible]
70949 — — — — V. F. » [illegible]
70950 — — — — F. » [illegible]
70951 — — — 1673. V. F. » [illegible]
70952 — — — — F. » [illegible]
70953 — — — 1674. F. D. C. » [illegible]
70954 — — — — V. F. » [illegible]
70955 — — — — F. » [illegible]
70956 — — — 1675. E. F. » [illegible]
70957 — — — — V. F. » [illegible]
70958 — — — 1679. V. F. » [illegible]
70959 — Similar but in *Pewter* 1684. *RR.* F. D. C. 5 [illegible]
70960 — — — — — E. F. 4 [illegible]
70961 — — — — — V. F. 3 [illegible]
70962 — — — — — F. » 15
70963 **Halfpenny.** Copper. Type as the farthing with bust. 1672. F. » [illegible]
70964 — — — 1673. E. F. 1 [illegible]
70965 — — — — V. F. » [illegible]
70966 — — — — F. » [illegible]
70967 — — — 1675. *RR.* V. F. 1 [illegible]

JAMES II.

70968 **Farthing.** Bust to right. 1685. *Pewter. RR.* F. D. C. 5 [illegible]
70969 — — — — — F. » 10
70970 — — 1687. — — F. 1 [illegible]
70971 **Halfpenny.** — 1685. — *RR.* V. F. 5 [illegible]
70972 — — 1687. — *RR.* V. F. 4 [illegible]
70973 — — Date illegible. F. » 7

WILLIAM & MARY

70974 **Farthing.** Two busts to right. 1690. *Pewter. RR.* F. D. C. 5 [illegible]
70975 — — — — — V. F. 3 [illegible]
70976 — — — — — F. » 12
70977 — — 1691. — *RR.* E. F. 4 10
70978 — — — — — F. » 12
70979 — — 1692. *Copper. RRR.* V. F. 9 [illegible]
Only four known.
70980 — — 1694. — bright red. F. D. C. » 12
70981 — — — — — E F. » 10
70982 — — — — dark tone. F. D. C. » 10
70983 — — — — — V. F. » 4
70984 **Halfpenny.** — 1690 (on edge). *Pewter. RR.* V. F. 3 10
70985 — — — — — F. 1 »
70986 — — — — — M. » 7
70987 — — 1691 (in exergue). F. 1 »
70988 — — 1692. — — F. 1 »
70989 — — — — — M. » 12
70990 — — 1694. *Copper. R.* F. D. C. 1 »
70991 — — — — — E. F. » 10
70992 — — — — — F. » 5
70993 — An Elephant to the left. ℞. Shield of arms of the City of London. : LONDON : GOD : PRESERVE : V. F. » 4
70994 — — — — — F. » 2
70995 — Similar but reading. * LON * DON. *RR.* V. F. 2 10

WILLIAM III.

70996 **Farthing.** 1696. V. F. » [illegible]
70997 — 1697. V. F. » [illegible]
70998 — 1699. Date in legend. F. » [illegible]
70999 — 1700. V. F. » [illegible]
71000 — — F. » [illegible]
71001 **Halfpenny.** 1696. V. F. » [illegible]
71002 — 1697. V. F. » [illegible]
71003 — 1698. F. » [illegible]
71004 — 1699. Date in legend. F. » [illegible]
71005 — — Date in exergue. V. F. » [illegible]
71006 — 1700. F. » [illegible]
71007 — 1701. F. » [illegible]
71008 — — M. »

ANNE.

71009 **Farthing.** 1714. *R.* F. D. C. 1 [illegible]
71010 — — — E. F. 1 [illegible]
71011 — — — V. F. 1 [illegible]

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GEORGE I.

012	**Farthing.**	1717.		E. F.	»	5	6
013	—	—	Very small flan.	V. F.	»	3	6
014	—	1719.		F. D. C.	»	7	6
015	—	—		V. F.	»	2	6
016	—	1720.	E (of REX) opposite nose.	F.	»	1	6
017	—	—	Nose points between R and E.	F.	»	1	»
018	—	1721.		V. F.	»	2	»
019	—	—		F.	»	1	»
020	—	1723.		F.	»	»	9
021	—	1724.		F.	»	»	9
022	**Halfpenny.**	1717.		F. D. C.	»	12	6
023	—	—		V. F.	»	4	6
024	—	1718.		F. D. C.	»	12	6
025	—	—		F.	»	2	6
026	—	1719.	R. Incuse of Obv.	V. F.	»	4	6
027	—	—		F.	»	»	9
028	—	1720.		V. F.	»	3	6
029	—	—		F.	»	»	9
030	—	1721.		V. F.	»	3	»
031	—	1722.	E opposite nose.	F.	»	1	»
032	—	—	Nose opposite space between R & E.	F.	»	»	9
033	—	1723.		V. F.	»	1	6
034	—	1724.	Red copper.	E. F.	»	3	6
035	—	—		V. F.	»	1	»

GEORGE II.

036	**Farthing.**	1730.		E. F.	»	1	6
037	—	1731.		V. F.	»	1	»
038	—	1734.		E. F.	»	2	6
039	—	—		F.	»	1	»
040	—	1736.	Red copper.	F. D. C.	»	2	6
041	—	—		F.	»	1	»
042	—	1737.		E. F.	»	2	»
043	—	—		F.	»	»	6
044	—	1739.		V. F.	»	1	»
045	—	—		F.	»	»	6
046	—	1744.		V. F.	»	1	»
047	—	1746.		E. F.	»	1	6
048	—	1749.		E. F.	»	2	»
049	—	—		V. F.	»	1	»
1050	—	1750.		F.	»	1	»
1051	—	1754.		F. D. C.	»	1	6
1052	—	—		E. F.	»	1	»
1053	**Halfpenny.**	1729.		F. D. C.	»	4	6
1054	—	—		V. F.	»	2	»
1055	—	1730.	GEOGIVS. *R.*	V. F.	»	10	»
1056	—	—	Correct.	F.	»	1	6
1057	—	1731.		V. F.	»	2	»
1058	—	1733.		F.	»	1	»
1059	—	1736.		F.	»	1	6
1060	—	1737.		F.	»	1	6
1061	—	1738.		F.	»	1	6
1062	—	1739.		F.	»	1	»
1063	—	1740.		F.	»	6	»
1064	—	1742.		V. F.	»	2	»
1065	—	1743.		V. F.	»	1	6
1066	—	1744.		V. F.	»	2	»
1067	—	1745.		F.	»	1	»
1068	—	1746.		V. F.	»	1	6
1069	—	1748.	Large flan.	F. D. C.	»	4	6
1070	—	—		V. F.	»	2	»
1071	—	1749.		F. D. C.	»	3	6
1072	—	—		V. F.	»	1	6
1073	—	1750.		F.	»	1	»
1074	—	1751.		F. D. C.	»	3	6
1075	—	—		V. F.	»	1	»
1076	—	1752.		E. F.	»	3	«
1077	—	—		V. F.	»	1	»
1078	—	1753.		V. F.	»	1	6
1079	—	1754.		F. D. C.	»	3	»
				V. F.	»	1	»

GEORGE III.

1080	**Farthing.**	1771.		F. D. C.	»	2	»
1081	—	1773.		F. D. C.	»	1	»
1082	—	—		V. F.	»	»	6
1083	—	1774.		F. D. C.	»	2	»
1084	—	—		E. F.	»	1	»
1085	—	—		F.	»	»	6
1086	—	1775.		F. D. C.	»	2	»
1087	—	1799.		F. D. C.	»	1	»
1088	—	—		E. F.	»	»	6
1089	—	1806.		E. F.	»	1	»
1090	—	—		V. F.	»	»	6
1091	—	1807.		E. F.	»	1	6
1092	—	—		V. F.	»	»	6
1093	**Halfpenny.**	1770.		F. D. C.	»	2	»
1094	—	—		V. F.	»	»	6
71095	—	1771.		F. D. C.	»	3	»
71096	—	—		E. F.	»	2	»
71097	—	—	Smaller date.	F. D. C.	»	3	»
71098	—	—	—	V. F.	»	1	6
71099	—	1772.	GEORIVS.	V. F.	»	7	6
71100	—	—	—	F.	»	4	6
71101	—	—	Correct.	F. D. C.	»	2	»
71102	—	—	—	E. F.	»	1	»
71103	—	—	The crosses on the shield are incuse instead of raised.	F. D. C.	»	5	6
71104	—	1773.		F. D. C.	»	2	6
71105	—	—	REX widely spaced, date smaller.	F. D. C.	»	3	6
71106	—	—	—	V. F.	»	2	»
71107	—	1774.		F. D. C.	»	2	»
71108	—	1775.		V. F.	»	2	»
71109	—	No date. Two obverses, different busts.		E. F.	»	10	»
71110	—	1799.		F. D. C.	»	»	6
71111	—	1806.		F. D. C.	»	1	»
71112	—	—		V. F.	»	»	6
71113	—	1807.		F. D. C.	»	2	»
71114	—	—		V. F.	»	»	9
71115	**Penny.**	1797.	" Broad rim ".	F. D. C.	»	3	»
71116	—	—	—	V. F.	»	1	6
71117	—	1806.		F. D. C.	»	2	»
71118	—	—		V. F.	»	»	6
71119	—	1807.		F. D. C.	»	2	6
71120	—	—		V. F.	»	1	»
71121	**Twopence.**	1797	" Broad rim ". Red Copper.	F. D. C.	»	10	»
71122	—	—	—	E. F.	»	4	6
71123	—	—	—	V. F.	»	2	6

GEORGE IV.

71124	**Farthing.**	1821.		F. D. C.	»	1	»
71125	—	1822.	Like a proof.	F. D. C.	»	2	6
71126	—	—		F. D. C.	»	1	»
71127	—	1823.		F. D. C.	»	1	»
71128	—	1825.		F. D. C.	»	1	»
71129	—	1826.	First type.	E. F.	»	1	»
71130	—	—	—	V. F.	»	6	»
71131	—	1826.	Second type.	F. D. C.	»	1	»
71132	—	—	—	V. F.	»	»	6
71133	—	1827.		F. D. C.	»	1	6
71134	—	—		V. F.	»	»	6
71135	—	1828.		F. D. C.	»	2	6
71136	—	—		V. F.	»	1	»
71137	—	1829.		V. F.	»	2	»
71138	—	1830.		V. F.	»	1	»
71139	**Halfpenny.**	1826.		F. D. C.	»	»	6
71140	—	1827.		F. D. C.	»	»	6
71141	**Penny.**	1826.		F. D. C.	»	1	6
71142	—	1827.	*RR.*	F.	»	10	»

WILLIAM IV.

71143	**Farthing.**	1831.		F. D. C.	»	1	»
71144	—	—		V. F.	»	»	6
71145	—	1834.		F. D. C.	»	1	»
71146	—	—		V. F.	»	»	6
71147	—	1835.		F. D. C.	»	1	»
71148	—	—		V. F.	»	»	6
71149	—	1836.		E. F.	»	1	»
71150	—	—		V. F.	»	»	6
71151	—	1837.		F. D. C.	»	1	»
71152	—	—		V. F.	»	»	6
71153	**Halfpenny.**	1831.		V. F.	»	1	6
71154	—	—		F.	»	»	6
71155	—	1834.		F. D. C.	»	2	»
71156	—	—		V. F.	»	1	»
71157	—	1837.		F. D. C.	»	2	6
71158	—	—		V. F.	»	1	»
71159	**Penny.**	1831.	*R.*	V. F.	»	10	»
71160	—	1834.	*R.*	F. D. C.	»	12	6
71161	—	—	*R.*	E. F.	»	7	6
71162	—	1837.	*R.*	F. D. C.	»	12	6
71163	—	—	*R.*	E. F.	»	7	6

VICTORIA.

71164	**Farthing.**	1838.		F. D. C.	»	1	»
71165	—	—		E. F.	»	»	6
71166	—	1839.		F. D. C.	»	1	»
71167	—	—		V. F.	»	»	6
71168	—	1840.		F. D. C.	»	1	»
71169	—	—		V. F.	»	»	6
71170	—	1841.		V. F.	»	1	»
71171	—	1842.		F. D. C.	»	1	»
71172	—	—		V. F.	»	»	6
71173	—	1843.		F. D. C.	»	1	6
71174	—	—		V. F.	»	»	6
71175	—	1845.		V. F.	»	1	»

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71176	—	1846.	E. F.	»	1	»
71177	—	—	V. F.	»	»	6
71178	—	1847.	F. D. C.	»	1	6
71179	—	—	V. F.	»	»	6
71180	—	1848.	F. D. C.	»	2	»
71181	—	—	F.	»	»	6
71182	—	1849. *R.*	E. F.	1	»	»
71183	—	1850.	F. D. C.	»	1	»
71184	—	—	V. F.	»	»	6
71185	—	1852. *S.*	V. F.	»	1	6
71186	—	1853.	F. D. C.	»	1	»
71187	—	—	V. F.	»	»	6
71188	—	1854.	E. F.	»	1	»
71189	—	1855. *S.*	V. F.	»	1	6
71190	—	1856.	V. F.	»	»	6
71191	—	1858. *S.*	V. F.	»	1	»
71192	—	1859.	F. D. C.	»	1	6
71193	—	1860. *RR.*	F. D. C.	5	5	»
71194	**Halfpenny.**	1838.	F. D. C.	»	1	»
71195	—	1841.	F. D. C.	»	1	6
71196	—	—	V. F.	»	»	6
71197	—	1843.	M.	»	»	6
71198	—	1847. *S.*	F.	»	»	6
71199	—	1851. *S.*	F.	»	»	6
71200	—	1852. *S.*	F. D. C.	»	2	6
71201	—	1853.	F. D. C.	»	1	»
71202	—	1854.	F. D. C.	»	1	»
71203	—	1855.	F. D. C.	»	1	»
71204	—	1856.	F. D. C.	»	1	»
71205	—	1857.	F. D. C.	»	1	»
71206	—	1858.	F. D. C.	»	»	6
71207	—	1859.	F. D. C.	»	»	6
71208	**Penny.**	1841.	F. D. C.	»	2	6
71209	—	—	V. F.	»	1	»
71210	—	1844.	F. D. C.	»	2	»
71211	—	1846. *S.*	V. F.	»	2	6
71212	—	1847. *S.*	F. D. C.	»	2	6
71213	—	1848.	F. D. C.	»	»	6
71214	—	1849. *RR.*	F. D. C.	5	10	»
71215	—	—	V. F.	2	10	»
71216	—	1851.	F. D. C.	»	2	»
71217	—	1853.	F. D. C.	»	1	»
71218	—	1854. Ornamented trident.	F. D. C.	»	»	6
71219	—	— Plain. —	F. D. C.	»	2	»
71220	—	— — —	F.	»	»	6
71221	—	1855. — —	F. D. C.	»	1	»
71222	—	— Ornamented. —	F. D. C.	»	2	»
71223	—	1857. — —	F. D. C.	»	1	»
71224	—	— Plain. —	F. D. C.	»	1	»
71225	—	1858. Ornamented. —	F. D. C.	»	»	6
71226	—	1859. — —	F. D. C.	»	1	»
71227	—	— — —	V. F.	»	»	6
71228	—	1860. — — *RR.*	F. D. C.	2	»	»

VARIA

A LA MONNAIE.

L'Académie des sciences a décidé de consacrer une somme de 20.000 francs, provenant de la fondation Petit-d'Ormoy, à l'exécution d'une médaille qui sera offerte à ceux, français et étrangers, qui se sont distingués dans l'aviation et la navigation aérienne. Cette médaille a été gravée par M. René Baudichon; on a déjà frappé un premier essai. L'artiste a représenté sur une face, Borée enlevant Orythie, fille d'Erechthée, roi d'Athènes, avec cette inscription: *Cœlum patet ibimus illuc*; sur l'autre, des aéroplanes et des dirigeables évoluant dans le ciel.

*
* *

LES RÉCOMPENSES DU SALON.

GRAVURE EN MÉDAILLES ET SUR PIERRES FINES. — *Médaille de 2e classe :* M. Lafleur.

Médaille de 3e classe : MM. L. Desvignes, Éd. Fraisse.

*
* *

LA MONNAIE D'ALUMINIUM.

Le ministre des finances vient de nommer une commission technique composée de savants et de chimistes et chargée de rechercher les moyens les plus pratiques de transformer la monnaie de bronze en monnaie d'aluminium.

Cette commission devra en particulier étudier s'il y a lieu d fondre les nouveaux sous en aluminium pur ou si un alliage ave un autre métal ne serait pas plus avantageux.

Voici la composition de cette commission :

Président, M. Violle ; membres, MM. Le Chatelier, Schlœsin Hanriot, Bordas, Badin, Boureault et Cloez ; secrétaire, M. Manhein

La nouvelle monnaie comprendra des pièces de cinq, dix vingt-cinq centimes. Le coin en a été gravé par M. Henri Duboi

*
* *

LE RETRAIT DES MONNAIES GRECQUES.

Berne, 24 août.

Le département fédéral des finances rappelle au public ce qui sui

1. Le délai pour le retrait des monnaies divisionnaires d'arge grecques expire irrévocablement le 15 septembre 1909.

2. Toutes les personnes qui possèdent de ces monnaies so invitées à les remettre en paiement jusqu'à la date indiquée ci-dess aux caisses chargées du retrait.

Ces caisses sont :

La caisse d'Etat fédérale, les caisses principales des douanes et caisses d'arrondissement des postes, les caisses de l'administiati fédérale des poudres, les bureaux des douanes, des postes et télégraphes, la caisse principale, les caisses d'arrondissement et caisses des gares des chemins de fer fédéraux ; les caisses publiq des cantons, qui ont été désignées à cet effet par les gouvernemer cantonaux; la Banque nationale suisse avec ses succursales et agences; les banques suisses d'émission faisant partie du concor des banques cantonales; les caisses des compagnies de chemins fer à voie normale et des compagnies de chemins de fer secondair

3. A partir du 15 septembre 1909, les caisses prénommé n'accepteront plus les monnaies divisionnaires d'argent grecques.

ADVERTISEMENTS

WANTED. — Will readers of the *Numismatic Circular* w possess any coins (gold or silver) of Henry VII., kindly forward f particulars of the readings, position of stops, type, weight, et for the compilation of a Catalogue. Mr. G. B. Petrie, C/o Spink Son Ld, 17, Piccadilly W.

HISTORICAL ROMAN COINS

FROM THE EARLIEST TIMES

TO THE REIGN OF AUGUSTUS

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